

**AM I GOOD ENOUGH? A COMPARISON OF STUDENT SELF-PERCEPTION AND
TEACHER EVALUATION OF A MUSICAL PERFORMANCE**

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ABSTRACT

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(August, 2016)

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STATEMENT OF PURPOSE

The purpose of this empirical study is to investigate the extent to which middle school general music students are able to objectively and accurately evaluate their musical ability. Two classes of eighth grade students at Holland Middle School will be asked to evaluate their performances on a final guitar test at the end of 6-week curriculum. I will also evaluate the same performances and the results of both evaluations will be compared. The extent to which students are able to accurately assess their own playing is valuable both because students need to be able to diagnose problems to improve their musical skills and also because their perception of whether they are talented is vital in affecting their decision to continue musical activities in the future.

RATIONALE

Many music educators are becoming increasingly concerned with student retention in school programs. Much research in the field of education has examined the reasons that music students stop participating. Several studies cite low self-perception of musical ability as one of the reasons that students quit. Through my research, I want to examine my students' perception of their ability and progress to find out if they are both active and objective listeners. To improve, musicians need to have a delicate balance of self-confidence and objectivity. To feel excited about continuing to participate, the beginning music student needs to have small successes along the way and understand the hard work and dedication required to improve. I will use the findings of this study to inform my future teaching and potentially aid other music educators. The findings of this research may indicate the need for music educators to not only give instruction on the musical content of a given curriculum, but to also give instruction on appropriate expectations for musical growth within a given timeline, the need for persistence and practice, and frequent self-reflection.

TABLE OF CONTENTS

Abstract.....	iv
Table of Contents.....	v
Chapter 1: Introduction.....	1
Purpose.....	1
Rationale.....	1
Expected Findings.....	2
Chapter 2: Topical Insight and Background Information.....	5
The Importance of Self-Evaluation.....	5
Self-Efficacy, Music Self-Esteem, and Why Students Quit.....	6
Chapter 3: Study Design and Methods	10
School and Curriculum Information.....	10
Study Set-Up.....	11
Data Collection.....	13
Chapter 4: Conclusion.....	17
Discussion of Findings.....	17
Implications for Future Teaching.....	18
Appendices.....	21
Appendix A: Guitar Curriculum Visuals	21
Appendix B: Guitar Assessment Study Guide	24
Appendix C: Grading Rubric.....	26
Appendix D: Gut-Reaction Rating Scale.....	28
Appendix E: Data Collection Tables.....	29
Works Cited.....	32

CHAPTER 1: Introduction

PURPOSE

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RATIONALE

Many music educators are becoming increasingly concerned with student retention in school programs. Much research in the field of education has examined the reasons that music students stop participating. Several studies cite low self-perception of musical ability as one of the reasons that students quit. Through my research, I want to examine my students' perception of their ability and progress to find out if they are both active and objective listeners. To improve, musicians need to have a delicate balance of self-confidence and objectivity. To feel excited about continuing to participate, the beginning music student needs to have small successes along the way and understand the hard work and dedication required to improve. I will use the findings of this study to inform my future teaching and potentially aid other music educators. The findings of this research may indicate the need for music educators to not only provide instruction on the musical content of a given curriculum, but to also provide instruction

on appropriate expectations for musical growth within a given timeline, the need for persistence and practice, and frequent self-reflection.

Throughout my years of teaching, I have heard my students say, “I am horrible at guitar,” or “I am horrible at music.” In every instance, I was shocked to hear their negative opinions of themselves because I felt they had tremendous potential. In class, I have heard them grossly underestimate their progress. When taking final assessments, most students do not display self-confidence and many have said to me before starting, “I think I am going to fail.” Upon handing back final grades on assessments, I often hear surprise in students’ voices; often students are relieved to find they earned a much higher grade than they expected. I also feel that some music students underestimate the amount of time and practice needed to master an instrument. Some believe that if they can’t perform something perfectly at first, they are simply untalented or lack some kind of genetic aptitude.

These anecdotal experiences in class have prompted me to explore the students’ opinions of their musical ability. There are so many students who have told me they are untalented or bad at music, but I have seen huge potential in their musical abilities. I developed this study to collect data on how objective students really are when assessing their own performances. I want to know if the comments made in class are an exaggeration or an accurate portrayal of how the students feel about their musical ability. I want to find out if they have learned the necessary listening and evaluation skills as beginning instrumentalists at the end of a 6-week guitar curriculum in a general music setting.

EXPECTED FINDINGS

I expect to find that the students generally have a lower opinion of their playing than I do. I expect them to grade their guitar performances more harshly than I will. I also expect to hear

negative feedback about their performances as soon as they are finished playing, but upon listening to a recording and analyzing it with the use of a rubric, I expect students to give themselves higher grades.

If I find that many of my students have an inappropriately low opinion of their playing, I will need to adjust my curriculum and lesson plans to help them develop more objective listening skills. I also think that students who say they “failed” or are “bad at guitar” lack self-confidence in their musical abilities. In both circumstances, I will need to provide more opportunities for personal reflection to help them realize the extent of their progress. I may also need to give more individualized praise and feedback. It may be helpful to manage students’ expectations of improvement. Many of the students in my class do not play an instrument or have never played an instrument. They may not fully understand the amount of time and effort needed to excel at an instrument, which could lead to insecurity and lack of confidence. I may need to help them realize appropriate expectations for the development of their skills and point out their successes, so they don’t feel frustrated or feel that they have “failed.”

If I find that students have an accurate opinion of their ability, then the comments I hear in class may just be exaggeration or modesty. In this case, I am most likely providing enough feedback to the class and opportunity for reflection. If I find that students have an inappropriately high opinion of their playing, then I may need to give greater challenges in class. It may be beneficial to play more professional recordings so the students hear how a high-caliber guitar player sounds. Using professional recordings, I can provide opportunities for discussion, challenging students to compare and contrast their own playing to a recording. I also think more goal setting could help to push students out of their comfort zones.

My goal in exploring student self-perception of musical ability is to potentially find ways to help students gain a healthy self-confidence. I strongly believe that all students can succeed and find value in music participation. I am saddened when students do not continue to participate in musical activities because they perceive themselves as failures or think they are untalented. In helping to develop healthy, musical self-confidence in my students, I hope that more of them will continue in their musical pursuits, whether they take private music lessons, practice at home, or enroll in high school music courses. I strive to provide students with a lifelong love and enjoyment of playing guitar. For the students in my general music classes who may not be involved in other music ensembles, guitar can be a rewarding way to participate in music through adulthood.

CHAPTER 2: Topical Insight and Background Information

THE IMPORTANCE OF SELF-EVALUATION

In order for a musician to improve through individual practice, it is important that he have the skills to listen to and evaluate his performance. Hewitt states, “Accurate self-efficacy and self-evaluation skills are important for musicians to develop if they wish to become self-regulated musicians” (“Self Efficacy” 309). So much of music practice is individual. Without a discriminating ear, a student may not be able to make swift or meaningful progress. The student musician must be able to identify areas of strength and weakness to better focus his practice sessions. It is vital that educators not only develop beginning instrumentalists’ reading and technical skills, but also their listening and evaluative skills to be effective in individual practice.

Studies have found that music students are generally poor at evaluating their own skill. Bergee found that college music student self-evaluation correlated poorly with faculty and peer evaluations of a performance final, suggesting that self-evaluation is inherently unreliable and inaccurate (610). Hewitt’s study showed that middle and high school instrumental self-evaluation was relatively inaccurate, with middle school students overrating their performances compared to an expert judge. High school students also overrated their performance, but to a lesser degree than the middle school students. He writes, “If music educators truly wish for adults to become independent practitioners of music throughout their lives, then methods that help students develop self-regulation abilities (including self-evaluation) need to be incorporated into the curriculum of school music programs.” He also suggests that further research should be done to find the most effective methods for teaching self-evaluation. (“Self-Evaluation” 160).

SELF-EFFICACY, MUSIC SELF-ESTEEM, AND WHY STUDENTS QUIT

For many years, music educators and music researchers have been interested in finding ways to enroll and retain more students in music programs. “On a philosophical level, music educators hope that all students will develop some type of long-term involvement with music in school programs and beyond. In reality, most secondary students do not continue to study music...” (Austin, 20). Research has investigated the reasons that students quit music. Randles speaks to the amount of competition that exists in secondary schools for student enrollment in music courses when he writes:

The more options that students have, the higher the likelihood that they will choose activities to the exclusion of school music. It is therefore in the music teacher’s best interest to know who is staying in and who is leaving music and, more important, to understand the belief systems that are guiding both groups of students. At the heart of this issue is students’ belief of what a good musician is, and whether or not they see themselves as that musician. (1)

In an article for the National Association for Music Education, Mazzocchi identifies several factors that cause students to quit music. One compelling reason is that students and their parents believe they are not musically talented (“Why Students Really Quit” 2). Of adult piano students, Cooper determined, “subjects who perceived themselves as more able and who rated lessons more positively were more likely to indicate a positive attitude toward lessons, practice, and playing” (167). In his study about factors that predict student retention in beginning instrumental music, Klinedinst found that self-concept in music was a reliable predictor, as well as other factors including socioeconomic status, reading achievement, scholastic ability and math achievement (235). He concludes, “The strong relationship found between attitude towards

music and self-concept in music has implications for teachers of beginning students. It would appear that using a positive approach specifically designed to bolster a positive self-concept in students and adapting instruction to meet the individual needs of students could possibly increase performance achievement and retention” (236). After studying the SEMA [Self-Esteem of Musical Ability] scores of upper elementary students, Austin determined that a student’s score was a “significant predictor of participation in both school and out-of-school music activities” (28). The common link among all of this research is the idea that a student’s image of himself will affect his desire to participate in music.

In research, the term to describe a person’s perception of his ability is “self-efficacy.” Psychology researcher Albert Bandura studied the idea of self-efficacy affecting one’s desire to participate in different situations or cope with stressors. His research found a causal relationship between a person’s self-efficacy and their desire to participate in different experiences. He asserts, “Not only can perceived self-efficacy have directive influence on choice of activities and settings, but through expectations of eventual success, it can affect coping efforts once they are initiated. Efficacy expectations determine how much effort people will expend and how long they will persist in the face of obstacles and aversive experiences” (194).

It is important for the music educator to understand her student’s perceptions of themselves and their abilities. So many of the academic and extracurricular decisions made by students are influenced by their self-efficacy and self-esteem. It behooves the music educator to find ways to periodically assess her students’ self-efficacy. “In general, summative assessments are effective tools for identifying students with high or low levels of self-efficacy” (Zelenak, 390). Using this information as a barometer, the music educator can adapt her teaching to develop and reinforce a healthy self-confidence.

One possible cause of low self-efficacy could be the gap between the student's expectation about how fast he should be learning certain skills and the actual time needed to master those skills. It is important for the teacher to provide counsel and encouragement while explaining realistic expectations for student progress. In his guide for music parents, Mazzocchi writes, "Children and parents tend to make negative judgments about their 'talent' and ability too early in the learning phase, especially if they are creating a sound that isn't too great. This is an important time for parents to teach their child to embrace struggle and be patient--their brain needs time to grow" ("Why the First 2 Months" 1). He also writes, "Playing a musical instrument is a craft that, if practiced correctly, is something that all children can find success in" ("Why Students Really Quit" 3).

It is the educator's job to encourage students through the phases of their musical development that are most frustrating. In her article on retention, Susan Poliniak quotes a band director who observed of his students, "'You're going to have peaks and valleys of interest and ability -- times when you slog away, and times when you learn easily...Maybe he's in a valley, and he needs to think about toughing that out and all of those great times he's had'" (42). Developing as many positive experiences and opportunities for success early in a child's musical education may help them to feel excited about their progress, even through times that they feel unsure about continuing.

It is clear from the body of research in music education that a student's choice to continue participating in music has both an intellectual component and an emotional one. Even with the best critical listening skills, a student's perception of his ability can be clouded by an emotional inhibition. He may know what technical aspects of music to focus on, but may lack the self-confidence to see his own potential or the patience to understand how much effort and practice

are required to excel at music. The task of bolstering a student's self-confidence falls on the music educator. She must guide students through the highs and lows of musical development while acknowledging their achievements and celebrating their successes. Music educators should administer periodic assessments (either formal or informal) to evaluate each student's level of self-efficacy and then use the collected data to help tailor further instruction.

CHAPTER 3: Study Design and Methods

SCHOOL AND CURRICULUM INFORMATION

Two classes of eighth grade general music students from Holland Middle School participated in this study. The school is located in Holland, PA and is a part of the Council Rock School District. There were 34 total student participants. Every student in the school takes music at some point during the year as one of his required arts classes. The students who participated in this study were part of the fifth arts rotation and participated in music class from March 10 to April 27. Each class met for 95 minutes, every other day, for 6 weeks (15 total class periods). 45 minutes of each class were spent learning guitar. All students that participated in the study were beginners on guitar, meaning they had never received instruction on guitar, or they received instruction so long ago that they couldn't remember how to play any chords.

The guitar curriculum focused on learning open chords A, D, E, G, Em, Am, and C, learning several strumming patterns of varied difficulty, and learning several popular songs: Wild Thing by the Troggs, Our Song by Taylor Swift, Good Riddance by Green Day, Viva La Vida by Coldplay, Radioactive by Imagine Dragons, and Riptide by Vance Joy (see *Appendix A*). This curriculum has been refined and edited over the course of 4 years. I have sought to include diverse styles of songs by diverse artists from diverse time periods. The above-mentioned songs were included in the curriculum for several reasons:

1. The original key of the songs could be played using open chords on guitar, or was a half-step away and thus the key could be easily manipulated using audio software to make it playable by students using open chords.
2. The tempo of the song's recording was moderate to allow students to play with the recording after some practice.

3. The song only draws from the 7 open chords taught in the curriculum: A, D, E, G, Em, Am, and C.
4. The songs are fairly well-known pop songs that the students recognize and seem to be excited to learn how to play.

At the beginning of each class period, learning goals were posted on the board. Students took out their assigned guitars and spent a few minutes warming up while I tuned instruments. The guitar content was projected on a Smartboard in the form of a Powerpoint presentation. Each class period addressed different chords, strumming patterns, and songs, but the general structure of class was the same. Each day, I reviewed the chords from the previous class, first giving students time to switch between chords, then gradually reducing and eliminating that time, forcing students to change from chord to chord faster. Then, students learned a new strumming pattern and/or chord, which was then applied to the new song being learned. The class would practice the song slowly at first, a capella, then as the speed was increased, play along with a recording of the song. This basic structure continued for 12 class periods.

STUDY SET-UP

At the end of the 12th class period, I handed a study guide to each student with all the material for which they would be responsible on their assessment (see *Appendix B*). I explained each step of the testing process to students. They were responsible for knowing four songs, but I would randomly select two to be played during the assessment. I would either choose Wild Thing or Our Song, then either Good Riddance or Viva La Vida. I designed the assessment in this way because it had to double as the students' final test grade, as well as the assessment for my study. I felt it was educationally appropriate for students to know the majority of material

that was covered in class, but because our limited remaining class time, would not be able to hear each student play all four songs.

I designed a grading rubric that would be used by me and by the students to assess their final performances (see *Appendix C*). I felt it was appropriate to include four domains in the evaluation: Domain 1: Fret and finger placement accuracy, Domain 2: Steady tempo, Domain 3: Strumming pattern and Domain 4: Chord transitions. Each of these domains were areas I had specifically addressed in class, giving students methods to improve in each area and frequently asking questions that required them to do some self-evaluation. I felt that these domains were the crux of what I wanted them to learn in beginning guitar and that they would be most comfortable assessing these areas. I wanted the rubric to have an odd number of points, so that there could be a clear midpoint. I was concerned that a three or five-point scale wouldn't provide enough discrimination between teacher and student evaluation, but a nine-point or 11-point scale would be too difficult to clearly define criteria. I settled on a seven-point scale, hoping that it would provide enough distinction between scores, but would not be too convoluted or confusing for students to use.

I explained to the class that students were allowed to play each selection at whatever tempo was most comfortable for them. There was no minimum speed requirement, but steady tempo was an important domain being assessed. I reviewed the performance rubric at length with both classes, describing what 7 total points would look or sound like in each domain. Then I explained what 6 total points would look or sound like in each domain and pointed out important language in the rubric that distinguished 6 points from 7. I repeated this process for each point value in the rubric.

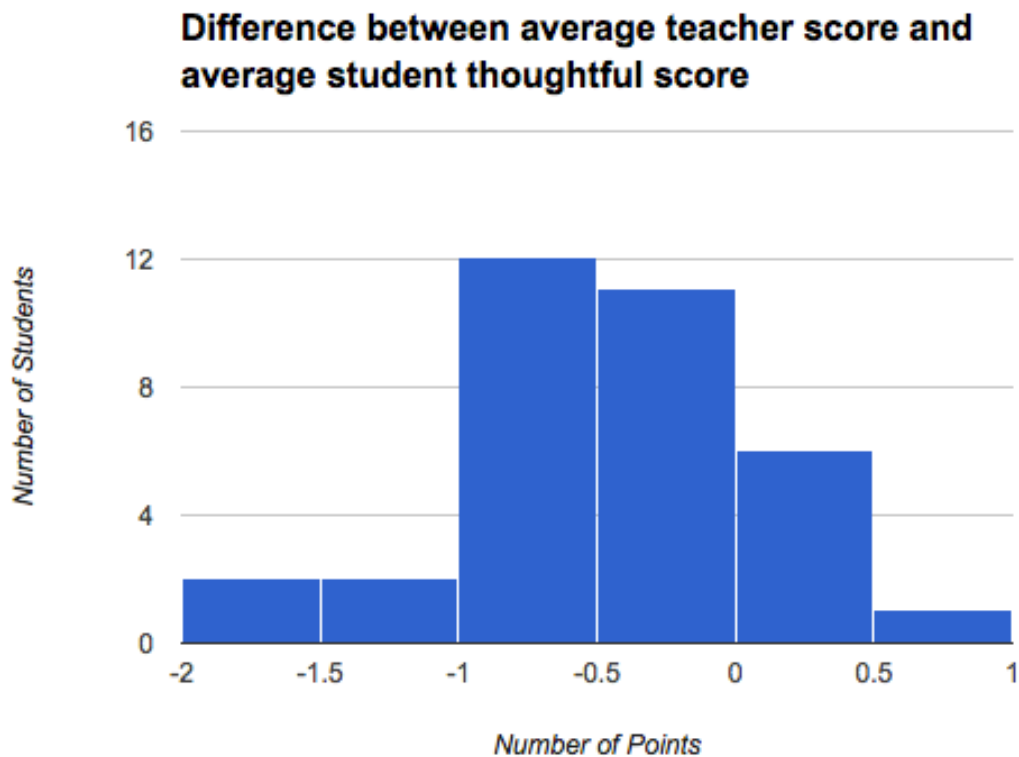
DATA COLLECTION

Assessment of individual students took place during the 13th and 14th class periods. The testing order was determined by putting the students' names in a random order. Assessment took place in a quiet hallway. I randomly chose the first song for each student to play, then put the corresponding music notation on a stand. I made an audio recording of each student's performance with a school-issued iPad, making sure to state the student's name at the beginning of the recording. During the performance of the first song, I filled out one rubric. When the student had finished his first selection, I selected the second song. I then filled out a second rubric while he played. At the conclusion of the student's performance, I showed him a scale (see *Appendix D*) and asked, "If you had to rate your overall performance right now using one word from this scale where excellent is the best you could have performed and very poor is the worst you could have performed, which rating would you give yourself?" I made note of the student's response, then sent the student to a different quiet location. Throughout this paper, I will refer to this initial student score as the "gut-reaction score."

Then, the student moved to another quiet location. He listened to the iPad recording of his performance and used two rubrics to carefully grade each song selection. I will refer to this score throughout the paper as the "thoughtful score."

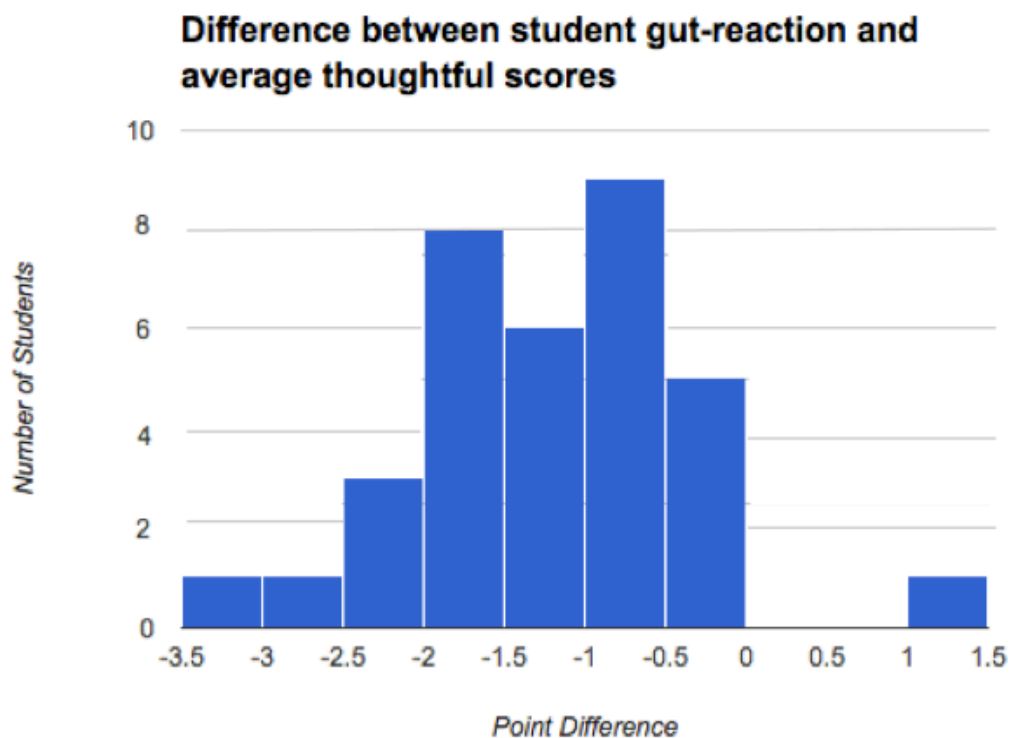
Once the whole class had been assessed, I had five data sets for each student: my rubrics for the 1st and 2nd selections, the student's rubrics for 1st and 2nd selections, and the one-word gut-reaction score. The data was then organized into a master spreadsheet (see *Appendix E*). I converted the gut-reaction response into a numerical score. Excellent was worth 7 points, Very Good - 6, Good - 5, Satisfactory - 4, Fair - 3, Poor - 2, Very Poor - 1. This numerical gut-reaction score was also recorded in the spreadsheet.

In examining the data, I first wanted to find the difference between the teacher scores and students' thoughtful scores. A negative difference between the teacher average score and the student thoughtful average score meant that I scored a student higher than he scored himself. A score of 0 meant that both scores matched, and a positive score meant that the student scored himself higher than I did. The vast majority of students gave themselves a lower average score than I gave them. 27 students had a negative difference in their average student to teacher score (79%), and 7 students either had 0 difference, or positive difference in their student to teacher score (21%). The difference between the average student thoughtful scores and average teacher scores is represented in this graph.



I also wanted to find the difference between student gut-reaction scores and thoughtful scores. A negative difference between the gut-reaction score and the thoughtful score meant that

the student gave himself a lower gut-reaction score than average thoughtful score. A score of 0 meant that both scores matched, and a positive score meant that the student assigned himself more points on the gut-reaction score than on the average thoughtful score. The vast majority of students gave themselves a lower gut-reaction score than thoughtful score. 33 students had a negative difference in their average gut-reaction to thoughtful scores ($\approx 97\%$), and one student had a positive difference ($\approx 3\%$). The difference between the average gut-reaction score and thoughtful score is represented in this graph.



The data show that the majority of student thoughtful scores are lower than the teacher scores. Students had a more negative opinion of their playing than I had. The fact that the difference in the scores was within the range of 1 to -2, shows me that although students were harsher on their evaluations than I was, they are not incapable at self-evaluating. None of the

student scores were 3, 4 or 5 points away from the scores I assigned. The difference in student gut-reaction scores and thoughtful scores was much more negative and to a greater degree. The difference in points ranged from -3.5 to 1.5. These data show me that students' initial reactions to their performances were mostly very negative. After they had the chance to listen to the recording, though, students gave themselves more points. It seems that their gut-reaction score, the more emotional one, really undervalued their performances, but once they were given the chance to use logic and a concrete system of grading, they were more accurate.

CHAPTER 4: Conclusion

DISCUSSION OF FINDINGS

The data show that my first hypothesis was correct. Students generally graded their playing lower than I did. My second hypothesis was also correct. Students' gut-reaction scores were lower than their average thoughtful scores. There was greater variance in the difference between the gut-reaction scores and thoughtful scores than there was in the difference in teacher score to student thoughtful score. Based on my anecdotal experiences as well as conversations I've had with my students, I was not surprised by this result.

The fact that student' gut-reactions scores were less accurate than their thoughtful scores could be caused by several things. It is possible that generally the class has lower self-efficacy than ability to listen and analyze. I believe their gut-reaction scores were more of an emotional reaction to their playing than a rational one. The thoughtful score, which used the recording and rubric, was more rational and intellectual with clear parameters that excluded emotion. The fact that the thoughtful score was closer to the teacher score than the gut-reaction score may indicate that students are capable of hearing their strengths and weaknesses, but lack the confidence in their abilities to acknowledge their success outright.

Another reason that the gut-reaction scores were lower could be the manner in which I collected this data. It is possible that students felt uncomfortable sharing their real opinions of their performance and in an effort to be humble, gave a lower ranking than they actually felt they deserved. If this is the case, there are interesting questions that could be further explored. Why do students feel they need to underplay their success? Is there social pressure or peer pressure causing students to want to appear less successful than they are? Would I have gotten a more

honest response if I had asked students to privately write down their gut-reaction instead of telling me face-to-face?

Another reason that the gut-reaction scores were less accurate could be that it is very difficult to assess a performance at the same time that you are performing. There are so many mental processes happening when students are making music that it might simply be too difficult to focus on playing and assessing at the same time. When the students came up with their thoughtful score, they were engaged only in listening and evaluating and their mental energy wasn't diverted.

IMPLICATIONS FOR FUTURE TEACHING

Moving forward, there are numerous ways that I can raise students' ability to assess their own performances. I could try using reflection journals, giving the students a chance to write down their reflections on their progress at the end of each class. I could ask them to assign a numerical rating on how well they met the goals that were posted on the board each period. Although rather time consuming, the process of reflecting each day could make students more comfortable with the practice of reflecting and would give them a chance to document their improvement over the course of 13 classes, rather than just reflecting at the end. In the journals, I could also ask them to set a personal goal for the next class. Again, the practice of reflecting and setting goals might make students more aware of the growth they are making each class and give them ownership of their progress.

I suspect poor self-efficacy is the strongest underlying reason that caused student scores to be inaccurate, so I will need to focus on bolstering student confidence and making apparent their effort and successes. One way to achieve this is by giving more specific, positive comments in class when students have done something well. Currently, I give general comments to the

class, but I think it would be beneficial to give more individual, positive feedback. Another thing I can implement is a mid-semester evaluation, very similar to the final assessment. I can listen to each student play briefly and then supply him with specific feedback about things he is doing well and things to improve in the future.

I can also gauge student self-efficacy by periodically asking students to answer a question or two about their progress at the end of class in the form of an exit ticket. Reading these tickets after class would give me better idea of how students feel about their own playing throughout the course. It would give me data on how well aligned their self-efficacy is with their actual skills and progress. For those students that have the lowest self-efficacy, I could provide more individualized instruction and feedback. I think for this target group, assigning smaller, more attainable goals along the way, rather than larger, more abstract goals, could help them to feel greater success and have more positive momentum throughout the course.

Another valuable reflection exercise could come in the form of peer-evaluation. I could provide students with examples of constructive feedback, to ensure that no students give destructive or hurtful comments. I would assign students to groups, putting like personalities together, then ask students to play a specific chord progression or song for their peers. Each peer in the group could give that student two compliments and one goal to work on for the future. In this setting, students could even share a self-evaluation that could then be discussed among the peer group.

One problem with this study was the small sample size. My findings are limited, only because of the number of students I teach in each grade, in each 6-week cycle. Also, there were some students in this rotation who were not beginners. I did not include them in this study because they have already chosen to study guitar privately and participate in ensembles, year

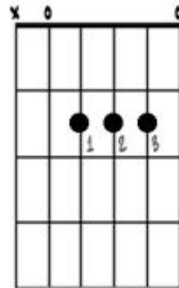
after year. I would imagine their self-efficacy is higher than the average student in my general music class because they have proven to take great interest in guitar both in and out of school. This study was partially motivated by my desire to get to the heart of student retention, so I limited the participants to only include students who were beginners on guitar.

This study brings up implications for further study. To separate self-efficacy from self-evaluation skills, students could rate themselves, then rate the recordings of their anonymous peers. A student's self-evaluation could be compared to a peer's anonymous evaluation of their performance. It would be telling to see how accurate their evaluation skills are when they are not making an emotional judgment in addition to the intellectual one.

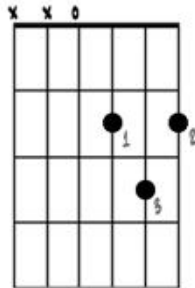
It would also be beneficial to do research to determine if my ideas for improving self-evaluation and self-efficacy were actually successful. A beneficial future study could include using a control group who does not engage in reflection activities/goal setting, while an experimental group does. I would collect data in a similar way, using both student and teacher evaluations of a final performance, then compare the results of both groups to determine if engaging in reflection made an impact. I look forward to experimenting with different methods for affecting a positive change in my students' perceptions of themselves. I am anxious to find out if incorporating these changes will make a difference in the number of students who choose to continue participating in music in the future.

Appendix A: Guitar Curriculum Visuals

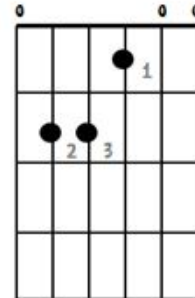
WILD THING – Chip Taylor



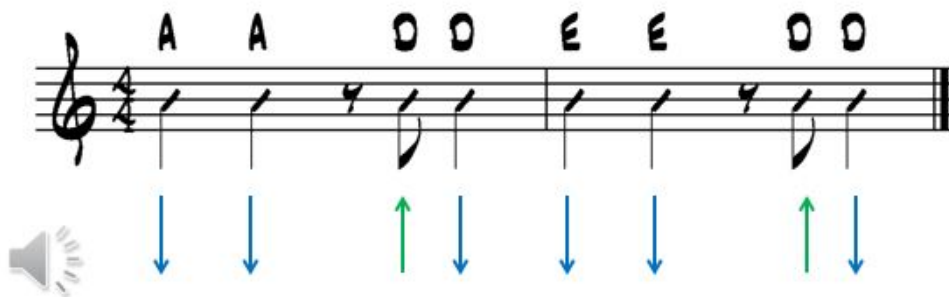
A MAJOR



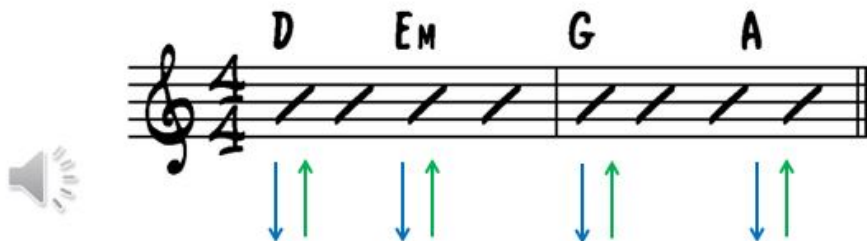
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OUR SONG – Taylor Swift



BRIDGE

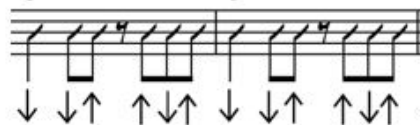


GOOD RIDDANCE – GREEN DAY

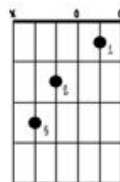
VERSE



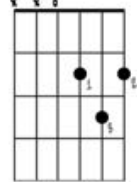
CHORUS



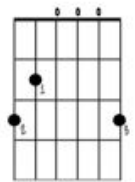
Viva La Vida – Coldplay



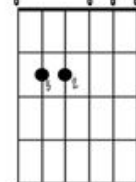
C MAJOR



D MAJOR



G MAJOR



E MINOR

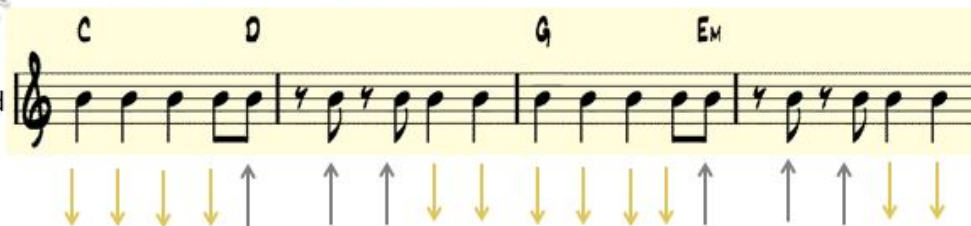
Basic




etc....

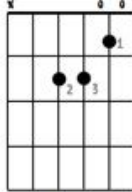


Advanced

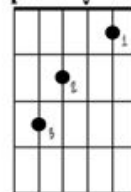


RIPTIDE – Vance Joy

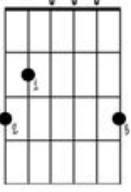
slower 




A MINOR



C MAJOR




G MAJOR



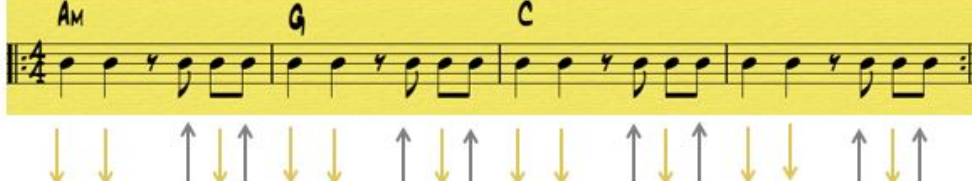
Basic

Am C G C

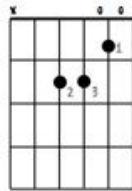


Advanced

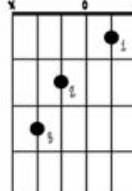
Am C G C



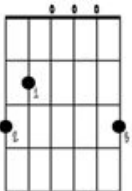
RADIOACTIVE – Imagine Dragons



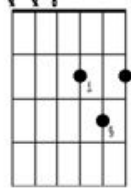
A MINOR




C MAJOR



G MAJOR




D MAJOR



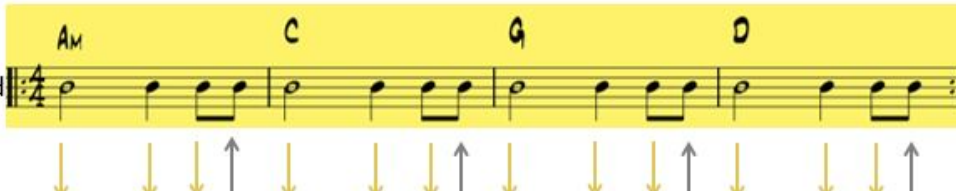
Basic

Am C G D



Advanced

Am C G D

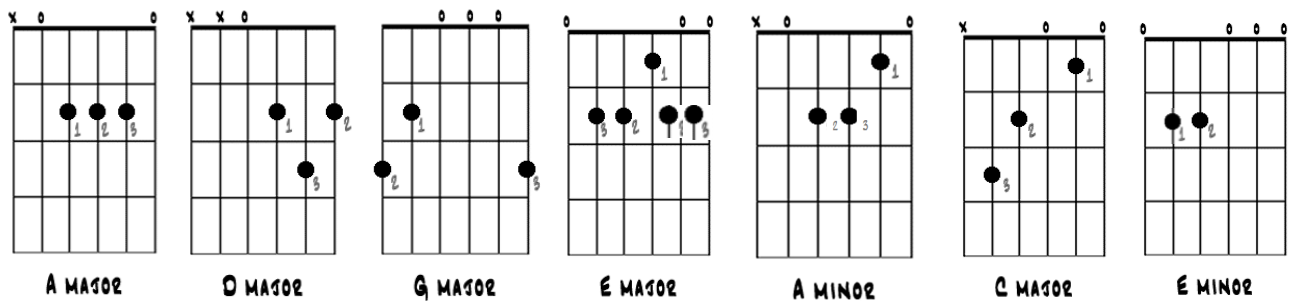


Appendix B: Guitar Assessment Study Guide

8th Grade Guitar Test

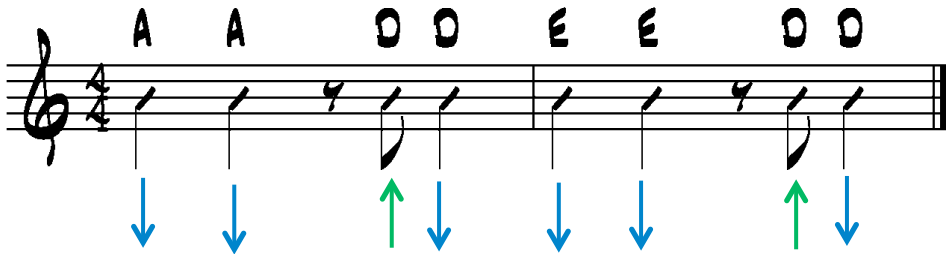
You are responsible for playing all of the chords we've learned from memory. I will test you on 3 chords, but you should be prepared to know all 7. You are also responsible for learning the songs listed below. For some songs, you have a choice of playing a simpler version or a more complex version. The choice is yours, so pick the version that you are most comfortable playing. There is no speed requirement, but accuracy and steady tempo are very important. Choose a tempo at which you can play smoothly and accurately.

CHORDS

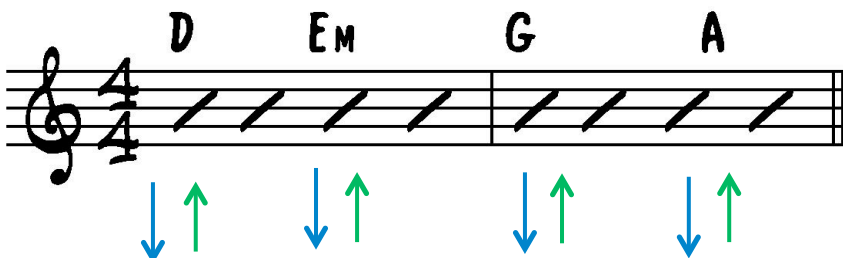


SONGS

WILD THING – Chip Taylor



OUR SONG – Taylor Swift



SONGS CONTINUED

VIVA LA VIDA – Coldplay

Simple

C D G E_M

Complex

C D G E_M etc....

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ etc....

↓ ↓ ↓ ↓ ↑ ↑ ↑ ↓ ↓ ↓ ↓ ↓ ↓ ↑ ↑ ↑ ↓ ↓

GOOD RIDDANCE (Chorus) – Green Day

"It's something unpredictable..."

E_M G E_M G

E_M D G

Strumming pattern

↓ ↓ ↑ ↑ ↓ ↓ ↑ ↑ ↓ ↓ ↑ ↑ ↓ ↓ ↑ ↑ ↓ ↓ ↑ ↑

Appendix C: Grading Rubric

Name:

Selection 1

Domain 1	7	6	5	4	3	2	1
Fret and finger placement accuracy	Correct finger and fret placement on all chords	Mostly correct finger/fret placements	Some mistakes on finger/fret placement	Several mistakes on finger/fret placement	Many mistakes on finger/free placement	Mostly incorrect finger/fret placement	No correct finger/fret placements

Domain 2	7	6	5	4	3	2	1
Steady Tempo	Steady and appropriate tempo maintained throughout	Steady tempo maintained nearly all of the time	Mostly steady tempo with some small breaks in sound	Several breaks in tempo and/or inconsistent pulse	Many breaks in tempo or and unsteady pulse	Mostly breaks in tempo with no steady pulse established	No steady tempo

Domain 3	7	6	5	4	3	2	1
Strumming Pattern	Correct strumming pattern and strumming rhythm throughout	Correct strumming nearly all of the time with small mistake in directions or rhythm	Mostly correct strumming pattern with some mistakes in direction and/or rhythm	Several mistakes in strumming pattern direction and/or rhythm	Many mistakes in strumming pattern direction and/or rhythm	Mostly mistakes in strumming pattern directions or rhythm	No correct strumming pattern directions or rhythm

Domain 4	7	6	5	4	3	2	1
Chord transitions	On time, clean and quick transitions for all chord changes	Chord transitions are clean and on time nearly all of the time	Mostly quick chord transitions with the occasional finger out of place on the new chord	Several points of hesitation in changing chords with misplaced fingers on the new chord	Many points of hesitation in changing chords and/or misplaced fingers	Mostly hesitation in chord changes and mostly wrong finger placement on the destination chord	Unable to transition from chord to chord in an appropriate tempo

Selection

2

Domain 1	7	6	5	4	3	2	1
Fret and finger placement accuracy	Correct finger and fret placement on all chords	Mostly correct finger/fret placements	Some mistakes on finger/fret placement	Several mistakes on finger/fret placement	Many mistakes on finger/free placement	Mostly incorrect finger/fret placement	No correct finger/fret placements

Domain 2	7	6	5	4	3	2	1
Steady Tempo	Steady and appropriate tempo maintained throughout	Steady tempo maintained nearly all of the time	Mostly steady tempo with some small breaks in sound	Several breaks in tempo and/or inconsistent pulse	Many breaks in tempo or and unsteady pulse	Mostly breaks in tempo with no steady pulse established	No steady tempo

Domain 3	7	6	5	4	3	2	1
Strumming Pattern	Correct strumming pattern and strumming rhythm throughout	Correct strumming nearly all of the time with small mistake in directions or rhythm	Mostly correct strumming pattern with some mistakes in direction and/or rhythm	Several mistakes in strumming pattern direction and/or rhythm	Many mistakes in strumming pattern direction and/or rhythm	Mostly mistakes in strumming pattern directions or rhythm	No correct strumming pattern directions or rhythm

Domain 4	7	6	5	4	3	2	1
Chord transitions	On time, clean and quick transitions for all chord changes	Chord transitions are clean and on time nearly all of the time	Mostly quick chord transitions with the occasional finger out of place on the new chord	Several points of hesitation in changing chords with misplaced fingers on the new chord	Many points of hesitation in changing chords and/or misplaced fingers	Mostly hesitation in chord changes and mostly wrong finger placement on the destination chord	Unable to transition from chord to chord in an appropriate tempo

Appendix D: Gut-Reaction Rating Scale

At this moment, how do you think you performed overall?

Excellent

Very Good

Good

Satisfactory

Fair

Poor

Very Poor

Appendix E: Data Collection Tables

Selection 1

Student ID	Domain 1: Student	Domain 1: Teacher	Domain 2: Student	Domain 2: Teacher	Domain 3: Student	Domain 3: Teacher	Domain 4: Student	Domain 4: Teacher
1	6	7	7	7	7	7	7	7
2	5	7	4	7	5	5	4	7
3	5	7	5	6	5	7	5	7
4	6	7	5	5	6	5	4	5
5	7	7	7	7	7	6	7	7
6	5	7	6	7	7	7	5	6
7	6	5	7	7	7	7	5	6
8	4	5	5	6	5	5	5	5
9	7	7	6	6	7	7	7	7
10	6	5	6	5	6	6	7	6
11	5	6	6	7	7	7	5	6
12	6	6	4	6	6	4	4	6
13	6	7	7	7	5	5	5	7
14	6	7	7	7	7	7	7	7
15	5	7	5	6	7	7	5	6
16	4	6	6	7	5	7	5	6
17	7	7	6	7	7	7	6	7
18	5	7	6	6	6	7	5	6
19	7	7	6	6	7	7	7	7
20	4	5	5	7	5	6	5	7
21	5	5	4	3	5	7	4	3
22	6	5	6	6	5	5	6	6
23	5	7	7	7	7	7	6	7
24	7	6	6	7	7	7	6	7
25	7	7	5	4	5	7	4	6
26	6	7	6	6	6	7	6	7
27	7	7	7	7	7	7	7	6
28	5	5	4	7	5	5	5	5
29	7	7	6	7	7	7	7	7
30	7	5	6	7	6	7	6	7
31	7	7	6	6	6	7	6	7
32	6	7	7	7	7	7	6	7
33	6	7	6	7	6	6	5	7
34	6	4	7	5	5	7	6	5

Selection 2

Student ID	Domain 1: Student	Domain 1: Teacher	Domain 2: Student	Domain 2: Teacher	Domain 3: Student	Domain 3: Teacher	Domain 4: Student	Domain 4: Teacher
1	6	7	7	7	7	7	6	6
2	3	7	3	6	5	3	4	6
3	5	7	5	5	5	7	5	6
4	4	7	5	4	4	4	4	6
5	6	6	7	7	7	7	6	7
6	5	6	6	7	6	7	5	6
7	7	7	7	7	6	7	6	6
8	5	7	5	7	6	6	5	6
9	6	7	7	7	7	7	6	6
10	5	4	4	5	3	5	6	5
11	6	6	6	7	6	6	6	7
12	5	6	5	6	5	7	5	6
13	5	7	5	6	5	5	4	6
14	6	7	7	7	7	7	6	6
15	5	7	6	6	6	7	5	6
16	5	7	6	7	6	6	4	7
17	6	7	6	7	6	7	5	6
18	7	5	6	6	6	5	4	7
19	7	7	5	6	6	7	6	7
20	5	5	5	5	4	5	5	6
21	5	6	5	3	4	6	4	3
22	6	7	7	7	7	5	6	7
23	5	5	6	7	7	7	5	7
24	7	7	7	7	6	7	6	7
25	6	5	5	4	6	5	4	4
26	5	7	6	7	7	7	4	6
27	7	7	6	7	6	6	7	6
28	4	4	4	4	3	5	4	5
29	6	7	6	7	7	7	7	6
30	7	7	7	7	6	6	7	7
31	6	7	5	5	5	6	5	5
32	7	7	6	7	7	7	5	6
33	5	7	5	7	2	6	3	6
34	7	4	5	5	6	7	4	4

Student ID	Gut-Reaction Score	Total Student Average	Difference in gut-reaction and avg. student thoughtful scores	Total Teacher Average	Difference: Student to Teacher
1	6	6.625	-0.625	6.875	-0.25
2	2	4.125	-2.125	6	-1.875
3	4	5	-1	6.5	-1.5
4	4	4.75	-0.75	5.375	-0.625
5	5	6.75	-1.75	6.75	0
6	5	5.625	-0.625	6.625	-1
7	5	6.375	-1.375	6.5	-0.125
8	3	5	-2	5.875	-0.875
9	6	6.625	-0.625	6.75	-0.125
10	5	5.375	-0.375	5.125	0.25
11	5	5.875	-0.875	6.5	-0.625
12	6	5	1	5.875	-0.875
13	4	5.25	-1.25	6.25	-1
14	5	6.625	-1.625	6.875	-0.25
15	3	5.5	-2.5	6.5	-1
16	5	5.125	-0.125	6.625	-1.5
17	6	6.125	-0.125	6.875	-0.75
18	3	5.625	-2.625	6.125	-0.5
19	6	6.375	-0.375	6.75	-0.375
20	3	4.75	-1.75	5.75	-1
21	3	4.5	-1.5	4.5	0
22	3	6.125	-3.125	6	0.125
23	4	6	-2	6.75	-0.75
24	5	6.5	-1.5	6.875	-0.375
25	3	5.25	-2.25	5.25	0
26	5	5.75	-0.75	6.75	-1
27	6	6.75	-0.75	6.625	0.125
28	4	4.25	-0.25	5	-0.75
29	5	6.625	-1.625	6.875	-0.25
30	5	6.5	-1.5	6.625	-0.125
31	4	5.75	-1.75	6.25	-0.5
32	5	6.375	-1.375	6.875	-0.5
33	3	4.75	-1.75	6.625	-1.875
34	5	5.75	-0.75	5.125	0.625

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