

THE INTERNATIONAL JOURNAL OF HUMANITIES & SOCIAL STUDIES

A Literature Review on the Construction of a Teacher-Made Assessment Tool in Music Listening Response Competency for Junior High School K to 12 Music Curriculum

Almighty C. Tabuena

Graduate Student, College of Graduate Studies and Teacher Education Research,
Philippine Normal University, Manila, Philippines

Abstract:

This study reports findings from a literature review study that aimed to describe the principles and processes of constructing a teacher-made assessment tool for Music listening response as one of the needed concepts and skills of Music teachers to address and assess the learning competencies in the junior high school K to 12 Music curriculum for music listening learning competency. Based on the literature review, the researcher identified six themes that are further discussed in this paper: the philosophy and objectives of Music education, the development of Music tests and assessment tools, objective type of tests for listening, forms of Music listening response, assessment tool and test construction, and initiatives and methods on the assessment of Music listening responses. The quality of test construction depends largely on the part of the classroom teacher. The problems of measuring and evaluating students' achievements are not always solved by using standardized tests. The different techniques in constructing teacher-made assessment tools may be a guide to fulfill satisfactorily the measurement that a teacher needs. The objectives, processes, forms, steps, initiatives, and methods in constructing teacher-made tests serve as a guide by the classroom teacher to construct tests scientifically.

Keywords: Competency, construction, literature review, music curriculum, music listening response, teacher-made assessment tool

1. Introduction

The focus of this review is on the principles and processes of constructing a teacher-made assessment tool for Music listening response considering the philosophy and objectives of Music education, the development of Music tests and assessment tools, objective type of tests for listening, forms of Music listening response, assessment tool and test construction, and initiatives and methods on the assessment of Music listening responses; as these are the needed concepts and skills of Music teachers to address and assess the learning competencies in the junior high school K to 12 Music curriculum, especially for music listening learning competency.

Music listening is an important building block in developing musical competencies (Rozmajzl & Alexander, 2000), 'because music is a basic expression of human culture, every student should have access to a balanced, comprehensive, and sequential program of study in music' (Consortium of National Arts Education Associations, National Standards for Arts Education, 2013). Music listening seeks to provide opportunities for students to be immersed in sound and to have frequent 'sound' experiences to enable them to explore the nature and quality of sounds and how sound can be produced (Professional Development Service For Teachers, 2010). Students are provided with structured opportunities which will enable them to develop an increasing awareness of different types of sounds; such awareness requires and develops the skills of active listening - activities as they begin to imitate, identify and describe the sounds.

Every musical activity requires students to listen and respond to sound (Ministry of Education, New Zealand, 2011) as listening is a fundamental aspect in music curriculum integrated throughout grade levels, especially in the high school levels. Aural perception, developed through careful listening, is the foundation for all other music-making. Listening, as defined by Lundsteen (1979), is similar to reading comprehension, it is a receptive skill comprising both physical processes, an interpretive and analytical one which often expanded to include critical listening skills, higher-order skills such as analysis and synthesis. With the given definition, assessing a student's skill in listening plays a vital role both in the classroom and in the learning process.

1.1. Background of the Study

Listening is an inward behavior that cannot be observed easily. Teachers should, therefore, employ various activities to identify whether students are listening attentively, whereby consolidating students' listening skills and developing other skills, such as using (The Curriculum Development Council, 2003): worksheets to identify music elements; movements to reflect music characteristics; music dialogue through singing or playing percussion instruments; dots, lines or symbols to indicate melodic lines and music texture; graphics to indicate the changes in dynamics and tempi;

drawings to express the atmosphere of music; creative writing to express feelings towards music; and questions and discussions to appraise music styles.

As students' listening skills develop, they progress from concentration on one or two simple concepts to the perception of a more complex structure (Rozmajzl & Alexander, 2000); in addition, music listening is also an effective mode to test the core content for assessment and would authenticate the traditional pencil-paper test formats (Kentucky Music Educators Association & Kentucky Department of Education, 2006). To achieve the learning outcomes intended for music listening, appropriate music listening response assessment should be implemented, learning outcomes point to appropriate modes of assessment and ensure that assessment focuses on the essential knowledge or skills of the course (Centre for Teaching Support & Innovation, University of Toronto, 2008); oral and written forms can be adapted for assessing students' listening abilities (The Curriculum Development Council, 2003).

In the Philippines, in accordance to the K to 12 Music Curriculum Guide (2016), students, especially from the junior high school, should 'demonstrate a basic understanding of the fundamental processes in music and the arts through performing, creating, listening and observing, and responding towards appreciation of the cultural richness of the different provinces in the Philippines (Grade 7 Level Standard, Music Curriculum Guide, 2016),' in which in terms of music listening, they should be able to 'listen perceptively and analyze the musical elements of some vocal and instrumental music selections of the Philippines after listening.' In this case, learning competency in music listening for the students will properly develop if [music, MAPEH] teachers also acquired these competencies.

In the first-year level (Grade 7) of the junior high school learners' module (MAPEH - Music, Arts, Physical Education, Health) of the Department of Education (2016), there are two evident assessment activities indicated: (1) music analysis, and (2) open-ended statement. By this assessment method, students are capable of analyzing music through music listening, moreover, appropriate assessment requires the use of varied indicators of student performance. In this acquisition, students should appropriately be evaluated in terms of music listening assessment through other modes of assessment and/or different types of test items to provide feedback which is essential in the improvement of teaching and learning in the class (Asaad & Hailaya, 2004).

1.2. Theoretical Framework

The theoretical basis of this study is anchored in the provisions and policy guidelines on classroom assessment for the K to 12 Basic Education Program issued by the Department of Education [DepEd] Order No. 8, s. 2015; at the heart of this assessment framework is the recognition and deliberate consideration of the learners' zone of proximal development (Vygotsky, 1978). Appropriate assessment is committed to ensure learners' success in moving from guided to an independent display of knowledge, understanding, and skills, and to enable them to transfer this successfully in future situations. From this point of view, assessment facilitates the development of learners' higher-order thinking and 21st-century skills. The view of assessment, therefore, acknowledges the unity of instruction and assessment.

In addition, the Department of Education had released DepEd Order No. 79, s. 2003, in which 'Assessment and Evaluation of Learning and Reporting of Students Progress in Public Elementary and Secondary Schools' were promulgated in emphasizing the process of Assessment and Evaluation of Learning in all of the general subjects taken at a primary and secondary level. Even Thorndike (1977) supported that the assessment is typically given to find out how much a student has profited from the past instruction or what level of knowledge or skill a person possessed.

As stated in the conceptual framework of the Philippines' K to 12 Music Curriculum Guide (2016), as Music and Arts are performance-based disciplines, effective learning occurs through active experience and interpretation in which skills that developed include reading/analyzing, listening/observing, and performing. Further, listening has been identified as one of the learning competencies that should be developed, as well as analyzing musical elements of selected songs. A keen sensitivity to environmental and musical sounds needs to be developed among the students, they must learn to –hear, –speak, and –think in the medium of music. Simultaneously, growth and development in the skills that enable the application of the learner's knowledge should be encouraged, through active involvement in the various musical processes, such as the music listening (K to 12 Music Curriculum Guide, 2016).

2. The Philosophy and Objectives of Music Education

Department of Education (DepEd) Order No. 8, series of 2015 on the 'Policy Guidelines on Classroom Assessment for the K to 12 Basic Education Program,' stated that at the heart of an assessment framework, especially for a typical type of test, is the recognition and deliberate consideration of the learners' zone of proximal development (Vygotsky, 1978). Teachers provide appropriate assessment when their aim to holistically measure learners' current and developing abilities while enabling them to take responsibility in the process. This related legal basis gives a clear outcome and purpose of assessment in general instructions, in which, one of the objectives of Music education is to ensure that proper assessment has been practiced and delivered through a variety of activities and learning outcomes not just intended for one particular skill, but for the holistic development of each learner.

Further, in the preface of the Philippine Society of Music Education (PSME) Curriculum Guide, 'Enhancing Musical Growth in the Elementary School,' it is stated that the underlying philosophy of the music education program is 'primarily aesthetic education, aimed at helping the learner develop a sensitivity to the expressive qualities of music ... but also recognizing the social, ethical, psychological, physical and other values of music,' (Atabug, 1975). This is in keeping with the basic philosophy of Music education articulated in the PSME Workshop on 'The Goals of Music Education' that the general goals of Music education throughout the Philippines in all educational levels such as a progressive program for

Music literacy and a genuine appreciation for Philippine Music as well as the music of other cultures and eras should be implemented.

In this light, appropriate assessment is committed to ensure learners' success in moving from guided to an independent display of knowledge, understanding, and skills, and to enable them to transfer this successfully in future situations. This view also recognizes the diversity of learners inside the classroom, the need for multiple ways of measuring their varying abilities and learning potentials, and the role of learners as co-participants in the assessment process.

As aforementioned, evaluative procedures must be developmentally and culturally appropriate and that their selection is based on the objectives of an instructional program (Strickland & Morrow, 1989, p. 634); if programs for young learners are to be sensitive to their developmental needs, the following standards must be met when formulating the corresponding assessment procedures: (a) objectives encompass all domains, (b) match between curriculum objectives and assessment goals, (c) ongoing, continuous and varied strategies, and (d) developmentally and culturally sensitive.

3. The Development of Music Tests and Assessment Tools

A variety of evaluation tools should be used in any worthy music program, in order to transform the philosophy and theory to application, and objectives to outcomes; the responsible teacher must be able to select appropriate devices for measuring the results of various experiences in a particular program (Colwell, 1970). Published tests tend to be more objective than teacher-constructed devices and are usually more carefully constructed. Yet, it is the need in Music education to produce a reliable and valid teacher-made assessment tool for Music instructions. In addition, standardization of assessment tools implies a body of knowledge and skill that all musically educated children should endure.

On the Alferis Music Achievement Test, published by the University of Minnesota Press by Aliferis (1954), at the college entrance level (or at the end of high school), this assessment tool is designed to be useful for sectioning classes, for comparing individual students, and for analyzing strengths and weaknesses of individual students in melody, harmony, and rhythm. The original material was gathered from freshman theory and harmony textbooks and by consulting with music instructors. The theory of specifics is applied so that each item of the assessment tool might have only one critical problem on which the subject makes a decision. In this assessment tool, it is clear that this tool is an individualized material, that is dominantly evident in terms of class examinations to provide an individual assessment and feedback regarding the subject. Another similar evaluative material is the Music Achievement Tests by Colwell (1970) which consists of four separate tests, each containing three or four subtests of music achievement. They are designed to provide an accurate achievement for some of the most important objectives of the elementary music program. The objectives are compatible with any music textbook series, and the test is useful in diagnostic work, program planning, curriculum revision, and evaluation of objectives.

Knuth (1958) also constructed an assessment in Music in which the classroom teacher may also find this tool helpful in measuring the musical competency of girls and boys in elementary school. Each form is composed of four parts and 136 items: listening and seeing, 53 items; listening, 38 items; musical comprehension, 35 items; and tonal memory, 10 items. The basic elements of music, rhythm, melody, and harmony are not separated but appear as they normally do in Music. Folksong material used by children in public schools is the main source of test item material.

In this context, constructing an assessment tool requires a clear, concise, and complete direction (Asaad & Hailaya, 2004) incorporating the basic elements of music, such as rhythm, melody, and harmony (Knuth, 1958) in listening and analyzing music. Besides, test format, number of items, and grouping of test items according to behavioral indicators (Linn & Gronlund, 2000) are essential in constructing appropriate assessment tools in music. On the other hand, it is also helpful that maintaining a standard of delivering an assessment either an individualized instruction or a group assessment could affect the learning outcomes possibilities.

4. Objective Type of Tests for Listening

One of the structured response types of tests is the multiple-choice item test. Multiple-choice item test is one of the objective types of tests, among others include recall test items, completion test items, true-false test items, recognition test items, matching test items, rearrangement test items, and analogy (Asaad & Hailaya, 2004; Calmorin, 1994). In choosing an objective type of test, one should be careful if it is appropriate to deliver to a particular grade level and the subject matter. The multiple-choice item is generally recognized as the most widely applicable and useful type of objective test item (Linn & Gronlund, 2000). It can effectively measure many of the simple learning outcomes measured by the short-answer item, the true-false item, and the matching exercise. In addition, it can measure a variety of complex outcomes in the knowledge, understanding, and application areas. This flexibility, as well as the higher quality items usually found in the multiple-choice form, has led to its extensive use in achievement testing and other assessment practice.

In constructing a multiple-choice item test or assessment tool, the researcher stated the problem as a direct question or an incomplete statement, which called the stem of the item. The list of suggested solutions may include words, numbers, symbols, or phrases called the alternatives which are also known as options or choices. The correct alternative in each item is called the answer, and the remaining alternatives are called distracters (also called decoys or foils). In the Kentucky Music Educators Association and the Kentucky Department of Education (2006) Music Listening Assessment Pilot Project, the music listening item writers unanimously agreed that adding aural stimuli to the question authenticated the paper response assessment. However, developing music listening items required a critical analysis of the listening

excerpt and reflective thinking. The writers developed the test items independently, posted them on the wall of the meeting room, and the committee reviewed each question and its accompanying musical example for item validity (Swanson, 2006).

A good test is consistent in measuring a learning outcome. Multiple choice test items are less susceptible to guessing than true-false questions, making them a more reliable means of assessment. When the number of multiple-choice items focused on a single learning objective is increased, the test becomes more reliable. Scoring of multiple-choice items is objective and consistent unlike the scoring of essay questions (Linn & Miller, 2008). Moreover, in *The Florida Music Assessment Project: An Association-Driven Model of Large Scale Assessment Development* (Brophy, 2008), Phase 2: Develop and Generate (Pistone, 2002), the item writer/s should review the types of responses used, and (a) develops musical analogs, and (b) determines which response types would best be suited for the test phase under development. Structured response types include: (a) short-answer and sentence completion, and (b) selected response. In the selected response, items consist of a stem, often a question or incomplete sentence that introduces the problem. The student selects the response from a set of options that follow the stem. Normally, one option is correct, and the remaining options are referred to as distractors.

In this type of test, an objective test is less time-consuming since the responses are composed of single words, short phrases or options are provided from which selection of the answer is to be made. An objective test is fair to students since the slow writers can accomplish the test as fast as the fast writers. Also, in an objective test, the validity and reliability of the test are very high due to the comprehensive sampling of the items included. Therefore, an objective type of test (a) is easy to correct or score, (b) eliminates subjectivity, (c) includes adequate sampling, and (d) provides objectivity in scoring.

5. Forms of Music Listening Response

Music listening response, as aforementioned by Pistone (2002), has two types: structured response types, and open-ended response types, the same with the Kentucky Music Educators Association and the Kentucky Department of Education Music Listening Assessment Pilot Project (2006), and Linn & Gronlund (2000). Moreover, each response type could be developed and explore in accordance with the concept of music being learned and taught in the classroom. The following are the other characteristics of music listening written response by the students: (a) student accurately describes the musical excerpt, (b) student consistently uses musical vocabulary learned in class in his or her written responses, and (c) student consistently demonstrates a clear writing style, and a very few or no grammatical mistakes.

Perhaps the best 'first thing' to listen for is simply that musical works have a beginning, middle, and end (Kalkavage, 2016). In addition, students can listen to a given piece several times, each time listening for some particular aspect of the work: a recurring theme, a rhythm, a moment of heightened tension, and other related matters. Music education that aims at real knowledge requires careful attention to the elements of music: tones, time-values, intervals, and other musical elements. In the music listening response assessment developed by The Michigan Department of Education and Michigan Assessment Consortium (2018), it is stated in the overview and outline of the performance task that the teacher will play a piece of music from a genre and/or style period for the students. Then students will identify the types and qualities of the sounds (instrumentation, texture, dynamics, timbre), and the students will analyze the technical elements of the work. In the second part of the assessment, students will hear the same piece of music and will make a visual representation, write a piece of poetry, or write a short story that expresses the same qualities that are in the musical example.

From the aforementioned different forms of music listening response, structured response type is the most feasible in constructing music listening response assessment tool especially for lower grade levels in the junior high school music listening competency that requires careful attention and analysis to the elements of music (Kalkavage, 2016), and demonstrates characteristics of music listening written response by the students such as describing accurately the musical excerpt, and using consistently of musical vocabulary.

6. Assessment Tool and Test Construction

In 1972, Stanley and Hopkins claimed that logical considerations and research have shown that skillfully prepared informal test can be as reliable as some standardized test, and often more valid for a particular class or student. Standardized test tends to focus upon broad, general objective that covers a wide range of content. A teacher needs to evaluate frequently so he can identify the specific learning difficulties of individual children and the class as a whole. Needless to say to consider the general principle of constructing informal tests; the following the four fundamental steps: (1) planning the test; (2) preparing the test; (3) trying out the test; and (4) evaluating the test.

On the other hand, assessment and evaluation principles help establish the foundation in test construction, besides, the knowledge in principles of test development such as the instructional objectives, table of specifications, construction of the test, item analysis, validity and reliability of a test will contribute to the final output of the study (Asaad & Hailaya, 2004; Linn & Gronlund, 2000).

Instructional objectives refer to the objectives, which are stated behaviorally. In order to develop instructional objectives, it is suggested that one should make use of the verbs, like to add, to explain, to distinguish, to illustrate, and others, for the objectives to be measurable. In the *K to 12 Music Curriculum Guide* (2016), instructional objectives are evident in terms of the indicated learning competencies, for example, 'to identify the musical characteristics of representative music selections after listening.' Table of specifications is a plan prepared as a basis for test construction, and also assure that the test will measure representative samples of the instructional objectives and the contents included

in the instruction. The teacher-researcher should consider the structured response type of test in constructing a music listening assessment tool in music listening competency as used by the aforementioned studies. There are four general considerations in test construction such as (a) the tests are structured response types, (b) the test should be of various types of items, (c) each test item should be independent, and (d) each test item could be scored objectively; these considerations are aligned in constructing an objective type of tests.

Item Analysis refers to the process of examining the student's response to each item in the test. There are two characteristics of an item; an item that has (1) desirable characteristics can then be retained for subsequent use and that with (2) undesirable characteristics is either to be revised or rejected. To ensure the average difficulty, a difficulty index of the item analysis is to be computed. The result will indicate whether the item needs to be retained, to be revised, or to be rejected. The validity of a test concerns what the test measures (how well it does so). In this case, the teacher-researcher considers as well the external validity (to be generalized across persons, settings, and times) and internal validity (to measure what it purports to measure). On the other hand, reliability refers to the consistency and accuracy of the test; a good test is consistent in measuring a learning outcome. Multiple choice test items are less susceptible to guessing than true/false questions, making them a more reliable means of assessment; when the number of multiple-choice items focused on a single learning objective is increased test becomes more reliable (Sinha, 2017). Scoring of a multiple-choice item is objective and consistent unlike the scoring of essay questions.

Construction of the test and item analysis are requirements to be equipped with principles underlying the development of a good test, in which to testify and justify by professionals and experts in line in the field of music and research for validation. Upon validation, the test will administer to selected schools for pilot testing in order to process item analysis, which will be analyzed and interpreted depending on the gathered data.

Also, other steps in constructing of a teacher-made assessment, Calmorin (1994) suggests seven steps including (1) planning the test, (2) preparing the test, (3) reproducing the test, (4) administering the test, (5) scoring the test, (6) evaluating the test, and (7) interpreting the test results. In other graduate schools, the development of an assessment tool focuses on two phases: development phase and validation phase. In the development phase, it consists of methods such as (a) search for content domain, (b) test format, and (c) item writing; while in the validation phase, it consists of methods such as (a) item review and revision, (b) pilot testing, (c) second tryout, and (d) data analysis. Methods of constructing an assessment tool is a systematic process, a teacher who wishes to be competent in designing tests should determine the type of test best suited to achieve a definite aim and the techniques for constructing these types. The different techniques in constructing teacher-made assessment tools may be a guide to fulfill satisfactorily the measurement that a teacher needs.

The final music listening response assessment tool for junior high school music listening competency is the purpose of all the inputs and processes in the study, in which, test results will give a justification to the reliability of the test that helps in the development of learning and instruction in terms of music listening. Constructing a satisfactory test is one of the hardest jobs a teacher has to perform; good tests do not just happen. Test construction remains largely an art rather than a science, but there are well-established, valid principles of test development that are all too frequently unknown or ignored. The process of constructing a good test item is deliberate and time-consuming; it demands an understanding of the objectives being assessed and of the examinee and their test-taking behavior.

High-quality assessment can produce valid information about students' learning outcomes and provide insights into the effectiveness of teachers' instruction. Research indicates that teachers who introduce formative assessment into their classroom practice can affect substantial achievement gains. Stronge (2010) cited a research review: Black & William (1998) examined multiple empirical studies to determine whether improvement in classroom assessments can lead to an improvement in learning.

7. Initiatives and Methods on the Assessment of Music Listening Responses

Kährlik et. al. (2012) emphasizes that active learning methods can improve students' music listening skills. Methods such as providing a context of history and a short biography of the composer/songwriter allow the students to listen in an in-depth manner. Gordon (1997) also emphasizes that 'when young children have a rich musical environment along with appropriate guidance from adults, they can learn, and with increasing precision, distinguish among rhythm and tone patterns.' In this case, constructivism could be directly applied to our system of education in which humans construct knowledge and meaning from their experiences, one of the theoretical foundations in constructing appropriate music listening response assessment for junior high school students.

In this manner, providing a context of history/biography is also aligned with the Department of Education curriculum (Philippines) as the junior high school music curriculum discusses on music heavily influenced by music cultures, whereas the appropriateness of curriculum and instruction, and the level of assessment are aligned in the strategic planning on enhancing the assessment method for students in listening, and evaluative procedures must be appropriate and that their selection is based on the objectives of an instructional program (Strickland & Morrow, 1989, p. 634).

In addition, Parrotina (1994) developed and validated a multiple-choice item test in musical knowledge, understanding, and aural discrimination for grade six pupils. The findings revealed that the test is valid, reliable and neither easy nor difficult. It also showed that it can serve as a fair measure of Grade 7 pupils' achievements in the knowledge of music theory.

The purpose of the Kentucky Music Education Association and the Kentucky Department of Education (2006) Music Listening Assessment Project was to design an authentic type of music test in compliance with Commonwealth

Accountability Testing System (CATS) regulations and compare the results of the tests to existing CATS music test scores for possible inclusion in the statewide tests. From 2002-2006, 1,114 high, 694 middle and 519 elementary school students were administered the pilot music listening exams. The test format included multiple choice and open response questions, each with a music listening example. Test results of the pilot study exams for grades 5 and 8, both question formats, and the high school level open response question are in positive correlation with the CATS 2004, 2005 and 2006 music test scores. An additional study will be conducted regarding the test statistics and CATS implementation. In compliance with CATS regulation, the item writers prepared matrices for each music multiple-choice and open-response test item (question and music listening example) to identify connections with the arts and humanities academic expectations and music content items (Kentucky Department of Education, 2003, 2005).

To develop the ability to appraise music and aesthetic sensitivity, students need to concentrate on listening and learn how to identify different music elements, analyze the structure and compositional devices of the music, as well as understand the characteristics, interpretation and music context of the piece (The Curriculum Development Council, 2003), and its general principles: (a) setting clear listening objectives; (b) using the music of different cultures and styles; and (c) possessing an open attitude to cultivate imagination and aesthetic sensitivity.

Every classroom teacher is interested to know how far and how deep he can facilitate, orient and guide his students with the knowledge, ideas, abilities, skills, and attitudes that he wishes to build up in order to achieve his teaching objectives and to make his students responsive to the changing needs of the society. He is in the best position to ascertain the strength and weaknesses of his students, the needs of his students, and the goals he wants to achieve.

8. Conclusion

The objective and philosophy of Music education give a clear direction, outcome, and purpose of assessment in general instructions to ensure that proper assessment has been utilized through a variety of activities of learning outcomes for the holistic development of each learner. Appropriate assessment is committed to ensure learners' success in moving from guided to an independent display of knowledge, understanding, and skills, and to enable them to transfer this successfully in future situations. This implied that constructing an assessment tool requires a clear, concise, and complete direction incorporating the basic elements of music; test format, number of items, and grouping of test items according to behavioral indicators essential in constructing appropriate assessment tools in Music.

Moreover, methods of constructing an assessment tool is a systematic process, a teacher who wishes to be competent in designing tests should determine the type of test best suited to achieve a definite aim and the techniques for constructing these types. The different techniques in constructing teacher-made assessment tools may be a guide to fulfill satisfactorily the measurement that a teacher needs. The quality of test construction depends largely on the part of the classroom teacher. High-quality assessment can produce valid information about students' learning outcomes and provide insights into the effectiveness of teachers' instruction. The problems of measuring and evaluating students' achievements are not always solved by using standardized tests. The objectives, processes, forms, steps, initiatives, and methods in constructing teacher-made tests serve as a guide by the classroom teacher to construct tests scientifically.

9. References

- i. Aliferis J. (1954). *Alferis music achievement test*. Minneapolis, Minn. Measures, University of Minnesota Press.
- ii. Asaad, A. S. & Hailaya, W. M. (2004). *Measurement and evaluation: Concepts and principles*. Manila: Rex Book Store, Inc.
- iii. Atabug, A. C. (1975). A philosophical basis for music in teacher education, *The Philippine Society for Music Education Retrospect*. Manila, Philippines.
- iv. Black, P., & Wiliam, D. (1998). Assessment and classroom learning. *Assessment in Education: Principles, Policy & Practice*, 5(1), 7-74.
- v. Brophy, T. S. (ed) (2008). *Assessment in music education: Integrating curriculum, theory, and practice*. Chicago: GIA Publications, Inc.
- vi. Calmorin, L. P. (1994). *Educational research measurement and evaluation* (2nd ed). National Book Store, Inc.
- vii. Centre for Teaching Support & Innovation (2008). *Developing learning outcomes: A guide for University of Toronto faculty*. University of Toronto.
- viii. Colwell, R. (1970). *The evaluation of music teaching and learning*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc.
- ix. Consortium of National Arts Education Associations (2013). *National standards for arts education*. National Seminar for Teaching Artists, The Kennedy Center.
- x. Department of Education (2016). K to 12 Music Curriculum Guide. Pasig City: Department of Education.
- xi. Department of Education (2015). DepEd Order No. 8, s. 2015, 'Policy Guidelines on Classroom Assessment for the K to 12 Basic Education Program.' Pasig City: Department of Education.
- xii. Department of Education (2003). DepEd Order No. 79, s. 2003, 'Assessment and Evaluation of Learning and Reporting of Students' Progress in Public Elementary and Secondary Schools.' Pasig City: Department of Education.
- xiii. Gordon, E. E. (1997). *A music learning theory for newborn and young children*. Chicago: GIA.
- xiv. Kährrik P. et. al (2012) *Developing music listening skills using active learning methods in secondary education*. Procedia - Social and Behavioral Sciences. Viljandi Culture Academy of University of Tartu, Estonia: Elsevier Publication.

- xv. Kalkavage, P. (2016). The neglected muse: Why music is an essential liberal art. *American Educator, American Federation of Teachers*.
- xvi. Kentucky Department of Education. (2003). *Core content advisory committee item development training for the Kentucky core content test CCA 3.0*. Unpublished manuscript.
- xvii. Kentucky Department of Education. (2005). *Commonwealth Accountability Testing System (CATS) 2005 test scores*.
- xviii. Kentucky Music Educators Association and Kentucky Department of Education (2006). *Music listening assessment*. Kentucky Music Educators Association and Kentucky Department of Education.
- xix. Knuth, A. S. (1958). *The development, construction and standardization of a test of music achievement*. Doctoral Dissertation, University of Oregon.
- xx. Linn, R. L. & Gronlund, N. E. (2000). *Measurement and assessment in teaching*. Upper Saddle River, New Jersey: Prentice-Hall, Inc.
- xxi. Linn, R. L. & Miller, M. D. (2008). *Measurement and assessment in teaching*. Pearson.
- xxii. Lundsteen, S. W. (1979). *Listening: Its impact on reading and the other language arts*. Revised ed. Urbana, IL: National Council of Teachers of English and the ERIC Clearinghouse on Reading and Communication Skill.
- xxiii. Michigan Department of Education & Michigan Assessment Consortium (2018). *Music assessment, performance task m.t 2017 music listening response, teacher booklet*. Michigan Arts Education Instructional and Assessment Program, Michigan Assessment Consortium (MAC, Inc.).
- xxiv. Ministry of Education (2011). *Listening and responding, teaching and learning*. Te Kete Ipurangi, New Zealand Ministry of Education.
- xxv. National Standards for Arts Education (1994). *Dance, music, theatre, visual arts: What every young American should know and be able to do in the arts: National standards for arts education*. Reston: Music Educations National Conference.
- xxvi. Parrotina, L. R. (1994). *Development and validation of a music achievement test for grade six*. Manila: Philippine Normal University.
- xxvii. Pistone, N. (2002). *Envisioning arts assessment: A process guide for assessing arts education in school districts and states*. Washinton, D. C.: Arts Education Partnership and Council of Chief State School Officers.
- xxviii. Rozmajzl, M. & Alexander, R. (2000). *Music fundamentals, methods, and materials for the elementary classroom teacher* (3rd ed). United States: Addison Wesley Longman, Inc.
- xxix. Sinha, M. (2017). *Framing multiple choice questions*. Business Communication, Institute of Management Technology.
- xxx. Stanley, J. C. & Hopkins, K. D. (1972). *Educational and psychological measurement and evaluation*. New Jersey: Prentice-Hall, Inc.
- xxxi. Strickland, D. S., and Morrow, L. M. (1989). 'Assessment and Early Literacy,' *The Reading Teacher*, 42:8, 634-635.
- xxxii. Stronge, J. H. (2010). *Evaluating what good teachers do*. New York: Eye on Education, Inc.
- xxxiii. The Curriculum Development Council (2003). *Arts education key learning area, music curriculum guide*. North Point, Hong Kong: Curriculum Development Institute, Education and Manpower Bureau.
- xxxiv. Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. Cambridge: Harvard University Press.