

Assessing What is Valued: An Ecological Framework for School Music Assessment

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Abstract

An ecological approach for school music assessment is a method for helping music teachers investigate the school, student, and community factors that may affect their music program and identifying the values associated with these factors. The purpose of this article is to prescribe an ecological framework for student and program evaluation in a way that provides an inclusive approach to clearly articulating these values. First, we describe the need for an ecological approach to school music assessment based on the unique nature of school music teaching and learning. Second, we outline an ecological framework based on the school's institutional values, the students' individual values, and the community's local values. Third, we trace the collection, interpretation, and application of data derived from the intersection between institutional, student, and community values. Lastly, we propose specific questions that can help guide music teachers in the facilitation of an ecological assessment process.

The trend toward data-driven teaching, learning, and accountability is an inescapable reality for the field of education at large and the field of music education, specifically (Wesolowski, 2014, 2015). This trend has compelled many music educators to reconsider both the technical aspects of assessment practices in their classrooms as well as the consequences of their assessment practices. There is clear evidence that the societal value of music and music education is different than the sciences and humanities (Elliot 1993; Hansen, 1994; Reichling, 1993). Therefore, music assessment practice should not necessarily parallel these other disciplines, where student achievement and performance outcomes are the primary mechanism for evaluating program effectiveness (Shaw, 2016). The value of music education is seen in music programs' relationships with community (Nikkanen & Westerlund, 2017), students' intrinsic values for studying and engaging with music (Partti, 2014), and students' social and societal interactions (Westerlund, 2008), for example. Most often, however, due to either time constraints or lack of technical and/or conceptual training in

constructing assessments, music educators often use assessment data for only the most easily and efficiently measured music knowledge and/or music performance outcomes, excluding much of what is valued in music education. Therefore, there is a need in the music education profession for an assessment framework that represents the many other benefits of music education that schools, students, communities, and society find valuable (Russell & Austin, 2010).

Why Ecology?

Ecology is defined as “a branch of science concerned with the interrelationships of organisms and their environments” (Merriam-Webster, n.d.). Ecology is most often applied to the study of biological systems and their related ecosystems; or more specifically, the exploration of ecological communities together with their environment and how they function together as a unit (Merriam-Webster, n.d.). However, principles of ecology have been more recently applied to aspects of social, behavioral, and educational sciences to help enhance the understanding of how people interact with or within their environments. Ecological models, for example, have been explored in a wide variety of fields, including mental health (Campbel, Dworking, & Cabral, 2009), information use (Williamson, 1998), literacy (Bertram & Hogan, 1998), and physical activity (Fluery & Lee, 2006), for example. The ecological approach to school music assessment proposed in this paper recognizes multiple levels of influence on a school music program, including the school’s institutional values, the students’ individual values, and the community’s local values. Such an assessment paradigm has the potential to acknowledge the many aspects of music programs that are considered valuable, as well as their interrelationships. An ecological approach to school music assessment can also provide the increasingly necessary empirical support for how music teachers educate, promote, and support the intersecting core values of the people and institutions with which their music program interacts. The ability to document music programs’ values beyond that of student achievement is increasingly necessary in today’s data-driven educational environment, particularly alongside the increased national and regional advocacy efforts that help support music education. The purpose of this article is to prescribe an ecological framework for student and program evaluation in a way that provides support for what may be valued in a music program.

The Ecological Framework of School Music Assessment

An ecological approach for school music assessment is a method for helping music teachers investigate the school, student, and community factors that affect their music program and identifying the values associated with these

factors. The following is the proposed framework for implementing an ecological approach of school music assessment in the music classroom (see Figure 1). The framework consists of four features: (1) three spheres of influences, (2) six streams of validity data, (3) three assessment strategies, and (4) three assessment outcomes.

Three spheres of influence: School, student, and community. Figure 1 represents an ecological assessment of the school music program as it relates to three main spheres of influence: (1) the school and its institutional values, (2) the student and his/her individual values, and (3) the community and its local values.

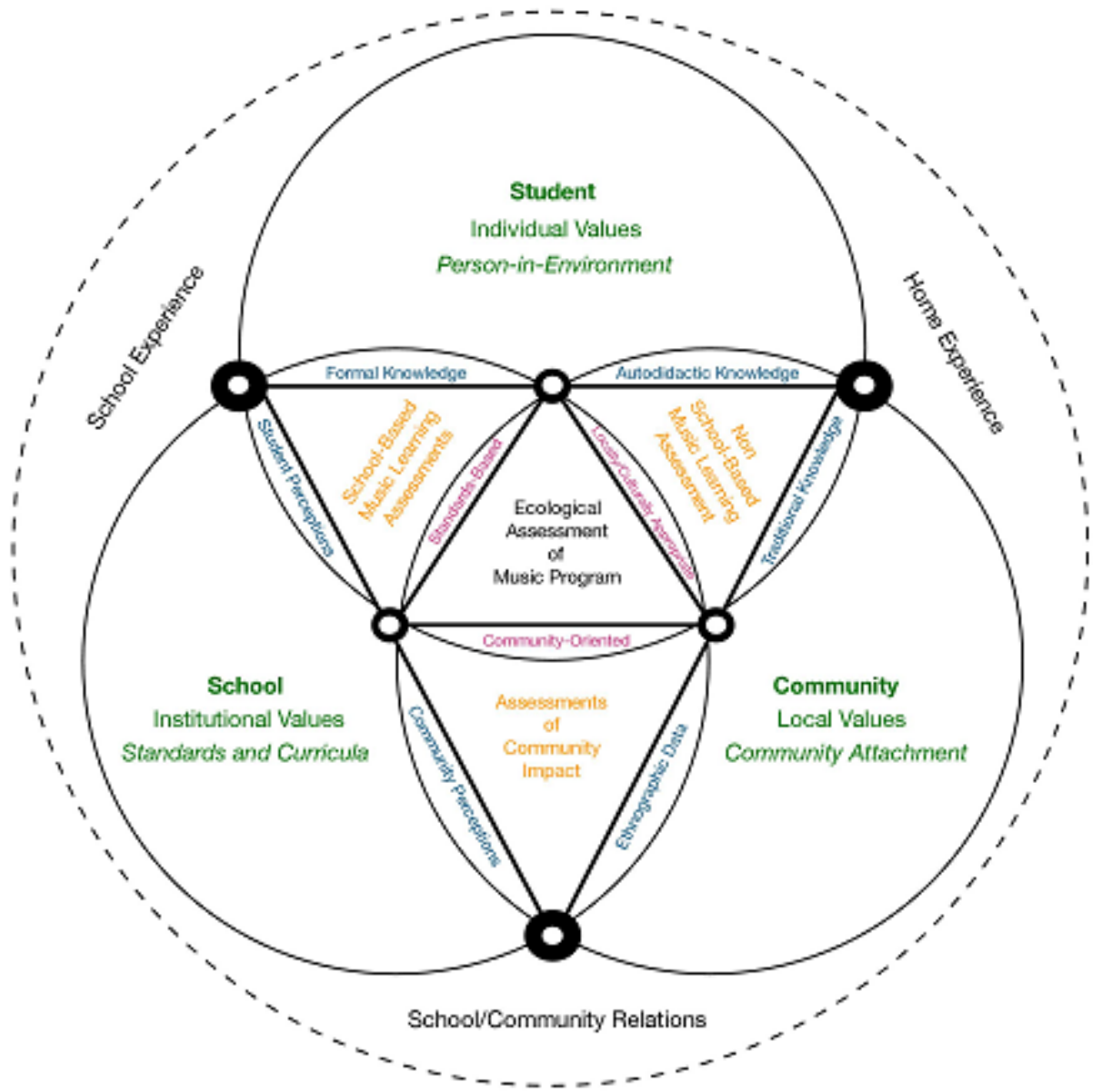


Figure 1. Three Spheres of Influence

1. The school's institutional values: Standards and curricula. The need for a rigorous and standards-based curriculum is vital to music education for maintaining program quality and accountability (National Coalition of Core Arts Standards, 2014). According to the National Coalition of Core Arts Standards (NCCAS):

The central purposes of education standards are to identify the learning that we want for all of our students and to drive improvement in the system that delivers that learning. Standards, therefore, should embody the key concepts, processes and traditions of study in each subject area, and articulate the aspirations of those invested in our schools – students, teachers, administrators, and the community at large. (p. 2)

For music educators, the 2014 National Core Arts Music Standards emphasize music literacy, defined as “the ability to convey one’s own musical ideas and understand how others’ convey their ideas through music” (Shuler, Norgaard, & Blakeslee, 2014). Artistic literacy is captured in the four artistic processes of creating, responding, performing, and connecting. These standards come at an opportune moment, as the implications of the Every Student Succeeds Act (ESSA) and its call for a “well-rounded education” specifically include music education (Tuttle, 2016). The new National Core Arts Music Standards and related Model Cornerstone Assessments provide a rigorous, yet flexible set of standards and assessment instruments that can be applied to all levels and types of music programs across the country. Most notably, they leave considerable flexibility to individual music teachers to craft their own curricula and assessments within their classrooms (Burrack & Parkes, 2018). A challenge in the field of music education, however, is aligning curricula to standards. The root of that challenge is that there is currently no nationally supported music curriculum for teachers to use in their classrooms (Shuler, Brophy, Sabol, McGreevy-Nichols, & Schuttler, 2016). Furthermore, the standards are voluntary, thereby opening the opportunity for individual states to review and revise them based on their individual needs (National Association for Music Education, 2015). The flexibility of the standards implies a responsibility on the part of the teacher to decide which standards, curricular content, and assessment instruments are most relevant and meaningful for capturing the true teaching and learning that occurs in their classrooms. This responsibility is placed in the right hands, as research indicates that classroom music teachers have the most informed grasp on student learning needs and contextual factors that influence student achievement (Wesolowski, 2018).

As Lehman (2014) noted, “in the United States, we don’t have an educational system; we have 13,809 educational systems” (p. 4). Each of these school districts offers unique learning opportunities. These opportunities are influenced by both local education agencies’ values such as the implementation

of specific standards, curricula, and assessment reporting protocols, local community values including the unique relationships with arts partnerships, youth development programs, professional learning communities, and the individual values of the students that make up the music program, such as their social, familial, and educational reasons for participating in school music. The multitude of variables and values presented by these differences pose a significant and complex problem in need of a solution. As Reimer (1993) has stated, “the complexities are so great that we must continue to address them in our search for solutions that are philosophically, sociologically, musically, and educationally valid” (p. 21). Williams (2011) also notes that the failure to address these complexities has resulted in an “elephant in the room” for many music programs: the ubiquitous and often unaccommodating large ensemble performance model which may be exacerbating the decline in student enrollments our profession has experienced over the last decades.

2. The students’ individual values: Person-in-environment. When selecting standards, building curricula, and crafting assessments, it is important that music teachers consider the individual values of the student. From the field of social work, the person-in-environment (PIE) system provides a fruitful method for refining the holistic understanding of what students bring to the music classroom (Karls & O’Keefe, 2009). According to the PIE system, students are viewed as complex individuals affected by social functioning, environments, mental dispositions, and physical health, for example. This concept, while useful for social work, has been refined to more aptly apply to educational assessment paradigms where five dimensions of human development are considered. These five dimensions include physical, affective, cognitive, spiritual, and social factors (Derezotes, 2005). Music teachers’ investigation into these five dimensions may provide a more holistic understanding of individual students in the music classroom and a better foundation for improved differentiated instructional practice.

Physical factors are involved in the performance of any instrument or voice, and the physical differences of individual students must be considered not only when deciding on an instrument or vocal range, but also the physical training required to perform at a high musical level (Trollinger, 2005). *Affective factors* are key to understanding students’ motivation to engage in music programs or with certain pieces of music, genres, or even the classroom culture (Royston, 2017). *Cognitive considerations* are a key component of differentiated instruction, and a teacher’s understanding of students’ individual differences in musical aptitude and learning styles are crucial to tailoring instruction to meet individual needs (Abramo, 2015). Music is arguably the subject in school most likely to meet students’ spiritual needs and concerns, and the *spiritual perspectives* of individual students are vital information to understand how they interact broadly with music and more specifically with music in the school curriculum (Bodgan, 2010; Schonmaker, 2009; Yob, 2011; Frances Schonmaker, 2009) As Jorgenson (2006)

notes, "The arts allow one to engage important existential questions: 'Who am I?' 'Where have I come from?' and 'Where am I going?'" that point outside oneself while also coming to a more profound sense of oneself. It is not that the arts explain these things so much that they present, enact, and clarify them for our understanding" (p. 100). Finally, *social factors* also play a key role in understanding how students interact with music programs. The making of music is often a social act, and the participatory nature of students in music programs can contribute the development of important skills to the quality of students' lives (Morrison, 2001; Shuler, 2010). According to the Partnership for 21st Century (n.d.) Learning Skills Map, these skills include improved critical thinking and problem solving skills, communication, collaboration, creativity, innovation, media and technology literacy, flexibility and adaptability, initiative and self-direction, social and cross-cultural skills, productivity and accountability, and leadership and responsibility.

3. *The community's local values: Community attachment.* The values and perspectives of the local community are also essential for understanding the complexities of how school music programs function. To aid in understanding community perspectives, the field of sociology provides a useful tool. Sociologists Kasarda and Janowitz (1974) developed a Community Attachment model to describe the attachments people form within their communities. This conceptual model may provide key insights into how local communities can impact their local music programs, and the ways in which those programs may impact the community.

The Community Attachment model includes three dimensions that can directly transfer into musical communities: (1) interpersonal relationships, (2) participation, and (3) sentiments. *Interpersonal relationships* are the interconnected web of individuals (e.g., personal, familial, and professional) within the local community. In the context of music in the community, interpersonal relationships refer to how individual community members advocate, interact with, and influence the individual students and program at large (Royston, 2017). The second factor to consider is *participation*, which is how individuals become affected by various interest groups throughout the community (the music program being one of those interest groups). Students may be affected by community interest groups both directly and indirectly. Direct involvement includes students' active engagement with music or music-related groups. Indirect involvement includes the passive musical influences of social expectations and pressures in which the students are embedded, such as perceptions of the musical styles that school music ensembles perform, styles of musical transmission which are used in the classroom, and social uses of music inside and outside the music classroom. The final component of community attachment is *sentiment*. Sentiments can be positive or negative and include individuals' feelings about their local community and their contributions to that community (Abril & Gault, 2007).

Transforming ecology into assessments: Validity data, assessment strategies, and assessment outcomes. An understanding of the school's institutional values, students' individual values, and the community's local values can provide important validity evidence (i.e., relevant and valuable information) for the construction of meaningful assessments of music students and the music program. The evidence needed to construct an ecologically valid school music assessment framework falls broadly into six categories, each arising from intersections between the spheres of influence (See Figure 1). These six data streams provide opportunities for music teachers to understand the ways in which intersecting values can inform assessment decisions. The six streams of validity data, represented in Figure 2, include: (1) Standards-Aligned Curricula and Formal Knowledge, (2) Classroom Democracy and Student Perceptions (3) Student Self-Efficacy and Autodidactic Knowledge, (4) Local Music and Traditional Knowledge, (5) Locally and Culturally Appropriate Teaching and Ethnographic Data, and (6) Community Service and Community Perceptions.

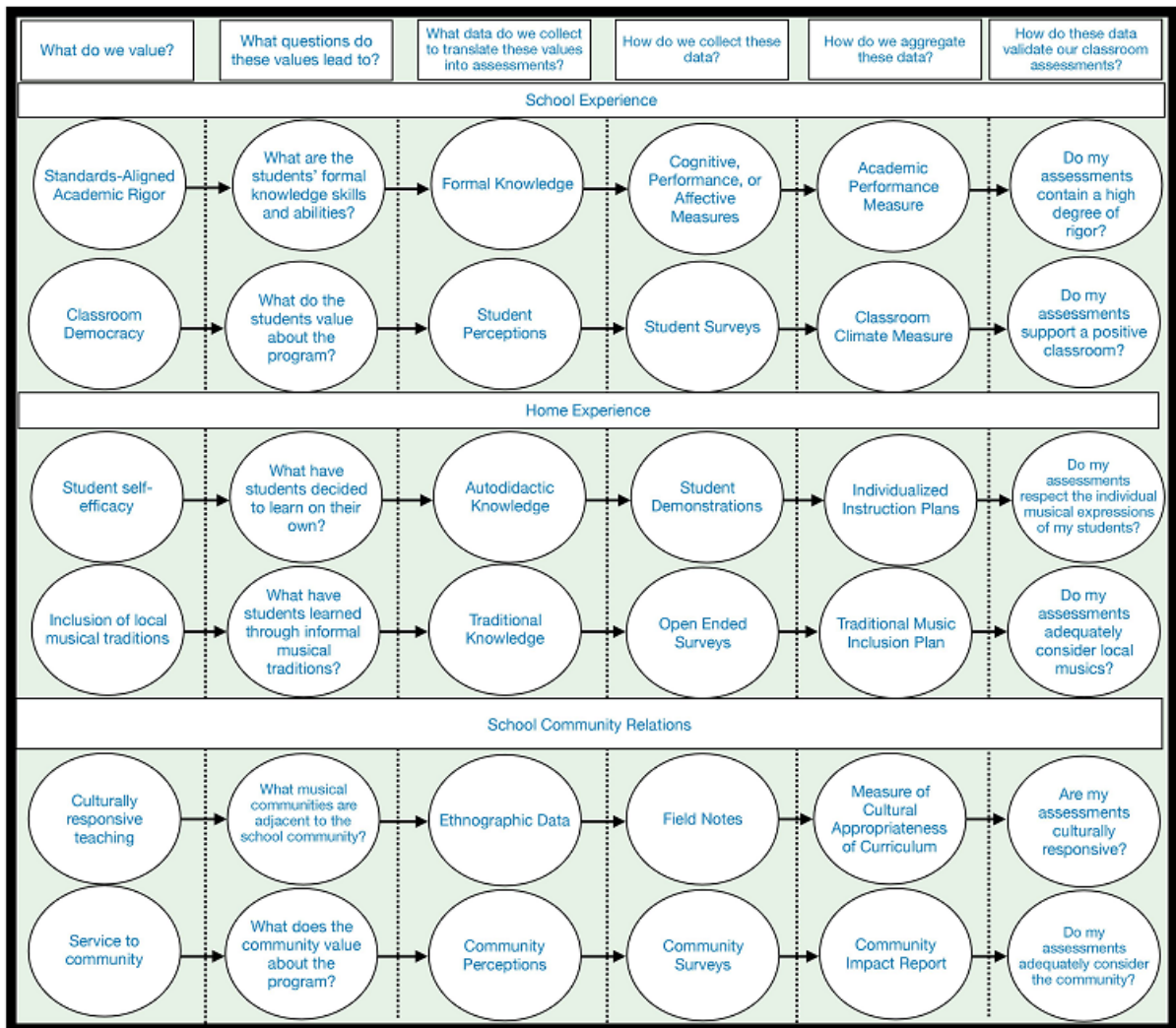


Figure 2. Six Streams of Validity Data

1. *Standards-aligned curricula and formal knowledge.* High standards for student achievement of formal content (i.e., knowing music) and performance content (i.e., doing music) in the music classroom are clearly valued by the field of music education (Shuler et al, 2014). An ecologically valid school music assessment framework includes evidence as to what degree students know, comprehend, apply, analyze, synthesize, and evaluate formal music knowledge. Furthermore, the ecological framework can help aid the teacher in selecting the most appropriate content standards, artistic processes, and common anchors of the new 2014 National Core Arts Standards that are most appropriate for the formal learning in the music classroom. Students' ability to learn in the context of a standards-aligned music curriculum can be assessed with a combination of cognitive measures (multiple choice tests, fill-in-the-blank tests, for example) and performance measures (rubrics, rating scales, essays, for example) intentionally aligned to the NCCAS Anchor Standards or related state-adopted learning objectives. Holistically, these measures can be used to provide evidence of academic achievement and the level of academic rigor maintained in the music classroom.

2. *Classroom democracy and student perceptions.* Formal and informal assessments of formal knowledge, however, do not provide a complete picture of an ecologically valid school music assessment framework. A sense of ownership and belonging in the program is necessary for students to remain motivated and engaged in the music classroom. A sense of belonging is one of the key pieces of the "hidden curriculum" in music classrooms (Valenzuela, Codina, & Pestana, 2018). Students must feel that their voices are being heard and that they have a say in their own music education, an approach often referred to as classroom democracy (Brubaker, 2012). An ecologically valid school music assessment framework provides evidence of what students value about their music program and related education. In order to support students' values, data on student perceptions should be collected. One of the most efficient ways to collect student perception data is through student surveys. These survey results can be used to quickly and efficiently generate a snapshot of the classroom climate. Student perception data provides empirical evidence of student values, and can be used by music educators to craft and implement formal and informal classroom assessments more aligned to the values of the students (Bell & Aldridge, 2014). In the context of program evaluation, student perception data can also help facilitate program-level improvement by integrating student voices into curricular decisions (Bovill & Bulley, 2011).

Data gleaned from formal knowledge and perception of students, when combined, can be used to inform how well perceptions of student learning meet teachers expectation of learning. Furthermore, the data can be used to provide evidence of students' perceptions of their own learning growth. These assessments can include surveys of what they feel they need to grow musically,

how well the curriculum is supporting their music growth, or self-assessments of their own learning, for example. When these assessments are implemented, they can contribute to the maintenance of a standards-based, rigorous classroom while supporting democratic values.

3. *Autodidactic knowledge and student self-efficacy.* An ecological framework of school music assessment does not restrict itself to the classroom, however, but addresses the musical lives of students both inside and outside the classroom. Students' musical lives often exist far beyond the school music context. Most music education programs in the United States do not have the funding available to adequately support each student in the pursuit of their own unique musical interests (Keast, 2011). Furthermore, many school music programs limit their offerings to the performance of Western classical music via large ensembles (Morrison, 2001). Teachers, however, should seek to support the individual musical goals of students despite the curricular limitations of any particular school or program (Miksza, 2013). An ecologically valid school music assessment framework aids in the teacher's understanding and support for students' musical self-efficacy. In order to support and encourage student self-efficacy, it is important to determine what musical knowledge students have learned on their own. This can be accomplished by openly asking students what they know or what they can do. This data collection process can occur through open-ended response items on student surveys. As one example, a teacher may ask, "*Are there things you can tell me about your musical life that might help me improve your experience in my class?*" This data can help facilitate an individualized instruction plan designed to support the independent musical goals and expressions of the student. Such plans can be integrated into classroom assessments by way of a holistic musical portfolio that can be reviewed at various points in the year (Runco, 2003).

4. *Local music and traditional knowledge.* Individual students are situated within a broader musical community that likely has its own traditions and forms of transmission. Each school system and local community is unique (Lehman, 2014) and musical traditions that exist outside of school contexts are often a part of the musical lives of students (Campbell, 2018). Students who have acquired traditional knowledge and skill through local music should have a place in school music programs with room to express their acquired knowledge and skill.

An ecologically valid school music assessment framework aids music teachers in the understanding and support of the musical knowledge and skills students have learned through informal music traditions. Data that highlights these traditional forms of knowledge and skills can be acquired through open-ended surveys and aggregated using a simple coding scheme (e.g., 20 students say they have experience in gospel music, 5 students say they have experience in rock music, etc.). This data can be used to inform music educators of what local music traditions are considered valuable to students. Music educators can use

this information as a foundation for building curricular content, to prepare musical activities, and to make relevant musical connections based upon the previous knowledge and interests of their students.

Collected data on autodidactic and traditional knowledge, when combined, can be used to inform the creation of valid classroom assessment instruments that capture non-school-based music learning in the assessment process. When these assessments are implemented they contribute to the maintenance of a locally and culturally appropriate learning environment.

5. *Locally and culturally appropriate teaching and ethnographic data.* An ecological school music assessment framework acknowledges that the impact of music programs goes beyond individual students and extends outward to the community. The school music program is situated within a school community and a broader local community, each having unique cultural makeups (Soto, 2018). Successful school music programs maintain positive relationships with the communities they are situated in by responding to and engaging with local cultures (Gay, 2002). According to Campbell (2018), music educators have a responsibility to respect local music and should seek ways of integrating local musical traditions into school music programs through authentic learning:

... communities of music-educational practices... are enriched when situated learning (or authentic learning) is given full consideration. ... Communities of music-educational practice are more relevant and successful when they connect to other facets of the wider school and neighborhood communities. The sociocultural contexts of communities of musical practice, including the rules, roles, and identities of the members, are in evidence in education settings of every kind. (p. 137)

An ecologically valid school music assessment framework illuminates which musical communities are adjacent to the school music program in order to support a locally/culturally appropriate music classroom. Ethnographic data of this kind can be gathered by engaging with members of the local community and considering those conversations to determine the degree to which curricular decisions are locally/culturally appropriate.

6. *Community service and community perceptions.* An ecologically valid school music assessment framework suggests that the community should impact local music programs; however, local music programs should also have an impact on their communities (Epstein et al., 2018). Community service and citizenship is part of the mission of many school music programs. As Jorgenson (2010) notes, "sometimes we [music teachers] are in a position to be catalysts in our communities as we foster the arts, contribute to social and community events, and light the musical life of the places in which we work" (p. 23). An ecologically valid assessment framework supports what local communities value about their school music programs in order to further the role of school music

programs in community service. Data in the form of community perceptions can be gathered by way of community surveys. Music educators can be creative about how they gather this data. One example may be using QR codes to solicit community feedback. Another example may be to ask administrators to help facilitate a survey with parents and community members. The result of this data collection could be a brief report describing the impact of the music program on the community. These types of assessments provide an important documentation of the outreach and community service, which is an important aspect of schools within the community and an important consideration for administration when documenting community outreach efforts and related progress. Music programs have the ability to foster public relations and engage with community members better than many other programs in the school. This is an important role that administrators and stakeholders value and an even more important advocacy point for the importance of music within schools (Hart, 2003).

The ethnographic data and community perception data, when combined, can be used to inform the creation of a community impact report that can help inform teachers and stakeholders about the positive interactions between music programs and their communities. When these assessments are implemented, they can contribute to a community-oriented music program. Furthermore, empirical evidence of such engagement with the music programs can be an important impetus for developing and leveraging the power of arts education partnerships that may provide mutual benefit to both the school and the community (Carlisle, 2011).

Assessment of Music Program Health

While most of these streams of validation data may lead to improvement in classroom teaching and learning, they are also useful in the creation of an ecologically valid school music assessment framework of the overall health of a music program. These streams of data can and should be aggregated into an annual report that can be provided to stakeholders (e.g., parents, administrators, arts supervisors, etc.) as a holistic evaluation of a music program and its intrinsic values. Hart (2003) notes that parents, administrators, and other stakeholders "... who don't have a music background may be less understanding of the struggles that are unique to music teaching." A report of this kind can provide administrators and stakeholders a more holistic view of music programs, improve the validity of their evaluations of program effectiveness, and support advocacy by providing a clearer snapshot of a music program's authentic role and importance within the greater school/community.

What Should Be Asked?

Figure 3 provides a list of questions that accompany each of the six streams of validity data. These questions can help guide music teachers in facilitating the data collection process that drives this assessment framework. Each of the questions is designed to provoke teachers to reflect on their program and their practice in order to continually improve their music programs and the benefits they confer. It is through such honest reflection that music educators can move their programs and the profession toward a more holistic approach to music education, where service to the students and the community is at the center of curriculum, instruction, and assessment.

Final Thoughts

The prescribed framework is multifaceted and contains many layers that can affect teaching and learning in the school music program. Therefore, we suggest that music educators start by considering the parts of the framework that may have the most immediate impact on the music program. Because of the unique differences and opportunity-to-learn considerations that each music program faces, it is impossible to prescribe one single way of assembling, documenting, and implementing such a framework. At this stage of development, this framework should be considered as a “thought experiment.” Different types of data will have a different meanings and impacts based upon the unique situatedness of the music program. Further research, development, refinement, and practical considerations are highly encouraged to make this framework a working, applicable tool for the field of music education.

Despite the numerous assessment and accountability pressures that will continue to impact the music education profession, it is ultimately the responsibility of music teachers to affect change from the ground up. This framework provides an opportunity to help articulate the value of music in schools beyond that standards-based student achievement, and the value it brings to those participating in it. Policymakers and stakeholders do not typically have training in music education. If music educators wish to see policy decisions and administrator dispositions that reflect the value music programs offer, it is up to them to effectively communicate the program’s inherent value in a language those without a music education background can understand. This ecological assessment framework may be viewed as a “Rosetta Stone” with which music educators can translate the broad value of music programs into the language of data and accountability while maintaining what the field of music education treasures about our profession.

Standards-Aligned Curricula and Formal Knowledge	Classroom Democracy and Student Perceptions
Is my curriculum aligned with standards (district, state, national, etc.)?	Do the students value what I am assessing? In what ways?
How clearly do my assessments reflect student performance (i.e., do they merely show pass/fail or are they higher resolution)?	Do my assessment decisions consider student voices and student values?
Are students meeting teacher-established knowledge, skills, abilities, and dispositions goals?	Are my curricular decisions positively or negatively impacting my recruitment and retention?
Are my assessments valid (i.e., do I have confidence in the quality of the inferences made about student learning outcomes)?	Do my assessments create a positive or negative classroom environment or otherwise impacting my classroom culture?
Are my assessments reliable (i.e., is there dependability of the assessments to adequately support inferences made about student learning outcomes)?	Do students actively aid in the construction of their own learning processes?
Are my assessments fair (i.e., do my assessments provide opportunities for students to best demonstrate student learning outcomes)?	How would I describe students' perceptions of my assessment paradigm?
Do my assessments reflect a depth of rigor (vis-à-vis a educational taxonomy)?	Am I assessing student contributions to a positive classroom environment?
Are my assessments progressive (vis-à-vis a spiral curriculum)?	Are students engaged in shared decision-making regarding their own education?
Do my assessments accurately reflect the true teaching and learning occurring within the classroom?	Do students take responsibility for their own learning?
Are the types of assessment instruments used appropriate for what is being measured?	Is the reasoning that goes into curriculum and assessment decisions transparent to students?
Autodidactic Knowledge and Students Self-Efficacy	Local Music and Traditional Knowledge
Do my assessment and curriculum decisions encourage the application of students' autodidactic knowledge to the classroom experience?	Are local musics represented in repertoire decisions?
Do my assessment and curriculum decisions afford students opportunities to express their unique musical identities?	How is what I am assessing relevant to the local musical community?
Do my my assessment and curriculum decisions reflect an open mindedness toward students' unique musical identities?	How can formal musical training improve performance in local musical contexts?
Do students have their own musical goals? Do they feel empowered to achieve them?	Are students allowed the opportunity to express traditional knowledge and skills?
How can I foster students' independent musical learning outside of the classroom?	What are the prevalent forms of regional music in my community?
Am I developing individualized assessments that contribute to the unique musical goals of individual students?	How can the local forms of music transmission be integrated into my pedagogy?
Am I fostering an environment of creativity and curiosity?	Am I using local musics to scaffold more formal musical instruction?
Are my students able to function musically outside of my music classroom (i.e., are they overly dependent on formal instruction)?	How well do I know my students in their native musical contexts?
Do my assessment and curricular decisions enable students to independently function across musical boundaries and in different musical contexts?	Is my program engaging for students of diverse musical backgrounds?
Do my assessment and curricular decisions encourage students drive to learn?	Does my program include ensembles from local musical traditions?
Locally/Culturally Appropriate Teaching and Ethnographic Data	Community Service and Community Perceptions
Do I consider my own potential cultural biases when making assessment and curriculum decisions (i.e., favoring Western art music, etc.)?	Is my program providing enriching artistic experiences for the community?
Are there opportunities for students to engage with music of their own and other cultures?	Is my program fostering the arts within my community?
Am I encouraging favorable dispositions toward potentially unfamiliar musical cultures?	Is my program contributing to community and social events?
Do my assessments and curricular decisions empower students to engage with a diverse array of musics?	Has my program created partnerships with important community institutions?
Am I informed enough about local musical cultures to successfully integrate them into my curriculum and assessments?	Does the community value what my program offers?
Am I informed enough about global musical cultures to successfully integrate them into my curriculum and assessments?	Is there a reciprocity between the benefits of the program on the community and visa versa?
Do my curriculum and assessment decisions encourage knowledge and skills that apply to various styles and musical cultures?	How does the community view my program?
Do I consider and include local musicians and other culture-bearers in my classroom activities and curriculum development?	Are the relationships between my program and community institutions sustainable?
Is my music program a firmly rooted musical institution in the context of the local music community?	Is there a culture of collaboration between my program and the community?
Do I ensure that my curriculum and assessment decisions result in a music program that is relevant to the practices of local musical communities?	What is the level of engagement between the community and my program?

Figure 3. Questions to Accompany Six Streams of Validity Data

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