First Year Evaluation Report for PDAE Grant “Accentuating Music, Language and Cultural Literacy through Kodály Inspired Instruction”

Developed for the USD #259 Wichita, Kansas Public Schools and the U.S. Department of Education

Prepared by:

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Executive Summary

Presented below are currently available summative results related to the 2008-2009 implementation of the Wichita Public Schools “Accentuating Music, Language and Cultural Literacy through Kodály Inspired Instruction” U.S. Department of Education grant.

Status of goal indicators for 2008-2009

Information below provides a summary of the overall status of the Kodály Project’s goals and milestones after the summer 2009 professional development experience. It is evident from information included in this report and summarized below that a number of teachers involved in the grant felt and demonstrated that they had improved their content knowledge of research based instructional strategies necessary for designing innovative standards based music lessons as well as their confidence to teach using these strategies. Some data collection issues existed and thus the status of some of the milestones below must be listed as partially accomplished but the potential for substantial accomplishment in subsequent years is certainly high.

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<thead>
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S= Substantially accomplished, P= Partially accomplished, DCIP= Data collection in progress, N= Not accomplished, NA=Not addressed  I = Insufficient evidence to assess progress

Goal 2: Music teachers serving students in the Wichita Public Schools low income schools will strengthen their capacity to deliver a researched-standards based music program that will support student academic achievement and ensure all students meet challenging vocal music content standards.
Effectiveness Level Milestones

| Milestone 2.1: By the end of Year 1 – 30%, Year 2 - 60% and Year 3 – 90% of the music teachers participating in the Kodály professional development program will demonstrate they have successfully implemented Kodály-inspired strategies in their classrooms. | Status | DCIP |
| Milestone 2.2: By the end of Year 1 – 30%, Year 2 - 60% and Year 3 – 90% of the music teachers participating in the Kodály professional development program will demonstrate they have successfully used Kodály strategies to increase students’ interest, motivation and ability to meet challenging local, state and national vocal music curriculum standards. | Status | DCIP |

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Goal 3: Percentages of students meeting or exceeding reading proficiency standards will increase each year over the previous year’s passing rates by 10%, or each school will meet AYP passing rates in reading as prescribed by No Child Left Behind Act guidelines.

Effectiveness Level Milestones

| Milestone 3.1: Percentages of students meeting or exceeding reading proficiency standards will increase each year over the previous year’s passing rates by 10%, or each school will meet AYP passing rates in reading as prescribed by No Child Left Behind Act guidelines. | Status | DCIP |

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Effectiveness Level Milestone 1.1: 60 Wichita Public School music teachers will participate in the summer professional development program each year of the grant. Target enrollment for the first summer professional development activities was 60 Wichita Public School (WPS) Professional Development for Arts Educators (PDAE) funded teachers and the summer 2009 total of 31 teachers was 51.7% of the target. In addition it was projected that the participating teachers would consist of 60% seeking Level I, 30% seeking Level II, and 10% Level III while actual percents were 74.2%, 19.4%, and 6.5%. Professional development feedback surveys of participating teachers (N = 45) were very positive indicating strong overall satisfaction with the quality of the Kodály-inspired 2009 summer professional development.

Effectiveness Level Milestone 1.2: 80% of music teachers completing Kodály Levels I, II, or III will demonstrate improved content knowledge of research based instructional strategies necessary for designing innovative standards based music lessons. An absolute conclusion about Effectiveness Level Milestone 1.2 is somewhat difficult to reach during the first year of this project. This stems primarily from the fact that the pre- Knowledge and Confidence surveys were not administered according to the evaluation plan. For example, improved content knowledge was not possible to determine from the posttest only administration of the Knowledge/Confidence Survey (Appendix E). However, the overall total scale mean rating on the first five items of this survey was 17.85 (SD = 2.90) where the maximum score possible was 20. This would indicate that the 34 responding teachers, on the average, perceived themselves as being relatively knowledgeable on research based instructional strategies for designing innovative standards based music lessons at the completion of the summer workshop. This
belief is supported by the results of both the Content Knowledge/Comprehension Test (Appendix F) and the Song Analysis Assessment (Appendix G) which were both administered on a pretest/posttest basis and where statistically significant increases in mean scores were observed from pretest to posttest in both cases. Response rate was, however, a problem with both measures and procedures will be put in place to increase the number of responses in summer 2010.

**Effectiveness Level Milestone 1.3:** 80% of music teachers completing Kodály Levels I, II, or III will agree the training enhanced their confidence in their ability to integrate Kodály inspired research based strategies in their classrooms. A conclusion for Effectiveness Level Milestone 1.3 has to be somewhat tentative in much the same way it is tentative for Milestone 1.2. Virtually all participating PDAE teachers completed both posttest measures related to their perceived confidence to implement Kodály inspired strategies. However, without pre-survey data, meaningful identification of individual “changes” in confidence levels was not possible. That said, the evidence collected, though not complete, certainly supports the Milestone’s assertion that teachers will agree the training enhanced their confidence in their ability to integrate Kodály inspired research based strategies in their classrooms.

**Effectiveness Level Milestone 2.1:** By the end of Year 1 – 30%, Year 2 - 60% and Year 3 – 90% of the music teachers participating in the Kodály professional development program will demonstrate they have successfully implemented Kodály-inspired strategies in their classrooms.

Observation data collection relevant for Milestone 2.1 is currently in progress and thus no results are currently available. Results will be discussed in detail in the annual report for year two of this project.

**Effectiveness Level Milestone 2.2:** By the end of Year 1 – 30%, Year 2 - 60% and year 3 – 90% of the music teachers participating in the Kodály professional development program will demonstrate they have successfully used Kodály strategies to increase students’ interest, motivation and ability to meet challenging local, state and national vocal music curriculum standards.

As with Milestone 2.1, observation data collection relevant for Milestone 2.2 is currently in progress and thus no results are currently available. Results will be discussed in detail in the annual report for year two of this project.

**Effectiveness Level Milestone 3.1:** Percentages of students meeting or exceeding reading proficiency standards will increase each year over the previous year’s passing rates by 10%, or each school will meet AYP passing rates in reading as prescribed by No Child Left Behind Act guidelines.

State reading assessment data become available each spring and will be obtained for students assigned to teachers participating in the “Accentuating Music, Language and Cultural Literacy through Kodály Inspired Instruction” grant. Evaluators are in the process of identifying students and obtaining baseline KSDE 2009 Reading Assessment scores for comparison with 2010 test
results. Results related to reading proficiency will be reported in the second year evaluation report.
First Year Evaluation Report for Accentuating Music, Language and Cultural Literacy through Kodály Inspired Instruction
October 2009

Introduction

On August 25, 2008 members of the USD #259 Wichita, KS Public School System Fine Arts programs (WPSFA) and Wichita State University’s College of Fine Arts (WSUFA) met with Dr. Randy Ellsworth and Dr. Larry Gwaltney of the Wichita State University Center for Research & Evaluation Services (CRES) to discuss the involvement of CRES in an evaluation of the WPSFA and WSUFA collaboration in the successfully funded U.S. Department of Education Professional Development for Arts Educators (PDAE) grant “Accentuating Music, Language and Cultural Literacy through Kodály Inspired Instruction.”

Program evaluators met periodically with representatives of WPSFA and WSUFA during the fall of 2008 and spring of 2009 to develop the necessary grant evaluation procedures including a program logic model (see Appendix A). In addition, a CRES evaluator accompanied two WPSFA members to Washington, DC for a U.S. Department of Education project directors’ and evaluators’ meeting during the week of October 27th 2008. As a result of these various meetings a Program Evaluation Matrix was developed to support the logic model and program evaluation (see Appendix B).

Primary Project Goals

1. Wichita Public Schools, in partnership with Wichita State University, will develop and implement a high quality, replicable, research-based professional development program designed to strengthen certified K-12 music teachers’ capacity to deliver a standards-based music program to students attending low income schools in a way that will enhance student academic achievement and ensure all students meet challenging music content standards.

2. Music teachers serving students in the Wichita Public Schools low income schools will strengthen their capacity to deliver a research-standards based music program that will support student academic achievement and ensure all students meet challenging vocal music content standards.

3. A high percentage of elementary and middle school students attending schools served by music teachers participating in the program will meet or exceed the proficiency standard for reading as measured by the Kansas State Department of Education Reading Assessment.

This first year evaluation summarizes information collected during the project period from October 2008 through September 2009 relevant to the above goals and their associated effectiveness level milestones.
First Year Evaluation Results for Goal 1

Goal 1 states that “Wichita Public Schools, in partnership with Wichita State University, will develop and implement a high quality, replicable, research based professional development program designed to strengthen certified K-12 music teachers’ capacity to deliver a standards-based music program to students attending low income schools in a way that will enhance student academic achievement and ensure all students meet challenging music content standards.” Effectiveness Level Milestones for this goal are identified below and initial first year evaluation results are reported.

**Effectiveness Level Milestone 1.1:** 60 Wichita Public School music teachers will participate in the summer professional development program each year of the grant.

*Results:* A total of 47 teachers participated in the summer professional development program. Thirty-one WPS teachers qualified for and were supported by PDAE grant scholarships. Of the 31 teachers supported by PDAE scholarships, 23 (74.2%) completed Kodály Level I training, 6 (19.4%) completed Level II, and 2 (6.5%) completed Level III. Five additional teachers from the Wichita Public Schools participated in the professional development program but were supported by other fund sources than the PDAE grant, and another 11 self-funded teachers attended from school districts in areas surrounding the Wichita Public School District.

All teachers who participated in the 2009 summer Kodály workshop (PDAE supported and non-supported) completed a Professional Development Feedback Form (see Appendix C for a sample of the Level I survey) to provide ratings feedback on perceptions of the workshop in terms of (a) content, (b) facilitators presentations, (c) appropriateness, (d) general evaluation, and (e) open-ended comments on the most valuable aspects of the workshop as well as recommendations that might improve future workshops. Results from the quantitative items on these surveys for each Kodály level (I, II, and III) are provided in separate tables in Appendix D. Comments received on these surveys to the open-ended items are reported in Appendix E. Surveys were anonymous and thus there was no way to disaggregate information specifically for WPS - PDAE funded teachers. However, results were so uniformly positive about the quality of the workshop across teachers and Kodály levels, it is doubtful any significant differences in response patterns across different groups of teachers would have emerged. In year two of the grant, project leaders have agreed to use identification numbers on such surveys so that information can be disaggregated by appropriate subgroups.

**Discussion:** Target enrollment for the first summer professional development activities was 60 WPS PDAE funded teachers and the summer 2009 total of 31 teachers was 51.7% of the target. In addition it was projected that the participating teachers would consist of 60% seeking Level I, 30% seeking Level II, and 10% Level III while actual percents were 74.2%, 19.4%, and 6.5%.

Professional development feedback surveys of participating teachers (N = 45) were very positive indicating strong overall satisfaction with the quality of the Kodály-inspired 2009 summer professional development.
Effectiveness Level Milestone 1.2: 80% of music teachers completing Kodály Levels I, II, or III will demonstrate improved content knowledge of research-based instructional strategies necessary for designing innovative standards-based music lessons.

Results: Content knowledge of participating PDAE teachers was measured in three different ways. A first approach included a posttest only (a pretest was inadvertently not administered) of participating teachers at the conclusion of the summer workshop on a Knowledge/Confidence Survey (see Appendix E). The second approach included a pretest and posttest of participating teachers on a Kodály Content Knowledge/Comprehension Test (see Appendix F). Third, a Song Analysis Assessment was administered on a summer workshop pretest-posttest basis (see Appendix G).

Pretest (where available) and Posttest results for each of these different approaches to assessment of participant content knowledge are presented in Table 1 below. Results of the Knowledge/Confidence Survey for teachers’ perceived knowledge given at the completion of the summer workshop showed the 34 responding teachers achieved a mean score of 17.85 on a scale with a maximum point value of 20 (only the first 5 items on the scale were used during the first summer of the program). On the Content Knowledge Comprehension Test the 11 teachers with both pretest and posttest scores increased from a mean of 7.00 to a mean of 14.36, a change which was statistically significant, t(10) = 6.10, p < .05. On the Song Analysis Test, 17 teachers with both pretest and posttest scores increased from a mean of 11.82 to a mean of 22.53, a change which was also statistically significant, t(16) = 5.79, p < .05.

Table 1

<table>
<thead>
<tr>
<th>Test</th>
<th>N</th>
<th>Pretest Mean</th>
<th>Pretest SD</th>
<th>Posttest Mean</th>
<th>Posttest SD</th>
<th>Difference Mean</th>
<th>Difference SD</th>
<th>t</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge/Confidence Survey (Knowledge)</td>
<td>34</td>
<td>NA</td>
<td>NA</td>
<td>17.85</td>
<td>2.90</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Knowledge/Confidence Survey (Confidence)</td>
<td>34</td>
<td>NA</td>
<td>NA</td>
<td>16.38</td>
<td>3.11</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Content Knowledge Comprehension Test</td>
<td>11</td>
<td>7.00</td>
<td>2.19</td>
<td>14.36</td>
<td>2.69</td>
<td>7.36</td>
<td>4.01</td>
<td>6.10*</td>
</tr>
<tr>
<td>Song Analysis Test</td>
<td>17</td>
<td>11.82</td>
<td>15.52</td>
<td>22.53</td>
<td>19.06</td>
<td>10.71</td>
<td>7.62</td>
<td>5.79*</td>
</tr>
</tbody>
</table>

*p<.05

Discussion: An absolute conclusion about Effectiveness Level Milestone 1.2 is somewhat difficult to reach during the first year of this project. This stems primarily from the fact that the pre- Knowledge and Confidence surveys were not administered according to the evaluation plan. For example, improved content knowledge was not possible to determine from the posttest only administration of the Knowledge/Confidence Survey (Appendix E). However, the overall total scale mean rating on the first five items of this survey was 17.85 (SD = 2.90) where the maximum score possible was 20. This would indicate that the 34 responding teachers, on the average, perceived themselves as being relatively knowledgeable on research-based instructional
strategies for designing innovative standards-based music lessons at the completion of the summer workshop. This belief is supported by the results of both the Content Knowledge/Comprehension Test (Appendix F) and the Song Analysis Assessment (Appendix G) which were both administered on a pretest/posttest basis and where statistically significant increases in mean scores were observed from pretest to posttest in both cases. Although results on the Content Knowledge Comprehension Test (N=11) and the Song Analysis Test (N=17) indicate a statistically significant increase in content knowledge comprehension and participants’ ability to analyze songs, pre/post results are missing from 20 PDAE participants for the Content Knowledge Comprehension Test and from 14 PDAE participants for the song analysis test. Plans need to be developed to increase response rates for next summer’s professional development program.

**Effectiveness Level Milestone 1.3:** 80% of music teachers completing Kodály Levels I, II, or III will agree the training enhanced their confidence in their ability to integrate Kodály inspired research based strategies in their classrooms.

**Results:** Confidence generated by the summer training sessions can be inferred from results of the Summer Professional Development Survey. Items contained in the Appropriateness section of this survey all speak to teachers’ self-perceived knowledge/confidence that the summer training enhanced their abilities to integrate Kodály inspired strategies. The percents of Levels I, II, and III teachers agreeing or strongly agreeing with these items ranged from a low of 93% to a high of 100%, with 12 out of the 15 possible ratings achieving the 100% level of agreeing or strongly agreeing (see Appendix D tables). A second measure of confidence is reflected in the posttest measure of Knowledge/Confidence (Appendix E) identified in Milestone 1.2 above in Table 1. In this table it can be seen that the 34 teachers with posttest only confidence scores achieved a mean confidence level of 16.38 (SD = 3.11) on a scale where the maximum confidence score attainable was 20. This posttest mean certainly indicates a reasonable level of confidence on the part of participating teachers in their ability to integrate Kodály inspired research-based strategies in their classrooms. However, it is interesting to note that teachers’ self perceived knowledge mean of 17.85 is 1.5 points higher than their confidence mean of 16.38 indicating that teachers feel relatively good about their knowledge levels, but are somewhat less confident in their ability to teach that knowledge. This difference (1.5 points) in perceived knowledge and perceived confidence means (1.6 points) was statistically significant, t(33) = 4.35, p < .05. Although statistically significant, such a difference between perceived knowledge and perceived confidence to teach would be unlikely to surprise anyone who has taught. Especially, since the teachers had not actually had the opportunity to try some of new learned knowledge in the classroom.

**Discussion:** A conclusion for Effectiveness Level Milestone 1.3 has to be somewhat tentative in much the same way it is tentative for Milestone 1.2. Virtually all participating PDAE teachers completed both posttest measures related to their perceived confidence to implement Kodály inspired strategies. However, without pre-survey data, meaningful identification of individual “changes” in confidence levels was not possible. That said, the evidence collected, though not complete, certainly supports the Milestone’s assertion that teachers will agree the training
enhanced their confidence in their ability to integrate Kodály inspired research-based strategies in their classrooms.

**First Year Evaluation Results for Goal 2**

Goal 2 states that “Music teachers serving students in the Wichita Public Schools low income schools will strengthen their capacity to deliver a research-standards based music program that will support student academic achievement and ensure all students meet challenging vocal music content standards.” Effectiveness Level Milestones for this goal are identified below and initial first year evaluation results are reported.

*Effectiveness Level Milestone 2.1:* By the end of Year 1 – 30%, Year 2 - 60% and year 3 – 90% of the music teachers participating in the Kodály professional development program will demonstrate they have successfully implemented Kodály-inspired strategies in their classrooms.

*Results:* Teachers who participated in the summer Kodály professional development program will be observed twice annually during the fall and spring semester of the 2009-2010 school year. Fall observations will be formative in nature to provide teachers feedback in areas included on the observation rubric (see Appendix H). Teachers will be encouraged to use the observation protocol for continuous monitoring and improvement. The spring observation will be used to report end of year progress and set new targets for the next year of the project. Fall semester observations are currently in progress and results from the spring observations will be reported in the second year evaluation report.

*Discussion:* NA

*Effectiveness Level Milestone 2.2:* By the end of Year 1 – 30%, Year 2 - 60% and Year 3 – 90% of the music teachers participating in the Kodály professional development program will demonstrate they have successfully used Kodály strategies to increase students’ interest, motivation and ability to meet challenging local, state and national vocal music curriculum standards.

*Results:* See results section for Effectiveness Level Milestone 2.1.

*Discussion:* NA

**First Year Evaluation Results for Goal 3**

Goal 3 states that “Percentages of students meeting or exceeding reading proficiency standards will increase each year over the previous year’s passing rates by 10%, or each school will meet AYP passing rates in reading as prescribed by No Child Left Behind Act guidelines.” The Effectiveness Level Milestone for this goal is identified below and initial first year evaluation results are reported.

*Effectiveness Level Milestone 3.1:* Percentages of students meeting or exceeding reading proficiency standards will increase each year over the previous year’s passing rates by 10%, or
each school will meet AYP passing rates in reading as prescribed by No Child Left Behind Act guidelines.

Results: State reading assessment data become available each spring and will be obtained for students assigned to teachers participating in the Accentuating Music, Language and Cultural Literacy through Kodály Inspired Instruction grant. Evaluators are in the process of identifying students and obtaining baseline KSDE 2009 Reading Assessment scores for comparison with 2010 test results. Results related to reading proficiency will be reported in the second year evaluation report.

Discussion: NA

Summary

Status of goal milestones for 2008-2009

Information below contains a summary of the overall status of the Kodály Project’s goals and milestones after the summer 2009 professional development experience. It is evident from information included in the report above and summarized below that a number of teachers involved in the grant felt and demonstrated that they had improved their content knowledge of research-based instructional strategies necessary for designing innovative standards-based music lessons as well as their confidence to teach using these strategies. Some data collection issues existed and thus the status of some of the milestones below must be listed as partially accomplished but the potential for substantially accomplished in subsequent years is certainly high.

Goal 1: Wichita Public Schools, in partnership with Wichita State University, will develop and implement a high quality, replicable, research based professional development program designed to strengthen certified PK-12 music teachers’ capacity to deliver a standards based music program to students attending low income schools in a way that will enhance student academic achievement and ensure all students meet challenging music content standards.

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Goal 2: Music teachers serving students in the Wichita Public Schools low income schools will strengthen their capacity to deliver a research-standards based music program that will support student academic achievement and ensure all students meet challenging vocal music content standards.

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Goal 3: Percentages of students meeting or exceeding reading proficiency standards will increase each year over the previous year’s passing rates by 10%, or each school will meet AYP passing rates in reading as prescribed by No Child Left Behind Act guidelines.

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Key Findings

**Effectiveness Level Milestone 1.1:** 60 Wichita Public School music teachers will participate in the summer professional development program each year of the grant. Target enrollment for the first summer professional development activities was 60 WPS PDAE funded teachers and the summer 2009 total of 31 teachers was 51.7% of the target. In addition it was projected that the participating teachers would consist of 60% seeking Level I, 30% seeking Level II, and 10% Level III while actual percents were 74.2%, 19.4%, and 6.5%. Professional development feedback surveys of participating teachers (N = 45) were very positive indicating strong overall satisfaction with the quality of the Kodály-inspired 2009 summer professional development.

**Effectiveness Level Milestone 1.2:** 80% of music teachers completing Kodály Levels I, II, or III will demonstrate improved content knowledge of research based instructional strategies necessary for designing innovative standards based music lessons. An absolute conclusion about Effectiveness Level Milestone 1.2 is somewhat difficult to reach during the first year of this project. This stems primarily from the fact that the pre- Knowledge and Confidence surveys were not administered according to the evaluation plan. For example, improved content
knowledge was not possible to determine from the posttest only administration of the Knowledge/Confidence Survey (Appendix E). However, the overall total scale mean rating on the first five items of this survey was 17.85 (SD = 2.90) where the maximum score possible was 20. This would indicate that the 34 responding teachers, on the average, perceived themselves as being relatively knowledgeable on research based instructional strategies for designing innovative standards based music lessons at the completion of the summer workshop. This belief is supported by the results of both the Content Knowledge/Comprehension Test (Appendix F) and the Song Analysis Assessment (Appendix G) which were both administered on a pretest/posttest basis and where statistically significant increases in mean scores were observed from pretest to posttest in both cases. Response rate was, however, a problem with both measures and procedures will be put in place to increase the number of responses in summer 2010.

**Effectiveness Level Milestone 1.3:** 80% of music teachers completing Kodály Levels I, II, or III will agree the training enhanced their confidence in their ability to integrate Kodály inspired research based strategies in their classrooms. A conclusion for Effectiveness Level Milestone 1.3 has to be somewhat tentative in much the same way it is tentative for Milestone 1.2. Virtually all participating PDAE teachers completed both posttest measures related to their perceived confidence to implement Kodály inspired strategies. However, without pre-survey data, meaningful identification of individual “changes” in confidence levels was not possible. That said, the evidence collected, though not complete, certainly supports the Milestone’s assertion that teachers will agree the training enhanced their confidence in their ability to integrate Kodály inspired research based strategies in their classrooms.

**Effectiveness Level Milestone 2.1:** By the end of Year 1 – 30%, Year 2 - 60% and Year 3 – 90% of the music teachers participating in the Kodály professional development program will demonstrate they have successfully implemented Kodály-inspired strategies in their classrooms.

Observation data collection relevant for Milestone 2.1 is currently in progress and thus no results are currently available. Results will be discussed in detail in the annual report for year two of this project.

**Effectiveness Level Milestone 2.2:** By the end of Year 1 – 30%, Year 2 - 60% and Year 3 – 90% of the music teachers participating in the Kodály professional development program will demonstrate they have successfully used Kodály strategies to increase students’ interest, motivation and ability to meet challenging local, state and national vocal music curriculum standards.

As with Milestone 2.1, observation data collection relevant for Milestone 2.2 is currently in progress and thus no results are currently available. Results will be discussed in detail in the annual report for year two of this project.

**Effectiveness Level Milestone 3.1:** Percentages of students meeting or exceeding reading proficiency standards will increase each year over the previous year’s passing rates by 10%, or each school will meet AYP passing rates in reading as prescribed by No Child Left Behind Act guidelines.
State reading assessment data become available each spring and will be obtained for students assigned to teachers participating in the Accentuating Music, Language and Cultural Literacy through Kodály Inspired Instruction grant. Evaluators are in the process of identifying students and obtaining baseline KSDE 2009 Reading Assessment scores for comparison with 2010 test results. Results related to reading proficiency will be reported in the second year evaluation report.

Recommendations

The Kodály Project’s external evaluators make the following recommendations based on results included in the 2008-2009 Final Evaluation Report:

- Grant facilitators and evaluators need to continuously monitor the evaluation plan to ensure all pertinent data are collected in a timely manner.
- Some modification needs to occur on survey forms in order for evaluators to determine which summer professional development teachers are grant participants.
- Care needs to be taken to make sure planned observation of Kodály project teachers is completed on schedule to follow-up with those teachers who participated in the summer 2009 professional development.
Appendix A

Accentuating Music, Language and Cultural Literacy through Kodály Inspired Instruction

Project Logic Model
Accentuating Music, Language and Cultural Literacy through Kodály-Inspired Instruction

Project Logic Model

Inputs
- Kodály-inspired strategies and curricula
- Kodály trainers—local/state/national
- Kodály consultants
- Research-based music standards
- WPS music teachers

Activities
- Summer professional development
- Year-round development opportunities: KMEK workshops/USD 259 in-services/Regional and national Kodály conferences
- Academic school year monitoring of teaching activities

Outputs
- Number of teachers participating in professional development
- Lesson plans and song analyses/collections developed by project teachers displaying Kodály-inspired strategies
- Number of students taught by teachers participating in grant professional development

Outcomes
- Music teachers more knowledgeable and confident to integrate high quality Kodály-inspired strategies in music instruction
- Music teachers effectively design lesson plans in the prepare-present-practice construct.
- Music teachers better prepared to deliver high level instruction
- Students of participating music teachers able to meet or exceed district and KSDE music and reading standards

Long-Term Outcomes
- Increased innovative use of Kodály-inspired strategies in instruction
- Increased ongoing teacher participation in high quality professional development activities
- Increased number of teachers serving as “teachers of teachers” for Kodály strategies
- Increased numbers of students in high poverty schools who gain greater appreciation for and participation in the arts
- Increased numbers of students in high poverty schools who increase language arts achievement

Context
Urban public school setting, three year U.S. Department of Education funded program, collaboration with urban university fine arts college, in-service teachers, association with the International Kodály Society (IKS) and the Organization of American Kodály Educators (OAKE)
Appendix B

Accentuating Music, Language and Cultural Literacy through Kodály Inspired Instruction

Program Evaluation Matrix
### Program Goals

<table>
<thead>
<tr>
<th>Program Goals</th>
<th>Effectiveness Level Milestones</th>
<th>Measurement</th>
<th>Timeline</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Wichita Public Schools, in partnership with Wichita State University, will develop and implement a high quality, replicable, research based professional development program designed to strengthen certified PK-12 music teachers’ capacity to deliver a standards based music program to students attending low income schools in a way that will enhance student academic achievement and ensure all students meet challenging music content standards.</td>
<td>60 Wichita Public School music teachers will participate in the summer professional development program each year of the grant.</td>
<td>A detailed database will be maintained using Microsoft Excel on all music teachers participating in the program. Summary information will be available on all individuals associated with the program, including Kodály level completed.</td>
<td>60 Wichita Public School music teachers will participate in the summer professional development program each year of the grant (summers 2009, 2010, and 2011). In summer 2009, 60% will complete Kodály Level I, 30% Kodály Level II, and 10% Kodály Level III. In 2010 the percents will be 50, 35, and 15. In 2011 the percents will be 40, 30, and 20.</td>
</tr>
<tr>
<td>2. Music teachers serving students in the Wichita Public Schools low income schools will strengthen their capacity to deliver a research-standards based music program that will support student academic achievement and ensure all students meet challenging vocal music content standards.</td>
<td>80% of music teachers completing Kodály Levels I, II, or III will demonstrate improved content knowledge of research based instructional strategies necessary for designing innovative standards based music lessons.</td>
<td>Prior to the start of training, program leadership will develop pre- and post-content knowledge assessments for each Kodály level that are based on training objectives.</td>
<td>Content knowledge assessments appropriate for each Kodály level sought will be administered pre- and post- after each summer professional development workshop.</td>
</tr>
<tr>
<td></td>
<td>80% of music teachers completing Kodály Levels I, II, or III will agree the training enhanced their confidence in their ability to integrate Kodály inspired research based strategies in their classrooms.</td>
<td>Prior to the start of training, program leadership will develop pre- and post-confidence survey for each Kodály level that are based on training objectives.</td>
<td>Confidence Surveys appropriate for each Kodály level sought will be administered pre- and post- after each summer professional development workshop as a measure of perceived workshop effectiveness.</td>
</tr>
<tr>
<td></td>
<td>By the end of Year 1 – 30%, Year 2 - 60% and year 3 – 90% of the music teachers participating in the Kodály professional development program will demonstrate they have successfully implemented Kodály-inspired strategies in their classrooms.</td>
<td>Successful demonstration of implementation Kodály-inspired strategies will be measured by an observation rubric during classroom visits made by the district project facilitator.</td>
<td>Successful demonstration will be determined by the percent of teachers rated at the proficient or distinguished levels in each area included on the rubric during the final (spring) visit of each project year.</td>
</tr>
<tr>
<td>Program Goals</td>
<td>Effectiveness Level Milestones</td>
<td>Measurement</td>
<td>Timeline</td>
</tr>
<tr>
<td>---------------</td>
<td>--------------------------------</td>
<td>-------------</td>
<td>----------</td>
</tr>
<tr>
<td>By the end of Year 1 – 30%, Year 2 - 60% and year 3 – 90% of the music teachers participating in the Kodály professional development program will demonstrate they have successfully used Kodály strategies to increase students’ interest, motivation and ability to meet challenging local, state and national vocal music curriculum standards.</td>
<td>Successful use of Kodály strategies to increase students’ interest, motivation and ability to meet challenging local, state and national vocal music curriculum standards will be measured by an observation rubric during classroom visits made by the district project facilitator.</td>
<td>Successful demonstration will be determined by the percent of teachers rated at the proficient or distinguished levels in student engagement areas included on the rubric during the final (spring) visit of each project year.</td>
<td></td>
</tr>
<tr>
<td>3. A high percentage of elementary and middle school students attending schools served by music teachers participating in the program will meet or exceed the proficiency standard for reading as measured by the Kansas State Department of Education Reading Assessment.</td>
<td>Percentages of students meeting or exceeding reading proficiency standards will increase each year over the previous year’s passing rates by 10%, or each school will meet AYP passing rates in reading as prescribed by No Child Left Behind Act guidelines.</td>
<td>The Kansas State Department of Education reading assessment will be used as an indirect measure of the effect of grant implementation for schools participating in the grant. Baseline will be established in the spring prior to a school’s participation.</td>
<td>State reading assessment data will be available each spring and will be obtained for each participating school in 2009 (baseline), 2010, 2011, and 2012.</td>
</tr>
</tbody>
</table>
## GPRA Reporting Measures

<table>
<thead>
<tr>
<th>GPRA Measures</th>
<th>Measurement</th>
<th>Timeline</th>
</tr>
</thead>
<tbody>
<tr>
<td>The percentage of teachers who participate in professional development in</td>
<td>A detailed database will be maintained using Microsoft Excel on all music teachers participating in the program. Summary information will be available on all individuals associated with the program, including Kodály level of certification</td>
<td>60 Wichita Public School music teachers will participate in the Summer professional development program each year of the grant (summers 2009, 2010, and 2011). In summer 2009, 60% will complete Kodály Level I, 30% Kodály Level II, and 10% Kodály Level III. In 2010 the percents will be 50, 35, and 15. In 2011 the percents will be 40, 30, and 20.</td>
</tr>
<tr>
<td>arts integration that is sustained and intensive.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The percentage of Professional Development for Arts Educators (PDAE)</td>
<td>Prior to the start of training, CRES evaluators, in consultation with program leadership, will develop pre- and post- Kodály Levels I, II, and III teacher content knowledge assessments related to their knowledge of research based instructional strategies and surveys to measure their confidence in their ability to integrate Kodály-inspired research based strategies in their classrooms.</td>
<td>Content knowledge assessments and confidence surveys appropriate for Kodály Levels I, II, and III will be administered before and after each summer professional development program (2009, 2010, 2011).</td>
</tr>
<tr>
<td>teachers who demonstrate increased knowledge of teaching standards-based arts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>education or integration of arts education into the core curriculum.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The percentage of Professional Development for Arts Educators (PDAE)</td>
<td>An observation rubric will be used by the district’s vocal music curriculum coach to assess Kodály trained teachers’ abilities to teach standards based music education to students in high needs schools.</td>
<td>All participating Kodály teachers will be observed twice annually during the fall and spring semester of the school year. Fall observations will be formative in nature to provide teachers feedback in areas included on the observation scale. Teachers will be encouraged to use the observation protocol for continuous monitoring and improvement. The spring observation will be used to report end of year progress and set new targets for the next year of the project.</td>
</tr>
<tr>
<td>teachers who demonstrate the ability to teach standards-based arts education</td>
<td></td>
<td></td>
</tr>
<tr>
<td>or integrate arts education into core subject education.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix C

Summer Professional Development Feedback Form
You have just participated in a Kodály-inspired professional development program sponsored by a grant from the U.S. Department of Education. A responsibility to the grant funder is to provide evaluative information concerning the effectiveness of the grant program. A part of that responsibility can be met through your assistance in providing feedback on the quality of this summer professional development program. Please use the items below to express your level of agreement (satisfaction) regarding the professional development session you just completed in June, 2009.

<table>
<thead>
<tr>
<th>Professional Development Feedback Categories and Items</th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neither Agree - Disagree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONTENT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>This content presented in this professional development activity was well planned and executed.</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
</tr>
<tr>
<td>The information presented in this professional development activity was relevant to my grade level(s).</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
</tr>
<tr>
<td>The information presented in this professional development activity related directly to the music learning standards I am responsible to teach.</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
</tr>
<tr>
<td>FACILITATOR(S)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Facilitator(s) maintained an enthusiastic and interesting atmosphere.</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
</tr>
<tr>
<td>The facilitator(s) was/were knowledgeable about Kodály-inspired music teaching strategies.</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
</tr>
<tr>
<td>The facilitator(s) was/were sensitive to participant needs and expectations.</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
</tr>
<tr>
<td>The facilitator(s) encouraged discussion, interaction, and questions from the participants.</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
</tr>
<tr>
<td>APPROPRIATENESS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>As a result of my participation in this professional development activity, I have a greater understanding of Kodály-inspired music instructional strategies.</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
</tr>
<tr>
<td>Attending this professional development activity will enhance my use of Kodály-inspired music strategies in my current teaching position.</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
</tr>
<tr>
<td>Information learned in this professional development activity will be helpful in collaborating with other music teachers in my school district.</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
</tr>
<tr>
<td>I plan to share Kodály-inspired concepts and applications learned in this program with other teaching colleagues.</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
</tr>
<tr>
<td>I am eager to start implementing the Kodály-inspired strategies presented during this professional development activity.</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
</tr>
<tr>
<td>GENERAL EVALUATION</td>
<td>Excellent</td>
<td>Good</td>
<td>Fair</td>
<td>Poor</td>
<td></td>
</tr>
<tr>
<td>Overall, how would you rate the value of participation in this Kodály related professional development training?</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
<td>( )</td>
</tr>
</tbody>
</table>
What aspects of these Kodály-inspired professional development sessions were most valuable to you?

Please indicate any suggestions you might have to improve similar Kodály-inspired professional development programs in future summers.

Additional comments:
Appendix D

Quantitative Results from the Professional Development Form by Teacher Kodály Level
Level I Responses from Kodály Participants after Summer 2009 Kodály Professional Development Experiences (N= 30)

<table>
<thead>
<tr>
<th>Feedback Categories and Items</th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neither Agree - Disagree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CONTENT</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>This content presented in this professional development activity was well planned and executed.</td>
<td>27</td>
<td>90.0%</td>
<td>3</td>
<td>10.0%</td>
<td>0</td>
</tr>
<tr>
<td>The information presented in this professional development activity was relevant to my grade level(s).</td>
<td>24</td>
<td>80.0%</td>
<td>4</td>
<td>13.3%</td>
<td>0</td>
</tr>
<tr>
<td>The information presented in this professional development activity related directly to the music learning standards I am responsible to teach.</td>
<td>27</td>
<td>90.0%</td>
<td>3</td>
<td>10.0%</td>
<td>0</td>
</tr>
<tr>
<td><strong>FACILITATOR(S)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Facilitator(s) maintained an enthusiastic and interesting atmosphere.</td>
<td>25</td>
<td>83.3%</td>
<td>5</td>
<td>16.7%</td>
<td>0</td>
</tr>
<tr>
<td>The facilitator(s) was/were knowledgeable about Kodály-inspired music teaching strategies.</td>
<td>30</td>
<td>100.0%</td>
<td>0</td>
<td>0.0%</td>
<td>0</td>
</tr>
<tr>
<td>The facilitator(s) was/were sensitive to participant needs and expectations.</td>
<td>16</td>
<td>53.3%</td>
<td>13</td>
<td>43.3%</td>
<td>1</td>
</tr>
<tr>
<td>The facilitator(s) encouraged discussion, interaction, and questions from the participants.</td>
<td>22</td>
<td>73.3%</td>
<td>7</td>
<td>23.3%</td>
<td>1</td>
</tr>
<tr>
<td><strong>APPROPRIATENESS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>As a result of my participation in this professional development activity, I have a greater understanding of Kodály-inspired music instructional strategies.</td>
<td>27</td>
<td>90.0%</td>
<td>3</td>
<td>10.0%</td>
<td>0</td>
</tr>
<tr>
<td>Attending this professional development activity will enhance my use of Kodály-inspired music strategies in my current teaching position.</td>
<td>24</td>
<td>80.0%</td>
<td>6</td>
<td>20.0%</td>
<td>0</td>
</tr>
<tr>
<td>Information learned in this professional development activity will be helpful in collaborating with other music teachers in my school district.</td>
<td>22</td>
<td>73.3%</td>
<td>6</td>
<td>20.0%</td>
<td>2</td>
</tr>
<tr>
<td>I plan to share Kodály-inspired concepts and applications learned in this program with other teaching colleagues.</td>
<td>20</td>
<td>66.7%</td>
<td>8</td>
<td>26.7%</td>
<td>2</td>
</tr>
<tr>
<td>I am eager to start implementing the Kodály-inspired strategies presented during this professional development activity.</td>
<td>25</td>
<td>83.3%</td>
<td>4</td>
<td>13.3%</td>
<td>1</td>
</tr>
<tr>
<td><strong>GENERAL</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Overall, how would you rate the value of participation in this Kodály related professional development training?</td>
<td>26</td>
<td>86.7%</td>
<td>4</td>
<td>13.3%</td>
<td>0</td>
</tr>
</tbody>
</table>

*Note: Percentages may not equal 100 due to rounding.*
Level II Responses from Kodály Participants after Summer 2009 Kodály Professional Development Experiences (N= 11)

<table>
<thead>
<tr>
<th>Feedback Categories and Items</th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neither Agree - Disagree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>%</td>
<td>F</td>
<td>%</td>
<td>F</td>
</tr>
<tr>
<td><strong>CONTENT</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>This content presented in this professional development activity was well planned and executed.</td>
<td>11</td>
<td>100.0%</td>
<td>0</td>
<td>0.0%</td>
<td>0</td>
</tr>
<tr>
<td>The information presented in this professional development activity was relevant to my grade level(s).</td>
<td>10</td>
<td>90.9%</td>
<td>1</td>
<td>9.1%</td>
<td>0</td>
</tr>
<tr>
<td>The information presented in this professional development activity related directly to the music learning standards I am responsible to teach.</td>
<td>11</td>
<td>100.0%</td>
<td>0</td>
<td>0.0%</td>
<td>0</td>
</tr>
<tr>
<td><strong>FACILITATOR(S)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Facilitator(s) maintained an enthusiastic and interesting atmosphere.</td>
<td>10</td>
<td>90.9%</td>
<td>1</td>
<td>9.1%</td>
<td>0</td>
</tr>
<tr>
<td>The facilitator(s) was/were knowledgeable about Kodály-inspired music teaching strategies.</td>
<td>11</td>
<td>100.0%</td>
<td>0</td>
<td>0.0%</td>
<td>0</td>
</tr>
<tr>
<td>The facilitator(s) was/were sensitive to participant needs and expectations.</td>
<td>10</td>
<td>90.9%</td>
<td>1</td>
<td>9.1%</td>
<td>0</td>
</tr>
<tr>
<td>The facilitator(s) encouraged discussion, interaction, and questions from the participants.</td>
<td>11</td>
<td>100.0%</td>
<td>0</td>
<td>0.0%</td>
<td>0</td>
</tr>
<tr>
<td><strong>APPROPRIATENESS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>As a result of my participation in this professional development activity, I have a greater understanding of Kodály-inspired music instructional strategies.</td>
<td>8</td>
<td>72.7%</td>
<td>3</td>
<td>27.3%</td>
<td>0</td>
</tr>
<tr>
<td>Attending this professional development activity will enhance my use of advanced Kodály-inspired music strategies in my current teaching position.</td>
<td>7</td>
<td>63.6%</td>
<td>4</td>
<td>36.4%</td>
<td>0</td>
</tr>
<tr>
<td>Information learned in this professional development activity will be helpful in collaborating with other music teachers in my school district.</td>
<td>10</td>
<td>90.9%</td>
<td>1</td>
<td>9.1%</td>
<td>0</td>
</tr>
<tr>
<td>I plan to share Kodály-inspired concepts and applications learned in this program with other teaching colleagues.</td>
<td>10</td>
<td>90.9%</td>
<td>1</td>
<td>9.1%</td>
<td>0</td>
</tr>
<tr>
<td>I am eager to start implementing the Kodály-inspired strategies presented during this professional development activity.</td>
<td>10</td>
<td>90.9%</td>
<td>1</td>
<td>9.1%</td>
<td>0</td>
</tr>
<tr>
<td><strong>GENERAL</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Overall, how would you rate the value of participation in this Kodály related professional development training?</td>
<td>11</td>
<td>100.0%</td>
<td>0</td>
<td>0.0%</td>
<td>0</td>
</tr>
</tbody>
</table>

*Note: Percentages may not equal 100 due to rounding.*
## Level III Responses from Kodály Participants after Summer 2009 Kodály Professional Development Experiences (N= 4)

### Feedback Categories and Items

<table>
<thead>
<tr>
<th>Feedback Categories and Items</th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neither Agree - Disagree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CONTENT</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>This content presented in this professional development activity was well planned and executed.</td>
<td>4 100.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
</tr>
<tr>
<td>The information presented in this professional development activity was relevant to my grade level(s).</td>
<td>4 100.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
</tr>
<tr>
<td>The information presented in this professional development activity related directly to the music learning standards I am responsible to teach.</td>
<td>4 100.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
</tr>
<tr>
<td><strong>FACILITATOR(S)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Facilitator(s) maintained an enthusiastic and interesting atmosphere.</td>
<td>4 100.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
</tr>
<tr>
<td>The facilitator(s) was/were knowledgeable about Kodály-inspired music teaching strategies.</td>
<td>4 100.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
</tr>
<tr>
<td>The facilitator(s) was/were sensitive to participant needs and expectations.</td>
<td>3 75.5%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>1 25.0%</td>
<td>0 0.0%</td>
</tr>
<tr>
<td>The facilitator(s) encouraged discussion, interaction, and questions from the participants.</td>
<td>4 100.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
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<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>As a result of my participation in this professional development activity, I have a greater understanding of Kodály-inspired music instructional strategies.</td>
<td>4 100.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
</tr>
<tr>
<td>Attending this professional development activity will enhance my use of Kodály-inspired music strategies in my current teaching position.</td>
<td>4 100.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
</tr>
<tr>
<td>Information learned in this professional development activity will be helpful in collaborating with other music teachers in my school district.</td>
<td>4 100.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
</tr>
<tr>
<td>I plan to share Kodály-inspired concepts and applications learned in this program with other teaching colleagues.</td>
<td>4 100.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
</tr>
<tr>
<td>As a result of my participation in this professional development activity, I feel prepared to serve as a “teacher of teachers” capable of facilitating ongoing professional development training for other teachers in the district based on Kodály-inspired strategies.</td>
<td>4 100.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
</tr>
<tr>
<td><strong>GENERAL</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Overall, how would you rate the value of participation in this Kodály related professional development training?</td>
<td>4 100.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
<td>0 0.0%</td>
</tr>
</tbody>
</table>

*Note: Percentages may not equal 100 due to rounding.*
Appendix E

Open-Ended Responses from the Professional Development Form by Teacher Kodály Level
Comments From Kodály Participants

*Question*: What aspects of these Kodály-inspired professional development sessions were most valuable to you?

**Level I Teacher Responses**

- Jo's classes and solfege
- Although solfege was a little different to get at first, it has "opened" up the music to me so I now have the complete picture of what the music is doing.
- The teaching techniques and conducting coaching that I received during and after class time.
- The visuals and movement activities, how to teach by rote, examples of how to teach 3 P's (Prepare, Present, Practice). Jo Kirk's joy and enthusiasm for teaching was contagious.
- I found all the program sessions to be helpful. They were informational, challenging, and interesting. I feel that I grew as both a teacher and a musician.
- I enjoyed the choir, couldn't get enough of this. Jo's ideas, and wish I had more time to soak in the solfege from Gabor.
- The "methods" classes were fabulous-Jo Kirk- awesome! I really enjoyed the choral experience. The solfege was difficult, but helpful.
- The methodology with Jo Kirk was the best! I really enjoyed the choir and singing with other professionals. The solfege was also valuable because that is my weakest area, and I feel like I gained a lot from these sessions.
- Solfege, games.
- All either enhanced my teaching or musicianship.
- Jo Kirk's classes. Gabor's solfege.
- All
- Prepare --> Present --> Practice stages and examples. Sequence of concepts. Games and fun.
- The planning aspect of the method, Solfege/ Conducting.
- I absolutely loved Jo's games- there were so many songs and activities, that even with K concepts, I can adapt for my older students. And even though it was terrifying at first, solfege became one of my favorite classes because I had to stretch and work harder every day - I learned so much through the challenge of that class (and the opportunity to laugh didn't hurt, either). :)
- How to teach rhythm, melody. Increase awareness of solfege/ interval.
- Everything about this pedagogy! Starting my collections! The solfege was really challenging, and pushed us beyond our "personal limits!"
- Jo Kirk has taught me so much these past two weeks. Hearing ideas on classroom management has brought new life to my classroom setup. Finding a sequential way to do things (teach concepts/ learn) will be very handy next year.
- Solfege conducting with Gabor were great! I teach MS, so the methodology level I was not very applicable to me. I won't use those songs and games with my students. Ensemble rehearsals were not beneficial to me as a conductor choral singer. I didn't gain any new knowledge.
- I am a secondary teacher and thus I found the solfege and conducting sessions to be most helpful to me and my position.
- Mrs. Jo's class was very helpful in showing how to incorporate Kodaly into the music class. She brought many ideas for how to teach concepts in the most effective way with many management tools along the way. I am very anxious to bring what I learned to my classroom!
- I felt challenged and stretched as a teacher and musician it was great! Everything was awesome!
- Mrs. Jo's class. She is so professional and inspiring. Her knowledge of sequence and folksongs is amazing. I have left these 2 weeks with an incredible amount of knowledge and tools to become a better teacher with student based instruction. Gabor is awesome also!!
- The sequence and methods in promoting musical understanding to students in a very positive way.
- Jo's lesson plans and ideas. Gabor's training in solfege and sight reading. David's choir improved my conducting and vowel placement.
- 1. Solfege. 2. Implementing Kodaly and how to instill Joy into out curriculum. 3. Pacing and relaxing concepts to other concepts/ elements.

**Level II Teacher Responses**

- All were very valuable. I wouldn't change anything… except to make days last 48 hours.
- 1. Methodology #1 its hard to choose between the others. Choir was uplifting, challenging and educational- I've
already used some techniques with church choir; conducting and solfege - really stretched us-getting us out of our comfort zone is never easy- but so good for us!

- Everything was very applicable to my teaching. Solfege, conducting, and choir helped my own skills become very strong, and has made me more confident as a teacher. The methods course gave me a bountiful amount of information and techniques to use in my classroom every day.
- I enjoyed getting to know each instructor! Through each class I worked and developed my teaching skills, my conducting, and musical ability. All of these classes help to make me a better teacher and musician!
- I appreciated having a freshened view of my Kodaly training. I truly loved the camaraderie (talking and communicating) with other teachers. I had fun!
- All of them! I especially enjoyed Lisa and her ease of using Kodaly it is a music. It is a…. The professionalism of all the instructor is dry dog.
- How to analyze a song. Learning sequence. Collaborating with other teachers.
- 1. The methodology classes with song analysis really helps in planning what to teach and why you teach the songs. 2. Interaction with other teachers to get ideas and share strategies. 3. Loved the conducting class! Challenging and inspiring!
- Conducting and solfege.
- Teaching community collaboration, development and INSPIRATION. Personal fulfillment- musical and personal development. Joy of professional atmosphere. Deep, sequential, quality, developmentally- appropriate content. Desire for more! - guidance to material to continue research/ growth independently.

**Level III Teacher Responses**

- Very applicable- IMMEDIATELY! Being with other professionals who seek to improve their skills! Very HIGH EXPECTATIONS from the professors. David, Susan, and Gabor are awesome! They know what they're doing! And what they want.
- Creating community with other like-minded teachers. Singing together! Planning together! Sharing ideas.
- Choir/ Conducting / Solfege - analyzing harmonic structure of glures was integrated in the class. Choir / Conducting- positive feedback and Instruction. Methods- How to use yearly plans book and American Methodology Text was enormously helpful. However, it would be helpful to go through the text sequentially (as written) during methods class with time to take notes/ write in text as needed.
- Singing with other music teachers. Becoming a better musician. Have a tangible plan to take back to my students. Developing a philosophy of music education I truly believe in can share this passion with my students.

**Question 2:** Please indicate any suggestions you might have to improve similar Kodály-inspired professional development.

**Level I Teacher Responses**

- I would suggest that Mrs. Jo have an outline of K/I concepts, at least to highlight the main points. Example: I: ABC II: ABC
- It would be helpful to have a bit more time to collaborate with others that was a bit earlier in the day.
- A typed outline for the methods class notes. A "make it, take it" day. An e-mail list to continually share materials, ideas, successes, throughout the year. (list of classmates)
- I know it's a lot of information to give but I struggled with the 1 1/2 - 2 hour sessions. Either more breaks or stretching over 3 weeks would have been more beneficial to me. Also, I felt the class size for Level I was too large. There was not enough time or opportunities to get help/advice from instructors. As a non-USD 259 person who was paying for this program, I felt short-changed and out of the loop in regards to book list and the flash drive.
- A period during the day for study, questions, guided practice- we're on over-load! Choir at the end of the day-wonderful, joyful experience. Would keep the overwhelming feelings in check.
- I really feel if the content we received was spread out over 3 weeks, I'd be able to process and absorb the information. Then I'd feel more confident about applying it in my classroom.
- Things were so crammed in methods-could we have less conducting/solfege and more methods time? More choral time- maybe another p.m. session?
- The content was great! However, my brain was on overload by the second week. Could it be extended time-wise? Same content, but over more time, with times during the day to study and do homework with classmates.
- Put time in the day for participants to work on the massive work load- not a lot but some please! Primarily Level I
- More communication about such things as there were 2 concerts. Didn't know about the extra one at 5:30 for the Kodaly camp. More time in the day to collaborate and digest info given.
A more pleasant choir conductor, I saw him very contradictory to the Kodaly inspired "Joy" in the classroom.

I would have liked to have more time to collaborate with others - too many nights, we were too tired after class to work any more and ended up doing the work alone at home.

I know that money is probably an issue, but having 3 weeks to do this would be awesome!

Smaller class sizes. I know due to the grant this may be impossible. Splitting up solfege/conducting and methods/analysis it made for a very long afternoon after getting so much info from Jo all morning.

I know there are certain requirements for Kodaly certification… But I'd rather not have the certificate and be enrolled in a methodology class that reviews sequence of K-5 shows secondary choral directors how to use the methodology effectively at the MS and HS level.

It would be very helpful to have sessions or special topics that are specifically for the secondary teacher and how to use Kodaly in older classrooms, not just elementary.

Improvement needed with template software for lesson plan and retrieval system.

Not that I can think of!

I did not feel the choral conductor used many Kodaly Techniques or was a very good and positive leader.

Possible available tutors.

The mass of materials need to be completed in level I.

Special topics session specifically for instrumental teachers, who start at 5th or 6th grade.

Level II Teacher Responses

Send out any reading or analysis to be done ahead of time.

Perhaps the chance to observe the choir for 20-30 minutes each day rather than in one chunk. See how she works on day 1 would be helpful for us, too.

Having more of my work ahead of time to be able to complete it while the information is still fresh in my mind from the previous class.

Having one less assignment in our pedagogy class would be helpful - kind of seemed to push most people over the edge the second week of classes.

I would suggest that week one be either only methods or only solfege and conducting with week 2 with the other elements.

I wish there was a way to spread out the work - I think I could have done better with more time to complete the assignments.

I would suggest having one week of conducting/solfege first that would coincide with the children's choir camp so we could spend more time observing the choir director and her/his teaching strategies followed by one week of methodology classes. This would allow students to focus more on each aspect and might eliminate some frustrations.

Access to materials earlier so some work can be done ahead of time.

Facilitate "analysis sessions" in advance of the focused course to provide context/prior knowledge and get much of homework out of the way to make more time for collaboration, creative planning, socializing (yes, this is important and improves satisfaction) and sleep!

Level III Teacher Responses

Because of the grant, there was no money available to other "outside" teachers. It was disappointing to watch 259 teachers take level I with poor attitudes and poor work ethic and get it all paid for when there were many level II and III teachers working their tails off, wanting to be here, receiving no monetary support at all! Plus, I think teachers would have more personal academic investment if they had to partially pay for their education.

More team building among levels and between levels smaller members in level I…. To help retain participants for future levels.

Offer course in three weeks, or offer methodology in 3 weeks and choir/solfege and conducting and 2 weeks. Give out folk song collection months in advance. Do NOT change analysis form and or retrieval form during the class. This should be in place before class begins and remain per expectations.

More prep/knowledge for new people coming into the program. More fluidity between levels consistency.

Question 3: Additional comments.

Level I Teacher Responses

I think Mr. Hodgkins has wonderful and correct ideas about choral singing. His delivery, however, I found to be condescending. Perhaps my own experience performing is more than my peers. I was insulted as a musician by his attitude. I felt that he was on a central power trip most of the time, and gave the choir very little benefit of having knowledge of singing. (Perhaps most do not?) I do not want to work with him again. But I will try to
consider his point of view and keep a positive attitude if I have to work with him next year.

- I have discovered the JOY of music these last two weeks and I am so going to listen to Fanfare for the common man when I get home from Day 10!!! I have also really met (for the second, third, fourth times) some WONDERFUL people here, including Mrs. Jo, David and Gabor! :)
- Thank you for being such a wonderful inspiration these two weeks.
- 3 week course instead of 2 weeks. How am I being graded in solfege and conducting. I never knew what was expected of me to get a good grade. I just tried my best. But it would have been better to have a goal.
- I really did enjoy the Kodaly Program and felt it is extremely beneficial for my teaching and musicianship. I plan on continuing Level II
- I am not part of the very generous grant- I endured a few people from Wichita, part of the grant, who behaved very childishly throughout, putting my ??? And financial investment at risk.
- Absolutely a "light bulb" experience for me-- where was this during my college education?!?! :)
- Great stuff! I feel like it will take me all summer to let it all sink in.
- Sometimes I got the feeling that if something you do with your kids doesn't fit into the Kodaly song criteria (folk) it wasn't okay to use. I have things that are my gems that work for me and I don't like being tied to Folk songs completely and feeling like it is wrong to do so.
- Jo- excellent. Gabor- funny, not as scary if you can just relax. Thank you :)
- Maybe - "broadcast" session with Gabor on using "Jo's" methodology in the H.S. or more advanced classroom.
- As an instrumental teacher, I am excited about the challenge of applying these concepts to my instrumental rehearsals. If there is any way to have even one "breakout" session with someone who has used these ideas with band or orchestra (like with Dr. Oare), that would be very informative.
- It was challenging but, I would do it again even if I knew how challenging it was!
- The staff was great! I cannot wait for next year!
- Well worth the sleep deprivation!
- Amazing!! Thank you!! :)
- This was "Life changing" to my teaching profession.
- Because of that, it was all foreign to me. There was no time to study for David and Gabor. I felt bad because I loved the choir. I learned as much from Gabor as Jo. In level II and III you won't be able to fake your way through conducting and solfege. Something needs to give. More Balance! Thanks.
- Fantastic!

**Level II Teacher Comments**

- There should be a cap on the size of the class.
- David was a great addition! Thank you for awesome instructors. The collaboration and connection with other teachers is the BEST!
- I'm glad to have had our analysis and reading assignments before classes began. Having the flash drive was also very nice and helpful.
- Nothing that is worthwhile comes without hard work! We worked, but we had fun and learned a lot.
- Kirk does an amazing job organizing- encouraging and blessing us! The grant is wonderful as well.
- Workload was overwhelming.
- Getting this professional community/ instruction/ inspiration at the beginning of my career sets me up to really develop my skills in a continually compounding way that WILL IMPACT MY STUDENTS' LIVES FOR DECADES!

**Level III Teacher Comments**

- level III solfege maybe could be separate from level II and more challenging. I wish there had been more respect for David during choir. He does such a good job!
- This is a good program. I have enjoyed my summers here. Money-- is there any way to even things out? Grant recipients received precedence. Those of us "out of district" need to also be up included. Scholarships we were awarded last year weren't available this year.
- This grant was wonderful! Suggestion: Everyone should pay something toward tuition, perhaps $100. This might discourage teachers who are not serious about Kodaly from taking advantage, with no intention of working (assignments) / showing up (to class)/ or using this great method! (in a negative way)
- Why is this a 2 wk course and not 3 wk? Seems it would be more productive/ less stress. We came 10 min early for choir and never got out on time.
Appendix F

Kodály-Inspired Instruction Knowledge and Confidence Survey
Instructions for Completing: As a participant teacher in the Wichita Public Schools PDAE Grant, it is necessary for you to complete a pre- and post- self-rating of your knowledge and confidence related to using Kodály-inspired instructional strategies to provide instruction related to the district’s nine music education standards. Results of this survey are reported annually to the U.S. Department of Education as a requirement of continued funding of the grant.

To accomplish this self-assessment, please complete this Participant Teacher Kodály-Inspired Instruction Knowledge and Confidence Survey on the back of this page using the scales described below. You are asked to rate your current level of knowledge of the eight standards identified (respond using column A—the left side of survey) and your level of confidence (respond using column B—the right side of survey) that you can integrate these eight standards into your sessions with music students. The rating scales you are to use for both content knowledge and teaching confidence are explained below.

<table>
<thead>
<tr>
<th>Rating Area</th>
<th>Possible Ratings</th>
</tr>
</thead>
</table>
| Column A: Level of My Content Knowledge         | 1 = Low: I have little or no understanding of the Level III Kodály-inspired instructional strategies listed for the listed music learning standard.  
2 = Moderate: I have some understanding of the Level III Kodály-inspired instructional strategy but need to develop a more in-depth understanding of how it fits into the learning standard listed.  
3 = Good: I have a good understanding of the Level III Kodály-inspired instructional strategy for the listed learning standard.  
4 = High: I have a high level of understanding of the Level III Kodály-inspired instructional strategy and feel I could demonstrate and teach the strategy to my colleagues in a professional development setting. |
| Column B: Confidence in My Ability to Integrate Material into My Lesson Plans for My Students | 1 = Low: I have limited confidence in my ability to include the Level III Kodály-inspired strategies for the listed music learning standard.  
2 = Moderate: I feel moderately confident in my ability to include some of the strategies related to the Level III Kodály-inspired strategies for the listed music learning standard.  
3 = Good: I feel quite confident in my ability to integrate most of the strategies related to the Level III Kodály-inspired instructional strategies for the listed music learning standard.  
4 = High: I feel highly confident in my ability to embed virtually all of the Level III Kodály-inspired instructional strategies and feel I could demonstrate and teach the strategies to my colleagues in a professional development setting. |

IMPORTANT: PLEASE INCLUDE YOUR ASSIGNED PROJECT ID NUMBER IN THE SPACE PROVIDED AT THE TOP OF THE SURVEY FORM ON THE BACK OF THIS PAGE.
### Participant Teacher Kodály-Inspired Instruction Knowledge and Confidence Survey

2008-2009:  Pre-Survey___________  Post-Survey_________

Please print your Assigned Project ID number in the box to the right:

Reminder:  1 = Low  2 = Moderate  3 = Good  4 = High

Bubble only one response for each Content Knowledge item & one response for each Confidence item.

<table>
<thead>
<tr>
<th>A Content Knowledge</th>
<th>Kodály-Inspired Instruction Related to Wichita K-12 Music Education and Reading Standards</th>
<th>B Confidence To Integrate</th>
</tr>
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<tbody>
<tr>
<td>1 2 3 4</td>
<td></td>
<td>1 2 3 4</td>
</tr>
</tbody>
</table>
| 0 0 0 0             | Kodály-Inspired Instructional Strategies related to Content Standard 1: Sings, alone and with others, a varied repertoire of music.  
|                     | a. sings diverse folk songs and exercises in unison with others using text and solfege with proper intonation  
|                     | b. sings diverse folk songs and exercises alone using text and solfege with proper intonation  
|                     | c. sings diverse folk songs and exercises independently with melodic ostinati, partner songs and countermelodies | 0 0 0 0 |
| 0 0 0 0             | Kodály-Inspired Instructional Strategies related to Content Standard 2: Performs on instruments, alone and with others, a varied repertoire of music.  
|                     | a. performs songs and exercises while using Curwen-Glover hand signs  
|                     | b. performs beat, rhythm and simple melodies/songs on pitched and unpitched instruments  
|                     | c. performs simple songs and exercises with rhythmic and melodic ostinati and accompaniments | 0 0 0 0 |
| 0 0 0 0             | Kodály-Inspired Instructional Strategies related to Content Standard 5: Reads and notates music.  
|                     | a. sight reads rhythmic, sol-fa and traditional notation  
|                     | b. inner hears and sings aloud from teachers Curwen-Glover hand signs  
|                     | c. writes music from teacher's rhythmic and melodic dictation | 0 0 0 0 |
| 0 0 0 0             | Kodály-Inspired Instructional Strategies related to Content Standard 6: Listens to, analyzes, and describes music.  
|                     | a. moves appropriately and expressively in active music listening lessons  
|                     | b. uses comparatives in describing the expressive qualities of music  
|                     | c. uses correct musical terms in describing the expressive qualities of music | 0 0 0 0 |
| 0 0 0 0             | Kodály-Inspired Instructional Strategies related to Content Standard 9: Understands music in relations to history and culture.  
|                     | a. performs songs and singing games in style of genre, culture and period  
|                     | b. identifies music's countries of origin  
|                     | c. identifies musical periods in art music | 0 0 0 0 |
| 0 0 0 0             | Kodály-Inspired Instructional Strategies related to Reading Standard 1.1: The student uses skills in alphabetic to construct meaning from text.  
|                     | a. identifies graphemes and phonemes  
|                     | b. identifies of rhyming words  
|                     | c. performs syllabification | 0 0 0 0 |
| 0 0 0 0             | Kodály-Inspired Instructional Strategies related to Reading Standard 1.4: The student retells or determines important events and main ideas from song and poetry texts.  
|                     | a. retells important events and information  
|                     | b. retells main ideas  
|                     | c. retells important details | 0 0 0 0 |
| 0 0 0 0             | Kodály-Inspired Instructional Strategies related to Reading Standard 2.2: The student understands the significance of literature and its contributions to various cultures.  
|                     | a. identifies cultural origins of song and poetry texts  
|                     | b. identifies cultural contexts of song and poetry texts  
|                     | c. performs songs and texts in native languages | 0 0 0 0 |
Appendix G

PDAE Knowledge/Comprehension Test
Test Number: ________

USD 259 2009 USDE PDAE Knowledge/Comprehension Pre-test
WSU Kodály Certification Program 2009 (for incoming level-one students only)
This is an ANONYMOUS test—test numbers used to compare with anonymous post-test results

Section 1: Short answer questions:

🎶 What is the definition of an authentic folk song?

🎶 Name the three pedagogical stages applied to each new concept learned in the Kodály Approach to music education.

🎶 Describe the focus of each of the three stages listed above.

🎶 Define the term “tone set.”

Section 2: Multiple choice questions:

🎶 What is meant by the term “tonal center” of a song?
   - The pitch around which the melody is centered
   - The median pitch of a song’s tone set
   - The ending pitch of a song
   - The most commonly-occurring pitch
Which of these would NOT be considered a tenet of the Kodály philosophy

- Children possess a musical “mother-tongue,” the folk music of their country, through which musical skills and concepts should be taught.
- Only music of unquestioned quality—both folk and composed—should be utilized in the education of children.
- The child’s innate ability to process new information should lead educators to use music symbols and terms in the child’s first musical experiences.
- Even the most talented artist can never overcome the disadvantages of an education without singing.

Which of these would NOT be considered a principle instructional tool in the Kodály Approach

- The singing game
- Songs written by the music teacher
- Solfege syllables
- Curwen hand signs

Which of the following is NOT a pentatonic scale?

- drm sl
- s,l, drm
- drmfs
- drm sl d’

According to Zoltán Kodály’s philosophy, when should a child’s music education begin?

- As soon as the child learns to speak
- In the primary grades, so the teacher can introduce music literacy through symbols and hand signs
- Nine months before the birth of the child
Nine months before the birth of the mother

When teaching a song by rote, how many times should children hear the song before the teacher can formally invite the class to sing with accuracy?

- One time
- Four times
- Five times
- Seven times

Section 3: True/False questions:

- Zoltán Kodály did not invent solfege as a tool for teaching intonation and pitch relationship in elementary music classes.  T  ___  F  ___
- There is no prescribed, sequence to concept learning in the Kodály Approach  T  ___  F  ___
- Zoltán Kodály insisted that the piano be the first instrument used in teaching students to read and write music.  T  ___  F  ___
- Zoltán Kodály was born in Budapest, Hungary.  T  ___  F  ___
- Zoltán Kodály was an advocate of introducing music of the Viennese school to the teachers and young students in Hungary primary schools.  T  ___  F  ___
Appendix H

PDAE Song Analysis Assessment
Ickle Ockle

Ick - le Ock - le blue bot - tle, fis - hes in the sea.

If you want a part - ner, please choose me.

Analysis – Level I, II, & III

<table>
<thead>
<tr>
<th>Tone Set:</th>
<th>Form:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scale:</td>
<td>Meter:</td>
</tr>
<tr>
<td>Melodic Patterns:</td>
<td>Game:</td>
</tr>
<tr>
<td></td>
<td>Origin: Words</td>
</tr>
</tbody>
</table>

Melodic Concept Level I II III Other Elements: 
Isolated Melodic Concept Level

Rhythms: 

Rhythmic Patterns: 

Rhythmic Concept Level I II III Principle Concept Use: 
Isolated Rhythmic Concept Level

(Isolate/extract) Level
Appendix I

Kodály Teacher Observation Rubric
<table>
<thead>
<tr>
<th>Observation Component</th>
<th>Level of Performance</th>
</tr>
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<tbody>
<tr>
<td><strong>Demonstrating Knowledge of Content and Pedagogy</strong></td>
<td>1: UNSATISFACTORY</td>
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<td></td>
<td>2: BASIC</td>
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<td>3: PROFICIENT</td>
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<td>4: DISTINGUISHED</td>
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<td><strong>Designing Coherent Instruction</strong></td>
<td>The various elements of the instructional design (Kodály inspired learning activities, instructional materials and resources, instructional groups, lesson structure) do not support the stated instructional outcomes or engage students in meaningful learning. Lessons or units have no defined structure.</td>
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<tr>
<td><strong>Engaging Students in Learning</strong></td>
<td>Few, if any, students are mentally engaged in significant learning, as a result of inappropriate activities or materials, inappropriate instructional groups, poor representations of content, or lack of lesson structure. There is little to no evidence of the use of Kodály inspired strategies.</td>
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<tr>
<td><strong>Using Assessment in Instruction</strong></td>
<td>Students are not aware of criteria and performance standards, teacher does not monitor student learning, feedback to students is of poor quality and untimely, and students do not engage in self-assessment or monitoring of progress. Assessment related to Kodály inspired instructional activities is not apparent.</td>
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</table>

1Based on Danielson’s domains of teaching responsibility (Danielson, 1996)