

THE USE OF COMPETENCY-BASED INSTRUCTION
IN A NON-PERFORMING MUSIC CLASS

by

CHARLES BYRON VOLLAND

B.M.E., Kansas State Teachers College, 1967

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

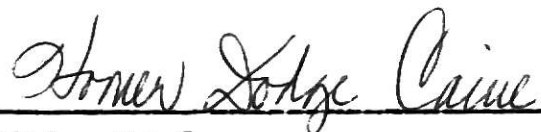
MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1975

Approved by:



Major Professor

LD
2668
R4
1975
V64
C2
Document

PREFACE

The inspiration and rationale for this Master's report has its roots in a series of conversations with an individual whom I highly respect as a professional colleague, namely my wife. In January of 1974, I was searching for a new or different method of teaching a high school music appreciation course, as I was rather dissatisfied and frustrated with the method or approach previously used.

Through these conversations with my wife, who is quite knowledgeable about competency-based instruction as well as successful in making "field application" of the method, I began to realize that most of my feelings of frustration and dissatisfaction were the result of not clearly defining the goals and objectives which the students were to achieve.

After some reflection and self-examination, I began to conclude that as a music educator, I was reasonably proficient in my subject area, seemed to be successful in using various rehearsal techniques and methods; but, in the setting of a non-performing music class, my instructional technique was at best very traditional and somewhat haphazard. In fact, I was using the same method by which I had been taught: lecture, assigned

readings, class discussion, review and then test. My understanding of "goals" and "objectives" was too broad and vague; and, I was at times forcing students to guess specifically what it was that they were to learn.

Competency-based instruction was chosen as the topic of this report as a result of my interest, study and application of the method. Additionally, this method is increasingly being recognized for its educational validity and is becoming one of the major educational movements in this country. Personally, it has made a strong impact on my method of instruction, and indeed, my philosophy of education. After eight years of teaching experience, and several years of serving as the cooperating teacher for student teachers; it has become my opinion that one of the most consistent problem areas for student teachers is in writing meaningful objectives, particularly as they apply in a non-performing class.

In addition to my wife, Katharyn, and Mr. Homer D. Caine who provided critical and editorial suggestions for this report, I would like to express appreciation to Mrs. Ramona Printz who served as my team teacher in the application of this method to the music appreciation class. I would also like to express my appreciation to Dr. Jack Flouer, Dr. Jerry Langenkamp, and Mr. Rod Walker who served on my Graduate Committee. Additionally, I would like to express my appreciation to Dr. Gerald D. Bailey of the College of Education for use of some of his unpublished

materials for this report. Special acknowledgement is given to Mr. Caine for serving as my major professor, advisor, and indeed, my facilitator.

TABLE OF CONTENTS

	Page
PREFACE.	ii
Chapter	
1. INTRODUCTION.	1
2. HISTORY AND PHILOSOPHY.	5
3. COMPONENTS OF COMPETENCY-BASED INSTRUCTION.	9
OBJECTIVES	10
PREREQUISITES AND PRE-ASSESSMENT	11
INSTRUCTIONAL ACTIVITIES	12
POST-ASSESSMENT AND REMEDIATION.	13
4. PERSONALIZATION OF COMPETENCY-BASED INSTRUCTION	15
5. PROBLEMS IN APPLICATION	18
6. SUMMARY	25
APPENDIXES	
A. SAMPLE LEARNING UNITS	28
B. STUDENT EVALUATION.	44
BIBLIOGRAPHY	47

Chapter 1

INTRODUCTION

The purpose of this master's report is to investigate and explain the philosophy and theory of competency-based instruction and its application as used in a music appreciation classroom of a public secondary school.

Within recent years, a movement known as accountability has been gaining prominence in the field of public school education. While this movement has been initially aimed at such areas as reading, mathematics and science, it also has implications for educators in the field of fine arts.

In a sense, music education has always been accountable in that school performing groups have periodically been subject to the scrutiny of the public; however, non-performance oriented music classes have been free of any similar accounting.

Dr. Joseph A. Labuta of Wayne State University states,

If music is not to become peripheral to public education, music educators must put their house in order and be ready for the accounting....We must be able to define the outcomes of the music program and prove the outcomes are being reached by the majority of our students.¹

¹Joseph A. Labuta, "Accent On The Output-Accountability In Music Teaching", Music Educators Journal, LX, (September, 1972), p. 43.

One of the features of the accountability movement is that it places more emphasis on the output of the educational program rather than the input of a program measured by such traditional criteria as teacher-pupil ratio, per-pupil expenditure, teacher performance, or the number of certified teachers and teachers with advanced degrees.² Another feature of the accountability movement is expressed by Dr. Labuta in the statement that, "To be realistic and workable, accountability must be based upon a systematic approach to instruction."³

From the explanation herein, it will be evident that the various components of competency-based instruction place emphasis upon student learning outcomes, are systematic in approach and also meet the following criteria for achieving accountability as outlined by Dr. Labuta: (1) specific behavioral objectives are used, (2) criterion and entry tests are developed, (3) procedures and media are developed and used, (4) student competencies are pre-assessed, (5) student achievement is measured by criterion-referenced post-tests and (6) modification of the instructional system can be made through analysis of the results.⁴

²Joseph A. Labuta, Guide To Accountability In Music Instruction (West Nyack, New York: Parker Publishing Company, 1974), pp. 21-22.

³Ibid., p. 24.

⁴Labuta, "Accent On The Output", pp. 46-48.

In addition to meeting the criteria stated above, competency-based instruction is a flexible system of instruction in which a teacher can design his own educational program. According to Nagel and Richman of California State University, San Diego,

It is possible to take a series of books, a local and/or national curriculum; and, by weaving a web of these materials with the glue of instructional objectives and your own and your students' ideals and desires, arrive at a program that suits your needs and those of your students--each one of your students.⁵

In an effort to avoid the traditional teaching method of lecture, discussion and test which had been previously employed, the competency-based philosophy was applied in a high school music appreciation class during the spring of 1974. The same course was repeated the following fall semester making needed changes and improvements. Because the class was offered as an elective, there was a wide range of student abilities, backgrounds and musical experience.

At the outset it should be stated that because the grading system of the high school was the traditional rank order system of "A" through "F", some provision had to be made to help make the competency-based program work within the traditional system. In its purest form, competency-based instruction places emphasis upon the individual's achievement of the objectives in relation to a

⁵Thomas S. Nagel and Paul T. Richman, Competency-Based Instruction A Strategy to Eliminate Failure (Columbus, Ohio: Charles E. Merrill Publishing Company, 1972), p. 1.

set standard rather than achievement of a particular rank order grade.

To briefly summarize, the purpose of this report is to concisely present the philosophy and theory of competency-based instruction, and to discuss some of the problems in application of this method to a high school music appreciation class.

Chapter 2

HISTORY AND PHILOSOPHY

As an outgrowth of the public demand for accountability in education, competency-based instruction was preceded by the development of programmed instruction. It has its philosophical basis in a philosophy of education known as Experimentalism. According to Klingstedt, Experimentalism is based on three principal ideas: (1) The world is in constant change, (2) Educational practice should be based upon evidence provided by psychological data and (3) that man's psychological and sociological behavior is based on economic and well-being motives.

Regarding the first idea that the world is in constant change, the Experimentalists use Darwin's "Origin of the Species" as the basis for their position and relate their theories about environment, behavior and learning to the belief that man continually changes and adapts to his ever-changing environment. The second idea of the Experimentalists is based on finding of various experimental psychologists such as Thorndike and Skinner which demonstrated that the process of education is a step-by-step process which proceeds from the simplest levels to more complex levels. The third idea of the Experimentalists is based upon the belief that man is both a biological and sociological being and

his learning is therefore affected by his sense of economic and social well-being.⁶

Competency-based education, which was previously known as performance-based education, stresses the altering of the performance or behavior of the learner through what Klingstedt terms the use of "immediate suggestion", or the specifying of the competencies to be achieved. As a result, the learner is then able to have a sense of well-being in achieving the tasks which are identified in behavioral terms and accomplished through a logical sequence of instruction.

Some of the more distinctive characteristics of this educational philosophy are: (1) the emphasis upon the learner striving, at his own rate, toward a specified level of performance or competency rather than toward achieving a rank order or grade, (2) the use of pretests to determine the learner's "readiness" and previously gained knowledge, and (3) the provision of alternate learning routes which Klingstedt points out is related to known psychological data that different individuals have different learning styles.⁷

Competency-based instruction is built on four major axioms. The first axiom states, "In traditional programs time

⁶Joe Lars Klingstedt, "Philosophical Basis for Competency-Based Education", Competency-Based Instruction An Introduction, (Englewood Cliffs, New Jersey: Educational Technology Publication, 1972), p. 9.

⁷Ibid., p. 12.

is held constant while achievement varies, while in a competency-based program achievement is held constant while time varies."⁸ According to educational psychologists it is known that students have varying learning rates, and that if a student is given enough time, he can learn or become competent in almost any subject or task. The time factor is variable; therefore, the student can move as fast or as slow as he may need in order to achieve the competency required.

The second axiom of competency-based instruction states, "Traditional programs place greatest weight on entrance requirements while competency-based programs place greatest stress on exit requirements."⁹ In this program of instruction, students may not have the necessary prerequisites that are considered so essential in a traditional program of instruction; however, they are given the necessary time needed to achieve the required level of mastery. As indicated earlier, pretests are used in this form of instruction; however, the pretest does not prevent the student from continuing work on a unit; rather, it acts as a diagnostic tool for determining the needs and possibly the means by which a student can meet the exit requirements.

The third axiom of competency-based instruction is based on the belief that the student should be told in specific terms

⁸Nagel and Richman, Competency-Based Instruction, p. 4.

⁹Ibid., p. 12.

what he is to learn. To express it in another way, this axiom means that the student is not required to attempt "guessing" as to the particular facts or skills that he would be required to demonstrate. The requirements are made quite explicit through the use of behavioral objectives which are stated before the student begins work on a particular learning unit.¹⁰

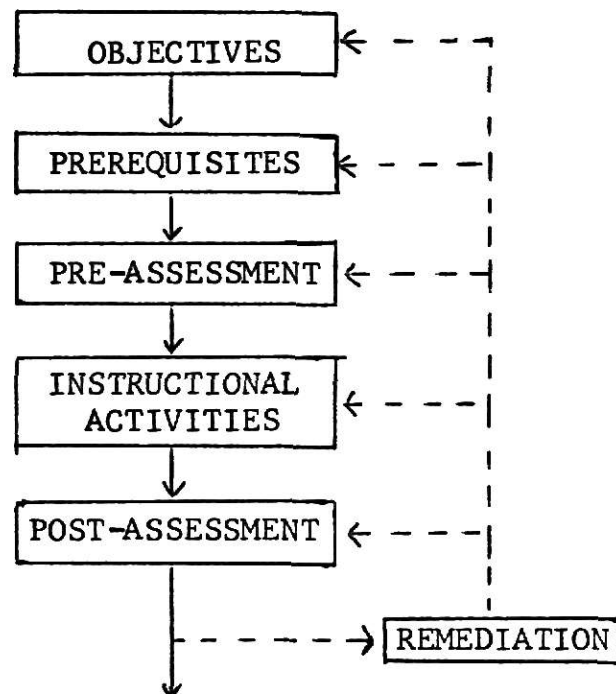
The fourth axiom of competency-based instruction deals with the personalization of instruction, and will be discussed further in Chapter IV.

¹⁰Nagel and Richman, Competency-Based Instruction, p. 14.

Chapter 3

COMPONENTS OF COMPETENCY-BASED INSTRUCTION

The relationship and sequence of the various components of the competency-based instructional program can best be represented by the following illustration:



Instructional Module¹¹

¹¹Gerald D. Bailey, "Competency-Based Education" (Manhattan, Kansas: College of Education, 1973), p. 4.1. (Mimeographed)

Objectives

In competency-based education, objectives are classified in two categories, (1) instructional objectives that state in definite observable terms the competencies the student is to demonstrate, the conditions under which he is to perform, and the standard of performance to be achieved. The second category, (2) expressive objectives, are those that apply to instructional activities in which specific student achievements or outcomes would be difficult to measure. As an example, Richman and Nagel state that an objective such as, "the student will listen to a recording of Mozart's Symphony No. 40," would be considered an expressive objective because it relates to the affective domain of "appreciation" rather than the cognitive domain; however, they stress that both instructional and expressive objectives should be used because they are "...as good a process for developing appreciation as we know how to build at this time.", and "...form the heart and core of any competency-based program."¹²

In the subject area of music, objectives have been classified further according to (1) knowledge, (2) aural perception, (3) motor performance and (4) affective response. Knowledge objectives are those that deal with cognitive functions such as recalling facts, vocabulary and other informational elements;

¹²Nagel and Richman, Competency-Based Instruction, p. 35.

aural perception objectives combine knowledge objectives with the response to music stimuli and thereby the student is required to classify what he hears in terms of musical elements, form historical styles and other similar functions. Motor performance objectives relate to the student's utilization of knowledge through activities such as singing, playing, and music reading, while affective response objectives relate to areas of creativity, discrimination, preferences, attitudes and aesthetic sensitivity.¹³

Prerequisites and Pre-Assessment

Simply defined, prerequisites are those competencies or skills that the student will need before starting work on a unit or module. Generally, these are in the form of basic background or as particular competencies which would have been gained by a preceding module.

Although prerequisites are not always necessary, quite often it is through the process of pre-assessment that determination can be made as to: (1) can the student already fulfill the objectives of the module or (2) does the student meet the needed prerequisites, if any, in order to achieve the objectives of the module.

Quite often, pre-assessment is accomplished through the

¹³Labuta, Guide To Accountability in Music Instruction, pp. 72-73.

use of written tests; however, it can also be done through informal discussion with the student or through the process of observation by the teacher. In a course such as music theory where the sequence of instructional units could be quite structured, the post-assessment or "exit test" might become the pre-assessment or "entry test" for the subsequent unit.

Instructional Activities

In his manual entitled "Competency-Based Education", Dr. Gerald D. Bailey defines instructional activities as "...the tasks made available to the student with the intent that they would facilitate the student's mastery of the objective or objectives."¹⁴ In discussing this aspect of the learning module, he stresses that the instructional activities should: (1) allow the student opportunity for self-pacing, (2) be personalized in order to meet the student's particular needs, capabilities, aptitude and learning style, (3) where possible, allow for alternative learning activities and, (4) when a specific skill is to be demonstrated, provide opportunity for equivalent practice.

At this point in the discussion of the various components of the program, it is important to point out that the role of the teacher in this program is to be that of a facilitator or resource person rather than a giver of knowledge. Dr. Labuta explains that

¹⁴Bailey, "Competency-Based Education", p. 4.5.

the teacher's task is to "...organize and set up the conditions that elicit the 'doing' and then get out of the way of student learning."¹⁵

Post-Assessment and Remediation

As indicated earlier, competency-based instruction uses criterion-referenced methods of student assessment wherein the student is evaluated with respect to some specific criterion or performance standard rather than being compared to the achievement of his or her peers.

Criterion-referenced tests are specific in content because they are based on clearly defined behavioral objectives. Usually the criterion or mastery level in these tests is set between 80 and 90 per cent. If the student achieves the level specified, he is considered ready to proceed to the next learning unit or module; however, if the student does not reach the specified mastery level, he is sent through a process of recycling or remediation.¹⁶

Because of the close relationship of the tasks on a test to the previously stated behavioral objectives, the areas of weakness can be easily identified, thus making clear the necessary

¹⁵Labuta, Guide To Accountability In Music Instruction, pp. 72-73.

¹⁶William M. Bechtol, Individualizing Instruction and Keeping Your Sanity, (Chicago: Follett Publishing Company, 1973), pp. 41-42.

learning activities which need to be repeated. On occasion, it may be determined that a different or alternate learning method should be used instead of repeating the previous activity.

Specific examples demonstrating these components as used in the music appreciation course may be found in the learning units (or modules) in Appendix A of this report.

Chapter 4

PERSONALIZATION OF COMPETENCY-BASED INSTRUCTION

As mentioned earlier in the discussion of the philosophical basis of competency-based instruction, the fourth axiom states: "Competency-Based Instruction equals Criterion-Referenced Instruction plus Personalization of Instruction."¹⁷

In a discussion of competency-based instruction, it is important to stress this personalization factor. Many critics of this method, as well as the overall accountability movement, claim that there is a dehumanization of the educational process. Advocates of competency-based instruction counter with the argument that if the mechanical details of instruction are effectively planned and organized, the teacher is more free to work on an individual basis with each student. The teacher's role now becomes one of being a facilitator.

Dr. Carl Rogers, an eminent psychologist and educator states that, "Teaching in my estimation, is a vastly over-rated function."¹⁸ He believes that the process of facilitation is the

¹⁷Nagel and Richman, Competency-Based Instruction, p. 57.

¹⁸Carl R. Rogers, Freedom To Learn, (Columbus, Ohio: Charles E. Merrill Publishing Company, 1969), p. 103.

primary goal of modern education, and that, "...the facilitation of significant learning rests upon certain attitudinal qualities which exist in the personal relationship between the facilitator and the learner."¹⁹

Dr. Rogers gives the following three major attitudinal qualities which he feels are essential to the facilitator-learner relationship: (1) the willingness of the facilitator to be a real person, sharing his feelings and thoughts, (2) caring, respecting, and trusting the learner, and (3) understanding the student's internal reactions and sensitivities to the learning process.²⁰

Phyllis Dorman, associate professor of music at the University of Florida states,

We could become much more effective teachers if we viewed ourselves as facilitators with students--facilitators who respond to the individual learner in terms of what he needs in order to know what he is and what he can become.²¹

Personalization in competency-based programs essentially is a process of individualizing the mechanics of instruction in such a manner that students are free to progress at their own rate, and, the teacher is free to work with students on an individual basis. According to Dr. Labuta, the teacher should be

¹⁹Rogers, Freedom To Learn, p. 106.

²⁰Ibid., p. 126.

²¹Phyllis E. Dorman, "Grassroots Accountability," Music Educators Journal, LX (November, 1973), p. 46.

free so that he or she can be "...as creative and innovative as possible in order to expedite student learning."²²

The instructional unit or module, consisting of clearly stated objectives and prerequisites, pre-assessment, a variety of learning activities, post-assessment and remediation, must be so constructed that the student can proceed with a minimum of assistance from the teacher. The student is able to proceed without unnecessary restrictions; for example, having to wait for the rest of the class to complete a unit. Another facet of personalization features the provision of alternate learning activities. As a result, the student may choose the method or activity which he feels would best suit his needs or learning style.

Improperly administered, competency-based instruction can become mechanical and dehumanized; however, properly implemented, this method can be very beneficial for the student as well as the teacher.

²²Labuta, Guide To Accountability In Music Instruction, p. 72.

Chapter 5

PROBLEMS IN APPLICATION

This chapter will discuss some of the problems encountered and solutions employed in the application of competency-based instruction to a music appreciation class.

The initial problem was the writing of what Dr. Robert F. Mager terms as "meaningful objectives." The first inclination was to use words and phrases which, upon reconsideration, were vague and subject to misinterpretation. A more concise presentation of this problem is indicated by Dr. Mager's comparison of words and phrases frequently used in the writing of instructional objectives:²³

<u>Words Open To Many Interpretations</u>	<u>Words Open To Fewer Interpretations</u>
to know	to write
to understand	to recite
to <u>really</u> understand	to indentify
to appreciate	to differentiate
to <u>fully</u> appreciate	to solve
to grasp the significance of	to construct
to enjoy	to list
to believe	to compare
to have faith in	to contrast

²³Robert F. Mager, Preparing Instructional Objectives, (Belmont, California: Fearon Publishers, 1962), p. 11.

Dr. Mager recommends the following method of writing and evaluating instructional objectives:

First, identify the terminal behavior by name; you can specify the kind of behavior that will be accepted as evidence that the learner has achieved the objective.

Second, try to define the desired behavior further by describing the important conditions under which the behavior will be expected to occur.

Third, specify the criteria of acceptable performance by describing how well the learner must perform to be considered acceptable.²⁴

Once these requirements for writing effective objectives were understood, the process became much easier.

A related problem area in writing objectives was the danger of placing more emphasis on learning related to the cognitive domain than to learning in the affective and psychomotor domains. This is a consequence of the fact that activities of the cognitive area can be more readily evaluated; however, expressive objectives which deal with the affective domain, or areas related to appreciation, feelings and reactions, are difficult to measure or evaluate. It should be stressed however, that expressive objectives are very important in the area of music appreciation and should be employed frequently. Psychomotor activities, which are expressed in instructional objectives, use verbs such as "sing", "play", or "clap", and these should also be used where needed.

²⁴Mager, Preparing Instructional Objectives, p. 12.

Probably the greatest problem area in applying this method revolved around the issue of student evaluation as it related to the traditional "A" through "F" grading system.

As discussed earlier, the first axiom of competency-based instruction stresses the fact that achievement is a constant factor, while time is the variable. Nagel and Richman state that, "administratively you do not allow for failure in a competency-based program."²⁵ Students who do not reach the prescribed competency are not failed, rather they are given the amount of time needed to reach mastery.

Dr. William Glasser, author of Schools Without Failure, supports the competency-based concept in the following statement:

Failing no one does not imply that we lower standards or deemphasize [sic] learning necessary skills. We still must measure progress to understand where children need help and where they must do more work. We can do this through regular oral and written assignments that emphasize thinking. Children would be measured against a standard set by the teacher and then given more advanced work after they reach competence at the level of the standard. If one child takes a little longer than some others, it makes no difference. We do not have to fail a child or insist that a whole class work at the same pace all the time.²⁶

When compared to the traditional grading system, competency-based instruction infers that all who reach the level of mastery receive

²⁵Nagel and Richman, Competency-Based Instruction, p. 44.

²⁶William Glasser, Schools Without Failure, (New York: Harper and Row, 1969), p. 98.

the grade of "A". For both students and teachers reared on traditional grading, this concept is quite often difficult to accept.

Involved within this area of grading was the additional issue of student competition and motivation. For some students, achievement of the mastery level was rather easy to attain; therefore, these students were not particularly challenged. Students who made fast progress and completed more units than others felt that there was no justification for an equal grading system.

From the instructor's viewpoint it was felt that some students were being lazy and not completing units as fast as they were capable. These students were in effect using the system to their advantage, because they knew that theoretically, completion of only one unit would qualify them for the grade of "A". As a result, the establishment of minimum requirements was necessary.

As a means of dealing with the grading issue, a "blanket grading" system was used. Under this system, the students received a "B" grade if they reached the mastery level on the various units and completed the required number of units for that particular grading period.

In order to achieve a grade of "A", the students were required to complete a "challenge activity", that is, some type of additional work or special project beyond the required units. One rationale for the "challenge activity" was to allow students some latitude in exploring an area in which they were interested. It was also designed as a means of motivating students, providing

some creative aspect to the class, as well as satisfying the students' desires to earn a grade of "A".

During the second semester of teaching the course using the "blanket grading" system, a rather wide range of student backgrounds, abilities and motivation became apparent. Because of factors such as a weak musical background or poor motivation, some students were not able to complete the number of units required for the "B" grade within the time frame of the grading period. As a result, the grading system was revised to create varying levels of competency which would designate various grading levels. A complete description of the evaluation procedures which were used is provided in Appendix B of this report.

The third problem in using the competency-based method was that of providing alternative learning activities. The major limitation in this area was the rather restrictive amount of materials available in the school's resource center. The solution to this problem was to increase the amount of material, and this has gradually been accomplished. Another problem related to providing alternative learning activities was the lack of concerts and programs by professional groups. As a means of solving this problem, field trips to Kansas State University or other locations were conducted when possible; however, this problem continued to be a rather restrictive factor in the program.

A fourth problem involved in the implementation of this

method was related to the school's physical plant, particularly the media center. Because the school did not have a listening laboratory, there was the external problem of restricting the degree in which students could work at their own pace. Within the classroom there was only one good component stereo system, and as a result, most of the listening activities were conducted as group meetings. In reality, this was probably a fairly effective method because it created more group discussion and interaction; but from a "purist's" viewpoint it restricted the degree of individualization. No solution was found for this problem; however, plans are now being drawn for the building of an improved media center, one which will contain a listening laboratory.

The fifth problem area was the natural outgrowth of reluctance toward accepting new or different methods. Within the competency-based approach, there is a relaxation of some of the more structured aspects of instruction. Ideally, the students "... must accept a higher level of responsibility and independence...", and they must be willing to "...accept responsibility for their own learning."²⁷ Some students readily accepted the freedom and responsibility, while others found it difficult to function under this approach. Consequently, these students required more attention and direction from the instructor.

²⁷Helen Davis Dell, Individualizing Instruction, (Chicago: Science Research Associates, 1972), pp. 202-204.

An important factor in dealing with the initial reluctance of the students is that at the outset, the philosophy and procedures of the concept be explained and the students' responsibilities be outlined. It is also important that both the students and the teacher understand that the instructor's role should be that of a facilitator, not a giver of knowledge.

Once the instructor accepts the principles of competency-based instruction, the greatest problem usually becomes one of both having and being able to give the amount of time necessary for planning and constructing the units. Another problem is adapting quickly to different students and their various problems and differing points of instruction. If the teacher feels that he or she can be comfortable using this instructional method, the solution to these problems is a matter of gaining experience and being both flexible and practical in philosophy.

Chapter 6

SUMMARY

In conclusion, this report has attempted to present the basic philosophy and theory of competency-based instruction, and to discuss some of the problems of implementation in a high school music appreciation course.

To briefly recapitulate, the four basic axioms of competency-based instruction are: (1) achievement should be a constant factor while time is the variable factor, (2) emphasis should be placed upon the student meeting exit requirements, (3) the student should be told in specific measurable terms what he is to learn and the conditions under which he is to demonstrate mastery, and (4) competency-based instruction should include individualization as well as personalization of instruction.

Upon close examination, it is quite obvious that this method, as applied in a music appreciation course, required some modification and revision to fit the particular situation in which it was used. It is this writer's opinion, however, that the basic philosophy was not altered, and that the quality and direction of the course was greatly improved by use of this method.

The writer feels that the strengths of this method are: (1) a clear statement of objectives so that both the student and

teacher know what is to be learned, (2) the provision of a systematic and logical approach to instruction, (3) the standards of student evaluation and grading are clearly defined, and (4) opportunity is given for student self-pacing and individualization of instruction.

Although the emphasis of this project and report has been on the use of competency-based instruction in the non-performing music class, it is the writer's opinion that this method is a valid mode of instruction which could be employed in both the non-performing and the performing music class. With continual evaluation and refinement, future plans include the application of this method to the school's music theory class and performing groups.

Dr. Robert F. Mager, in his book entitled Developing Attitude Toward Learning, uses the following illustration which, this writer feels, effectively summarizes the implications of competency-based instruction for the teacher:

There once was a teacher
Whose principal feature
Was hidden in quite an odd way.
Students by millions
or possibly zillions
Surrounded him all of the day.

When finally seen
By his scholarly dean
And asked how he managed the deed,
He lifted three fingers
And said, "All you swingers
Need only to follow my lead.

"To rise from a zero
To Big Campus Hero,
To answer these questions you'll strive:
Where am I going,
How shall I get there, and
How will I know I've arrived?"²⁸

²⁸Robert F. Mager, Developing Attitude Toward Learning,
(Belmont, California: Fearon Publishers, 1968), p. vii.

APPENDIX A
SAMPLE LEARNING UNITS

Music Appreciation

Unit VIII

CHORAL MUSIC

1. Rationale

This unit will involve the study of the larger, more complex forms of vocal music such as the cantata, madrigal, mass, oratorio, opera and the passion.

2. Objectives

A. Instructional-Upon completion of this unit the student will be able to:

1. Define the terms listed on the worksheet.
2. Differentiate between the "Ordinary" and "Proper" portions of the Mass; and give the Latin title and English translation for each of the 5 portions of the "Ordinary".
3. Discuss at least two ways in which opera differs from oratorio.
4. List at least three different types of subject matter used for the texts of madrigals, and explain the major performance characteristic of the madrigal.
5. Name the title and composer of works listened to in class.

B. Expressive-The student will listen and, when available, follow the scores to:

1. Mass in G, Franz Schubert.
2. Requiem, Gabriel Faure
3. The Messiah, George F. Handel (Christmas portions)
4. Madame Butterfly, Giacomo Puccini (filmstrip/record)
5. Incenerite spoglie, Claudio Monteverdi
6. Sing We and Chant It, Thomas Morley

3. Prerequisites

Completion of Unit I, Basic Materials of Music; Unit II, Notation and Organization of Musical Sounds; Unit V, The Art Song and Piano Piece.

4. Pre-Assessment

The student may attempt to "quiz out" of this unit by achieving at least a 70% score on the unit post-test.

5. Learning Activities

A. Required

1. Using the glossary of the text, Music: Adventures In Listening, Joseph Machlis; complete the terms given on the worksheet.
2. After reading the supplemental handout sheets over the Mass and oratorio, complete the questions on the worksheet.
3. Read pages 228-229 of the text and pages 261-265 of Machlis Enjoyment of Music, regarding the madrigal.
4. Listen and, when available, follow the scores of the works listed under the Expressive Objectives.
5. Complete a 4x6 index card for each composition making appropriate entries for medium, meter, harmony, melody, form, style and composer.

B. Alternative

1. Additional readings for this unit may be found in the following books located on the reference shelf:
 - a. Harvard Dictionary of Music, Willi Apel.
 - b. Groves Dictionary of Music and Musicians, Blom.
 - c. The Enjoyment of Music, Joseph Machlis.
 - d. Listening to Music Creatively, Edwin Stringham.
 - e. An Introduction to Music, Martin Bernstein.

6. Post-Assessment

The student will be able to successfully complete at least 70% of the test items over this unit.

7. Remediation

If necessary, the student should consult with the instructor for further assistance and direction.

Music Appreciation
Unit VIII

CHORAL MUSIC
Worksheet

Using the glossary of your text, define the following terms.

A cappella

aria

cantata

chorale

chorus

libretto

madrigal

Mass

opera

operetta

oratorio

Passion

recitative

requiem

Gregorian Chant

Learning Unit VIII-Worksheet
P. 2

From your reading of the handout sheets, explain the terms "Proper" and "Ordinary" as they apply to the Mass.

Give the Latin title and the English translation for the five music portions of the Mass.

Name at least three different subject matters used in the texts of madrigals, and give the one characteristic performance practice used with the madrigal.

Music Appreciation

Unit VIII

CHORAL MUSIC Pre/Post-test

Name

1. An _____ is a play that is sung. It combines vocal and orchestral music with ballet, poetry, drama, acting, scenery and costumes.
2. The term _____ means a vocal work not accompanied by instruments.
3. A musical setting of the Mass for the dead is called _____.
4. A large musical work for solo voices, chorus and orchestra, set to a text of sacred or serious character and frequently based on a Biblical story is known as _____.
5. A solo song that is performed with instrumental accompaniment in a large work such as an opera or an oratorio is called an _____.
6. The most important rite of the Catholic Church which has often been used as the basis for musical compositions for voices is the _____.
7. The text of an opera is called the _____.
8. A type of music used in operas and oratorios that carries the plot and explains the action in an imitated rhythm of spoken dialogue is called _____.
9. A light opera in a popular style in which the dialogue is spoken rather than sung is called an _____.
10. A musical composition in which the music is based on the suffering and death of Christ is known as a _____.
11. Name the five sections of the Mass which are used by composers giving the Latin title and its English translation.

A.

C.

E.

B.

D.

Learning Unit VIII-Test

P. 2

In a brief paragraph, explain the difference between an opera and an oratorio, discussing each in terms of subject matter and performance practices.

Give the title and composer of works to which we have listened.

Write a brief paragraph defining the madrigal and discussing it in terms of at least three types of subject matter and the common performance practice.

Music Appreciation

Unit VII

MUSIC WITHOUT A STORY

1. Rationale

The purpose of this unit is to become further acquainted with the larger instrumental forms which are not associated with a particular story or extra-musical idea. Specific attention will be given to the structural aspects of the symphony and concerto.

2. Objectives

A. Instructional-Upon completion of this unit the student will be able to:

1. Define the terms listed on the worksheet.
2. Name and describe the usual character and form of each movement of a typical symphony and concerto.
3. Diagram and explain Sonata-Allegro form.
4. List at least six elements which may be varied in a theme and variations movement.
5. Name the title and composer of works listened to in class.

B. Expressive-The student will listen and, when available, follow the scores to:

1. "Surprise Symphony", Joseph Haydn (score & filmstrip)
2. "New World Symphony", Antonin Dvorak
3. Violin Concerto in E Minor, 1st Mov., F. Mendelssohn
4. Symphony in G Minor, No. 40, Wolfgang Mozart
5. Piano Concerto in A Minor, 1st Mov., Edvard Grieg

3. Prerequisites

Completion of Unit I, Basic Materials of Music; Unit II, Notation and Organization of Musical Sounds; Unit III, Musical Instruments and The Orchestra.

4. Pre-Assessment

The student may attempt to "quiz out" of this unit by achieving at least a 70% score on the unit post-test.

5. Learning Activities

A. Required

1. Read chapter 19, 20 and 22 of Music: Adventures In Listening, Joseph Machlis.
2. Through your reading and through use of the glossary, define the terms given on the worksheet.
3. Listen and, when available, follow the scores of the works listed under the Expressive Objectives.
4. Complete a 4x6 index card for each section of the compositions listed, making appropriate entries for medium, meter, harmony, melody, form, style and composer.

B. Alternative

1. Additional readings for this unit may be found in the following books located on the reference shelf.
 - a. Harvard Dictionary of Music, Willi Apel
 - b. Groves Dictionary of Music and Musicians, E. Blom
 - c. The Enjoyment of Music, Joseph Machlis
 - d. An Introduction to Music, Martin Bernstein

6. Post-Assessment

The student will be able to successfully complete at least 70% of the test items over this unit.

7. Remediation

If necessary, the student should consult with the instructor for further assistance and direction.

Music Appreciation

Unit VII

MUSIC WITHOUT A STORY
Worksheet

Define the following terms

absolute music

bridge

cadenza

coda

concerto

da capo

Development

Exposition

improvisation

minuet

motive

movement

Recapitulation

rondo

scherzo

sequence

symphony

theme

theme and variations

virtuosity

Learning Unit VII-Worksheet
P. 2

Name and describe the usual character and musical form of each movement of a typical symphony.

Name and describe the usual character and musical form of each movement of a typical concerto.

Diagram Sonata-Allegro form.

If you were a composer, what factors would you need to consider when writing a concerto?

Learning Unit VII-Worksheet
P. 3

Why is the cadenza in the free style of an improvisation?

List at least six elements which may be varied in a theme and variations movement.

Music Appreciation

Unit VII

MUSIC WITHOUT A STORY

Pre/Post-test

Name

Matching

- _____ 1. A self contained part in a larger work such as a Sonata, concerto, or symphony.
- _____ 2. Abstract tone patterns having no association with a specific story or scene.
- _____ 3. A transitional passage leading from one theme to another.
- _____ 4. A lively movement in which a theme returns again and again in alternation with one or two contrasting ideas.
- _____ 5. A large work for orchestra in several movements, usually four, that contrast in tempo, mood and character.
- _____ 6. The first section of Sonata-Allegro form.
- _____ 7. A small unit within a theme that may be taken out and treated in various ways in order to develop the theme.
- _____ 8. The highest degree of technical perfection in an artist.
- _____ 9. A large work in several movements for solo instrument and orchestra.
- _____ 10. A pattern within a melody that is repeated on a higher or lower scale step.
- _____ 11. Indicates that a piece or section is to be repeated from the beginning.

Learning Unit VII-Test
P. 2

- _____ 12. The art of making up a composition, or embellishing a theme as it is played, on the spur of the moment.
- _____ 13. A brilliant solo passage introduced into a musical work to show off the technique of the performer and the resources of the instrument.
- _____ 14. A stately dance, popular at the court of Louis XIV, in 3/4 time; the third movement of a classical symphony.
- _____ 15. The third section of Sonata-Allegro form.
- _____ 16. A section at the end of a piece which gives the sense of conclusion.
- _____ 17. A movement in a symphony, sonata or quartet, usually in 3/4 time, strongly rhythmic and whimsical.
- _____ 18. A musical idea used in the construction of a larger work or movement.
- _____ 19. The middle section of Sonata-Allegro form marked by frequent modulation.
- _____ 20. A form in which a musical idea is presented in a number of transformations.
- | | | |
|-------------------|-------------------|-------------------------|
| a. absolute music | h. exposition | o. scherzo |
| b. bridge | i. improvisation | p. sequence |
| c. cadenza | j. minuet | q. symphony |
| d. coda | k. motive | r. theme |
| e. concerto | l. movement | s. theme and variations |
| f. da capo | m. recapitulation | t. virtuosity |
| g. development | n. rondo | |

Name and describe the usual character and form of each movement in a typical symphony.

Movement

Character

Form

Learning Unit VII-Test
P. 3

Name and describe the usual character and form of each movement of a typical concerto.

Movement

Character

Form

Diagram Sonata-Allegro form.

List at least six elements which can be varied in a theme and variations movement.

1.

4.

2.

5.

3.

6.

List the Title and Composer of each work listened to in this unit.

APPENDIX B
STUDENT EVALUATION

Music Appreciation

STUDENT EVALUATION

1. Minimum Competency & Minimum Requirement

- A. At least a 70% level of accuracy on each unit test is required before the unit is considered successfully completed.
- B. A minimum of at least four units must be completed in each grading period. Students not meeting this minimum requirement will receive an "Incomplete" grade until this standard is met.

2. Levels of Competency

- A. If, on the first attempt at a unit test, a level of competency below 70% is demonstrated, the student must complete remedial work and retake the unit test.
- B. If, on the first attempt at a unit test, a level of competency between 70-84% is demonstrated, the student receives a "C" grade. The student has the option to retake the test in order to attempt to reach the 85-100% range for a "B" grade. A unit test cannot be taken more than once for the purpose of raising the grade level.
- C. If, on the first attempt at a unit test, the student attains a percentage of 85% or higher, the student receives a "B" grade for that unit.

3. Nine-Weeks Grade

- A. The grade for the nine weeks period shall be determined by averaging the percentage scores of each unit.
- B. If the nine week average is "C", the student may choose to complete a "Challenge Activity", and thus possibly raise the nine weeks grade to a "B".

- C. If the nine weeks average is "B", the student may choose to receive the "B"; however, if an "A" is desired, a "Challenge Activity" must be completed. The rationale for this policy is as follows:

The faculty handbook gives the following guidelines for the "A" grade: "Initiative exceeds the instructor's expectations... Initiative exceeding the assignment."

4. Semester Grade

The semester grade will be determined by the average of the letter grades received for the two nine weeks periods.

SELECTED
BIBLIOGRAPHY

A. BOOKS

- Bailey, Gerald D. "Competency-Based Education", Manhattan, Kansas: College of Education, 1973.
(Mimeographed)
- Bechtol, William M. Individualizing Instruction and Keeping Your Sanity. Chicago: Follett Publishing Company, 1973.
- Davies, Ivor K. Competency Based Learning: Technology, Management, and Design. New York: McGraw-Hill Book Company, 1973.
- Dell, Helen Davis. Individualizing Instruction. Chicago: Science Research Associates, Inc., 1972.
- Glasser, William. Schools Without Failure. New York: Harper and Row Publishers, 1962.
- Graubard, Paul, and Harry Rosenberg. Classrooms That Work. New York: E.P. Dutton and Company, Inc., 1974.
- Hipple, Theodore W., ed. Crucial Issues In Contemporary Education. Pacific Palisades, California: Goodyear Publishing Company, Inc., 1973.
- Houston, W. Robert., ed. Exploring Competency Based Education. Berkeley, California: McCutchan Publishing Corporation, 1974.
- Kirschenbaum, Howard, Sidney B. Simon and Rodney W. Napier. Wad-Ja-Get? The Grading Game In American Education. New York: Hart Publishing Company, 1971.
- Klingstedt, Joe Lars. Competency-Based Instruction-An Introduction. Englewood Cliffs, New Jersey: Educational Technology Publication, 1972.
- Labuta, Joseph A. Guide to Accountability In Music Instruction. West Nyack, New York: Parker Publishing Company, Inc., 1974.
- Machlis, Joseph. Music: Adventures in Listening. New York: W.W. Norton and Company, Inc., 1968.
- Mager, Robert F. Developing Attitude Toward Learning. Belmont, California: Fearon Publishers, 1968.

_____. Preparing Instructional Objectives. Belmont, California: Fearon Publishers, 1962.

Nagel, Thomas S. and Paul T. Richman. Competency-Based Instruction A Strategy To Eliminate Failure. Columbus, Ohio: Charles E. Merrill Publishing Company, 1972.

Popham, W. James, and Eva L. Baker. Systematic Instruction. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970.

Rogers, Carl R. Freedom To Learn. Columbus, Ohio: Charles E. Merrill Publishing Company, 1969.

B. PERIODICALS

Andrews, Frances M. "Music Education: Responsibility for Change, Accountability for Progress", Music Educators Journal, LVIII (May, 1971), 26-30.

Dorman, Phyllis E. "Grassroots Accountability", Music Educators Journal, LX (November, 1973), 43-46.

Labuta, Joseph A. "Accent on the Output-Accountability in Music Teaching", Music Educators Journal, LIX (September, 1972), 43-49.

Miller, Samuel D. "Shifting the Emphasis from Entrance to Exit", Music Educators Journal, LX (October, 1973), 64-67.

O'Keefe, Vincent. "What Are Behavioral Objectives All About?", Music Educators Journal, LIX (September, 1972), 50-55.

Radocy, Rudolf E. "Behavioral Objectives in Music: Shall We Continue?", Music Educators Journal, LX (March, 1974), 38-40.

THE USE OF COMPETENCY-BASED INSTRUCTION
IN A NON-PERFORMING MUSIC CLASS

by

CHARLES BYRON VOLLAND

B.M.E., Kansas State Teachers College, 1967

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1975

ABSTRACT

The purpose of this master's report has been to concisely present the philosophy and theory of competency-based instruction, and to give special attention to some of the problems encountered in the application of this method to a high school music appreciation class.

This report offers a brief discussion of the historical and philosophical basis of competency-based instruction, a concise explanation of the various components of an instructional module, as well as a brief presentation on the individualization and personalization aspects of competency-based instruction. In addition to a discussion of the various problems encountered in the implementation of this method, sample learning units, or modules are provided for the purpose of illustration and explanation.

In its summary, the report concludes that the competency-based approach is a valid mode of instruction, and that the strengths of the method are: (1) the clear statement of objectives so that both the student and the teacher know what is to be learned, (2) the provision of a systematic and logical approach to instruction, (3) the standards of student evaluation and grading are clearly defined, and (4) opportunity is given for student self-pacing and individualization of instruction.