

# **An Evaluation of the IICS Pullout Music Program**

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## Learning Reflection

The word 'Evaluation' has come to hold a much deeper meaning for me over the course of this term. In fact, many words were initially much more meaningless in the past than they are now. Words like impact, central tendency, formative, ordinal, and norm referenced held little meaning at the outset of 505 but have now become a part of my vocabulary as I utilized them throughout the course.

I've learned over the course of the term that evaluation is an unapologetic applied science. Unlike research, evaluation aims to speak to a select few rather than an entire field and offers results that can be immediately applied to a specific set of circumstances. This difference between research and evaluation has been made increasingly clear as the term has progressed and will undoubtedly continue to become more clear with every evaluation I conduct.

Also unlike more theoretical work, evaluation embraces data no matter the expectation. While researchers in other sciences attempt to mitigate unwanted variables, evaluators welcome the unexpected. The unexpected may not be entirely relevant to what the evaluator is currently focused on but you get the impression that whatever happens is a potential source of data.

In addition to data, evaluation is not afraid of people. People can greatly confuse results in more theoretical sciences because they are a great source of variability. Evaluation seems more willing than most sciences to accept what people do and explain their irrationality with a calm emphasis on incentives, causation, independent, and dependent variables.

Evaluation, however, is not without its issues. The media comparison study has become popular again and is used to explain all manor of phenomenon through the formation of ill conceived evaluation questions that do not yield useful results. Further confusion in popular culture over the implications of "no significant difference" have entrenched media comparison studies in many an people's minds. Unfortunately, these results help confirm misconceptions on important topics (like the impact of technology in education).

I have also come to realize that the act of evaluation is a very long and difficult process. Groups make evaluation easier and lend more credibility to results. It also helps to have people to bounce ideas off of and catch small but important calculation errors that are simple to make.

As I continue on my educational journey I know that evaluation will be an important part along the way. Evaluation has impact on the design of systems, the development of new ones, the management of the programs so that they can be successful, and can even help educators select the right educational tools for the right job. I plan to use evaluation to help me in all of these categories in the near and distant future.

## **Section 1:**

### **Executive Summary**

The following report concerns the evaluation results of the Istanbul International Community School's (IICS) intent to implement a pullout music program during the 2011-12 school year. The intended pullout program will allow participating students to be excused from one of their regularly scheduled classes to attend a large group rehearsal in either orchestra or choir over the course of a seven-day cycle. The goal of this evaluation was to determine what 'success' looks like from various stakeholder viewpoints and how barriers to success can be removed or mitigated.

The collection of data began on July 4, 2011 and concluded on July 15, 2011. The data collected was from students both in IICS and from various other international institutions. In some cases, the data gathered from non-IICS students was used to compare to the survey data collected from their peers at IICS. Brief less structured response questions were also included on student surveys. Qualitative data was then taken from three music teachers currently working at international institutions. In semi formal interviews or with questionnaires, they were asked to supply their views on pullout programs and their experiences with them. Interviews or questionnaires also were also given to two current IICS staff members and the current secondary administrator. All stakeholder groups were asked about their views on the pullout program and barriers to success.

The results indicate that pullout programs are a natural part of the evolution of music programs but that care should be taken when transitioning to other models. Pullout programs do raise student enrollment and IICS students are currently looking forward to a more diverse choices, higher levels of skill on their instruments, and more opportunities for performance. Although the teaching staff is concerned about student absences as a result of the pullout program, scheduling and communication with teachers about student absence will help mitigate this barrier to success. Staff are not as concerned about favoritism shown the music department and their appears to be an understanding of what ensemble goals the pullout program is meant to achieve.

## **Section 2: Purpose of the Evaluation**

### **2.1 Purpose Explained**

This evaluation addresses how the new music pullout program at Istanbul International Community School can be made successful. 'Success' is a viewpoint that must be shared by all community members in order to ensure that the program is not adversely effecting an important group which, in turn, could jeopardize the future of the Program. Therefore, in order to achieve success it becomes critical to understand if there is any confusion within the community over the reasoning behind the program, its goals, and objectives. Furthermore, it becomes necessary to understand if anyone about to be impacted by the program has misconceptions or suggestions about implementation. Finally, adapting the program's implementation based on feedback would help stakeholders know that the program is willing to adapt to their needs and suggestions. Further discussion on these points can be found under section 3.4.

### **2.2 Central Questions to be Addressed**

With the concept of 'success' as a moving target, it becomes prudent to seek the experience of others since pullout programs are nothing new to the music education community. Therefore, we ask:

*1. What do other pullout or similar programs look like in a variety of international institutions, how do they function, and what difficulties they encounter?*

We also need to consider the attitudes of various stakeholders in the community towards their conception of the current program and what it is becoming. Therefore, we ask:

*2. What attitudes currently exist within various stake holder communities at IICS on the current music program and what program implementation factors might have an effect of these attitudes?*

Finally, with this information on various program implementations and the factors surrounding current attitudes we can better answer the following:

*3. What strategies, procedures, or alterations can be suggested that would bring the pullout program more in line with various attitudes on success?*

### **2.3 Impact of Results**

The impact of this evaluation is far reaching indeed if we consider that the success of the pullout program might generate an entirely new era in music education, student learning, and sense of community at IICS. Likewise, its failure could result in an abandonment of large musical ensembles at IICS. If the immediate implications of this evaluation are considered then those most effected would include the secondary music teacher, the other teaching staff, the students, and the secondary administration.

## 2.4 Defining 'Stakeholders'

For the purposes of this report the term 'Stakeholders' will refer to IICS teaching staff, the secondary administration, and IICS students. Parents, while a valid stakeholder group, will not be considered in this evaluation process due to a lack of sufficient data from this group. It will be possible to include parents during subsequent evaluations of the pullout program. The secondary music teacher will also not be consulted since the addition of his views on success may add undue bias to the evaluation results. A more thorough explanation on this point is covered in section 4.3.

## Section 3: Background Information

### 3.1 Istanbul International Community School and Music Ensembles

Istanbul International Community School (IICS) is an internationally accredited K-12 learning institution located in Istanbul, Turkey ([www.iics.k12.tr](http://www.iics.k12.tr)) with around 500 students total. The school is currently divided into two campuses. One Campus is a K-6 building called *Hisar* which is located in the city proper while a second K-12 building, called *Marmara*, is located a fair distance outside of the city center. The IICS curriculum is structured around all three levels the IB (International Baccalaureate) philosophy including Primary Years (PYP), Middle Years (MYP), and Diploma Years (DP) programs, which run on seven day rotating schedule.

The various curriculums at IICS are driven by the IB learner profile. The Learner Profile outlines ten separate traits that all IB students should embody upon completion of their studies. These desired qualities include:

- Balance
- Communication
- Risk-Taking

In order to support the Learner Profile, the music department has labored over the past several years to create a large ensemble musical experience that adheres to five general goals as agreed upon by the music faculty. These five goals for all IICS musical ensemble are:

1. **Access:** Students must be allowed to join free from undue hindrance
2. **Authenticity:** The ensemble must be true to generally accepted norms and standards and have a positive impact on student learning)
3. **Rigor:** The student must be provided with an appropriately challenging environment
4. **Performance:** The ensemble must provide students with an opportunity to showcase their skills
5. **Community:** The ensemble must bring together diverse populations of students

### 3.2 Prior Attempts of Implementation

In years past ensemble training that attempted to adhere to these principals began in grade 5. From grades 5-6 all students attend bi-weekly lessons on the instrument of their choice. Beginning in grade 7 students enter into the MYP program where they continue with general music classes but their experience with applied music (ie. playing instruments or singing) is optional through participation in extra curricular ensembles.

In the past, it has been difficult to get students to join music ensembles. Ensembles usually meet after school and this scheduling usually put them in conflict with sports participation. Also, ensembles require a significant long-term commitment and taking a 'late bus' after rehearsals ensures students a long bus ride home through heavy traffic. Moreover, a relatively small student population all but guarantees that musical ensembles will always struggle to build any type of momentum towards meeting the five IICS ensemble goals of Access, Authenticity, Rigor, Performance, and Community.

Attempts were made in years past to work within the established structure of the school in order to meet these ensemble goals. During grades 7- 8 of the 2010-11 school year students were required to be in either choir or orchestra. These ensembles met once in a seven-day cycle during a full 50-minute block. Since all Fine Arts classes meet during the same block of time one group of students was rehearsing while the other was given supplemental instruction by another staff member. On many occasions this one rehearsal per cycle was preempted by assemblies, field trips, school cancellations, and other disruptions. This incarnation of the ensemble program also failed to achieve many of the goals stated earlier. These violations included:

1. **Access:** Students were forced to join
2. **Authenticity:** The program is unusual in its implementation might be more educationally successful)
3. **Rigor:** Some students were more advanced and dedicated than others due to the mandatory nature of the program)
4. **Performance:** Rehearsals were so few that performances were rare
5. **Community:** Students only participate with others within their grade level.

In addition to these violations of the IICS ensemble principals, as staff schedules change from year to year this approach towards ensemble delivery became unsustainable. A solution had to be settled upon that implemented an ensemble program, which addressed the IICS ensemble goals and did not ask the school to commit more staff to its implementation.

### 3.3 Current Solutions and Anticipated Difficulties

At the end of the 2010-11 school year the secondary music teacher requested the opportunity to implement a ‘pullout program.’ The IICS pullout program asks that students be allowed to leave their regularly scheduled classes to attend a musical rehearsal in either orchestra or choir once every cycle. Furthermore, students would be asked to give up a portion of their lunch period once per week for small group lessons. This approach was given administrative approval after a healthy discussion on the positives and potential problems with implementation. One of the main obstacles was rearranging the secondary music teacher’s schedule to accommodate lessons and rehearsals while maintaining the strong classroom music program that has characterized much of IICS’s approach to music education in the past.

Final approval for the pullout program was granted after the production and presentation of a [multimedia presentation](#) that outlined the past issues with the IICS ensemble music program and advocated for the pullout program as a way forward. The presentation was successful and the program is currently due for implementation in the 2011-12 school year. The pullout approach towards ensemble delivery meets all of the IICS ensemble goals and has several anticipated benefits over old models of delivery.

These benefits include:

Chart 1	How it meet the IICS Ensemble Goals	How it is better than previous attempts
<b>1. Access</b>	Any student from grades 7-10 can join voluntarily.	Students were forced to join.
<b>2. Authenticity</b>	The ‘pullout program’ brings IICS ensembles in line with ensembles from similar institutions	The program is unusual in its implementation and educational success
<b>3. Rigor</b>	Students can be involved all year in a voluntary group which will improve student ability level and a more advanced ensemble	Forced participation made for lower quality ensembles and a variety of commitment levels and attitudes.
<b>4. Performance</b>	Regular rehearsals will provide for more frequent and higher quality performances.	Performances were few due to infrequent rehearsals
<b>5. Community</b>	Students from Grades 7-10 can interact with each other in a meaningful way.	Students participated only within their grade level

### 3.4 Perception of the Pullout Model and Possible Difficulties

Despite these advantages, disadvantages to the pullout approach are perceived by at least one stakeholder group with the IICS community. This fact became particularly clear upon the announcement of an intended music pullout program by an IICS administrator at a weekly faculty meeting. The teacher response to this announcement was largely critical and many questions were left unanswered by the end of the meeting . Shortly afterwards, the secondary music teacher approached the most vocal individuals and opened a constructive dialog about the program.



Days after the meeting had concluded the secondary music teacher and the secondary principal met to discuss the reaction witnessed at the staff meeting. The result of this discussion was a list of possible concerns that needed verification and potential action. Some of the possible difficulties with implementing the IICS pullout program as understood by the secondary principal and the secondary music teacher includes:

- Community confusion over program feasibility, goals, objectives
- Staff dissatisfaction over student absences
- Staff perceptions over music receiving 'special treatment'
- Students joining ensembles out of a desire to skip class or other non-musical reasons
- Declining student performance in 'core classes' due to missed lessons

Moreover, through this discussion it became increasingly clear that a much broader, sustained effort must be implemented to ensure that the pullout program achieves not only its objectives within a musical context but is also seen as successful within the larger context of various stakeholders within the IICS community.

## **Section 4: Evaluation Design**

### **4.1 Design Model and Justification**

At first, the most obvious evaluation design approach for this report would be a goal based model. There are clear objectives as dictated by the IB learner profile, the IICS ensemble goals, and the intended advantages for the pullout program as outlined in Chart 1. The attainment of these goals is critical for the successful realization of the program and they will be evaluated as the program gets underway after the start of the 2011-12 school year.

However, at this pre-implementation phase understanding and mitigating barriers to success is critical. It is only through this understanding that we can hope to anticipate difficulties and decide on future courses of action so that the pullout program can be seen as successful from the multiple viewpoints of various stakeholder groups within the IICS community.

Due to this emphasis on discovering what future actions should be taken, changes made, or procedures implemented in order to ensure the success of the pullout program at IICS, the model used over the course of this evaluation will be a decision based model.

## **4.2 Evaluator's Program Description and Questions**

The understanding and mitigation of barriers to success has three distinct goals. They include:

- Confirm or deny the bulleted list of possible difficulties as found under section 3.4 to the extent now possible.
- Discover any additional attitudes or perceptions that may act as barriers to success of the pullout program.
- Postulate strategies, procedures, or alterations to the program based on data collected and the decision model design.

To attain this list of evaluation goals, we need to ask ourselves critical questions that will address the concerns of various stakeholder groups. These questions include:

1. What do various implementations of pullout or other similar programs look like, how do they function, and what difficulties do they encounter?
2. What attitudes currently exist within various stakeholder communities at IICS on the current music program and what program implementation factors might have an effect of these attitudes?
3. What strategies, procedures, or alterations can be suggested that would bring the pullout program more in line with various attitudes on success?

## **4.3 Limitations and Bias acknowledgement**

It must be understood that this evaluator designed the pullout program under evaluation in this report and will be its primary driving force during implementation. These multiple roles as designer, implementer, and evaluator raise an understandable question of bias. While this inherent bias is somewhat unavoidable, we must remember that one of the primary goals of this report is to understand what 'success' means to multiple stakeholders within the IICS community. Even if the pullout program fulfills its designer's intent, it could just as easily be unsuccessful from the viewpoint of other stakeholders without fully understanding their notions of 'success.' Therefore, aligning multiple viewpoints on 'success' becomes critical to the survival of the program. Consequently, the processes surrounding this evaluation regains some level of objectivity in that the designer's view of a successful pullout program becomes less relevant at this stage than understanding and reconciling the viewpoints of other stakeholders. Furthermore, in future stages of this evaluation more stakeholders will be invited to join an evaluation committee. This committee will be tasked with examining the recommendations of this report and furthering the evaluation process, which should add greater objectivity to later stages.

#### **4.4 Evaluation Design (Question 1)**

*What do various implementations of pullout or other similar programs look like, how do they function, and what difficulties do they encounter?*

To answer this evaluation question three current international music teachers from institutions around the CEESA region (Central Eastern European Schools Association) will be contacted. Each music teacher will be asked the same interview questions in a semi formal style in order to build up a body of qualitative data. These questions might also be asked via questionnaire in cases where other means of communication are not practical. The responses given to the interview questions will be examined for similar themes or ideas that will help answer the evaluation questions. The teachers to be contacted include:

- Dr. Charles Dallaire: American International School of Budapest
- Mrs. Jessica Pietrosanti: Warsaw American School
- Mrs. Christy Wanamaker: Anglo-American School of Moscow

#### **4.5 Evaluation Design (Question 2)**

*What attitudes currently exist within various stake holder communities at IICS on the current music program and what program implementation factors might have an effect of these attitudes?*

To answer this evaluation question current IICS administrators and teachers will be interviewed in a semi-formal style or mailed questionnaires that request the same information. The responses given to the interview questions will be examined for similar themes or ideas that will help answer the evaluation question. These teachers and administrators will include:

- Mr. Dan Taylor (Science)
- Ms. Teresea Mueller (Math)
- Mr. Chris Andrea (Secondary Principal)

In addition to collection of this data, students from IICS and other international institutions will be surveyed about their attitudes and expectations towards their current musical programs and, in the case of IICS students, the forthcoming pullout program. Survey results will be examined for common trends that may permit corroboration with the other data and help answer the evaluation question.

#### **4.6 Evaluation Design (Question 3)**

*What strategies, procedures, or alterations can be suggested that would bring the pullout program more in line with various attitudes on success?*

To answer this evaluation question music teachers from other CEESA schools and current IICS administrators and teachers will be interviewed in a semi-formal style. Questions designed to answer this evaluation question will be placed on the same

survey as the one outlined under section 4.5. The responses given to the interview questions will be examined for similar themes or ideas that will help answer the evaluation question. The list of respondents to these questions include the same individuals noted under sections 4.4 and 4.5.

#### **4.7 Data Gathering**

Data collection tools created consisted of both surveys and semi-structured interviews. Surveys were created via *Google Forms* and intended for use by IICS and non-IICS students. These surveys accommodated structured responses as well as some guided qualitative replies. Students were invited to complete the appropriate survey by direct contact from the evaluator via *Facebook*, email, or (in the case of non-IICS students) through contact by their music teacher. This method, while far from random, was necessary in order to ensure some body of data during a time when most schools are not in session. In future stages of this evaluation, a more randomly selected student population sample will be used to verify and expand upon the data gathered here. During this stage of the evaluation 17 IICS and 11 non-IICS students responded out of a total of 60 total invitations. The non-IICS students came from a variety of different schools including Anglo American School of Moscow, American International School of Budapest, Jakarta International School, and Warsaw American School. All survey data was collected from July 4, 2011 to July 15, 2011.

Semi formal interviews with international music teachers, IICS teachers, and IICS administrators were conducted over emailed questionnaire or *Skype* call. In all cases, notes were made during on a purposefully designed flow chart that allowed the evaluator to easily compare a variety of responses to a singular interview question (see appendices). All interviews conducted or questionnaires completed between July 4, 2011 and July 15, 2011.

## **Section 5: Results**

### **5.1 Introduction to Results and Explanation**

The following results represent a discussion of the results gathered through semi formal interviews, questionnaires, and survey data for the IICS pullout program evaluation. The data will be sorted into several sections that correspond to the EPD question that they were gathered under (see section 2.2) and are intended to illuminate. Each section will also address certainty, possible implications and a comparison with expected results.

#### **5.2 EPD Question 1**

*What do various implementations of pullout or other similar programs look like, how do they function, and what difficulties do they encounter?*

Through the results of qualitative data taken from music teachers from three different international institutions it was determined that none of these music directors currently operates a pullout program. However, two music teachers had past experience with pullout programs in other institutions and both were aware of existing

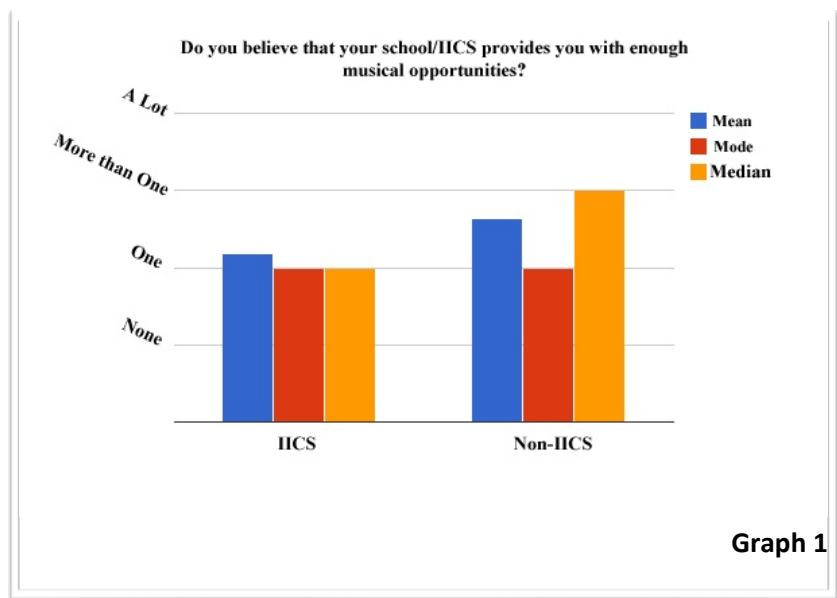
pullout programs before they arrived at their current jobs. The secondary administrator at IICS also has also had some previous experience with pullout programs. One of the music teachers even noted that he had past experience with a pullout program at the same institution he currently works for. This level of experience lends a high degree of certainty to their collective opinions especially when they converge. Furthermore, some of the statements made by the music teachers were echoed by other qualitative and quantitative data.

For example, two out of the three music teachers and the IICS administrator interviewed cited that pullout programs naturally lead to separate ensemble classes blocked into the school day. According to these sources, a blocked scheduled ensemble model requires an open reading or study block during the day where students can choose to participate in an ensemble without missing a core class. One institution decided to run this blocked time during homeroom twice a week which echos a pullout model.

According to the music teacher who achieved the transformation between a pullout model and a block schedule model, this change can be a precarious process. The past pullout model was under strain at his institution due to large numbers of participating students and complaints by other staff members over student absence. Consequently, this music teacher had to aggressively petition the administration for change. However, his petition for change almost ended in disaster when the administration initially elected to cancel the music ensemble program rather than alter the school’s schedule to accommodate the block model. Only through pressure from community outcry did the administration finally elect to implement a blocked approach rather than cancel the ensemble programs. In any case, it would be preferable to avoid similar drama at IICS.

The consensus of the music teachers and the administrator interviewed is that student numbers and staff dissatisfaction with absence play a large part in determining when a music program should transition from pullout to blocked scheduling.

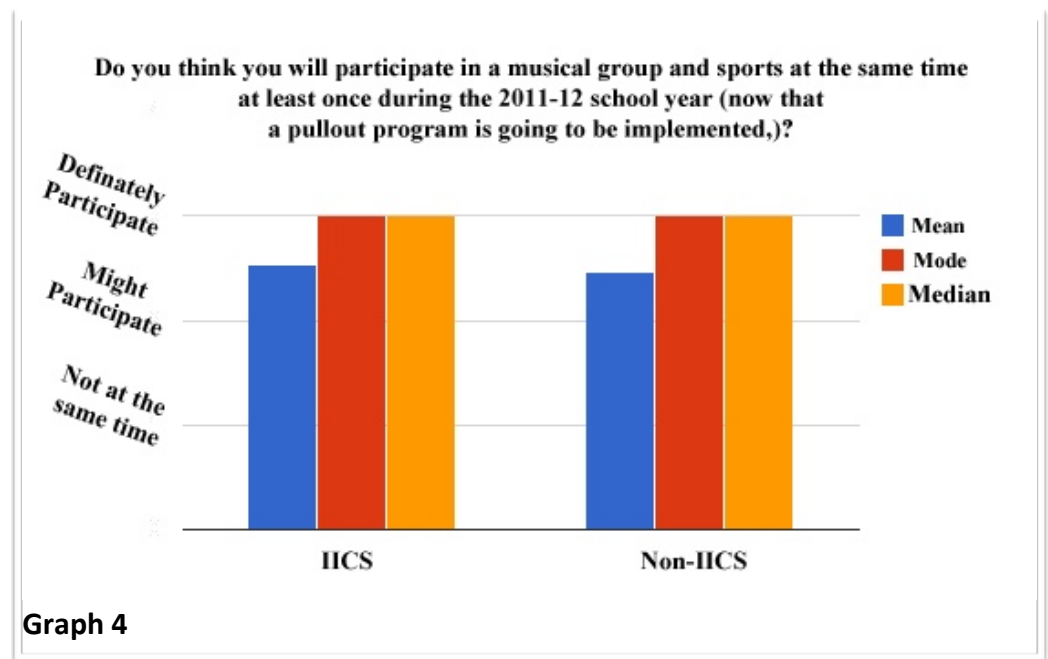
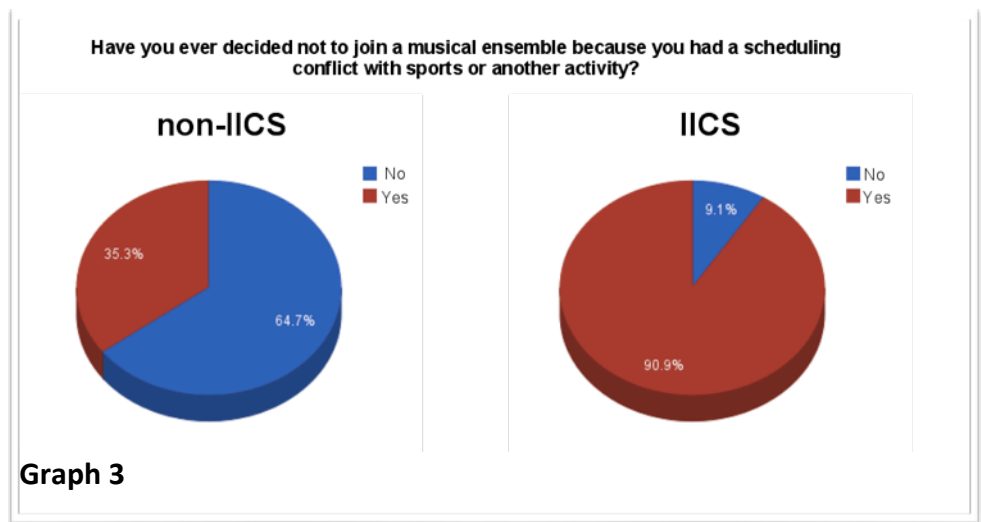
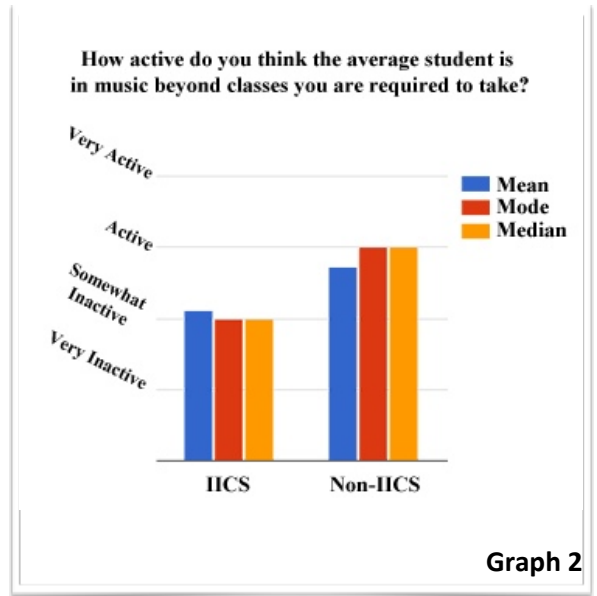
However, it is not all doom and gloom for the pullout program. All three music teachers interviewed for this evaluation report noted that the increase in enrollment will be realized because pullout programs allow for greater access to music ensembles. To corroborate this assertion, we now examine the graphs 1-4. We can clearly see that students at non-IICS schools notice that their schools provide more opportunities to participate in music and students notice greater



Graph 1

activity amongst their peers at these same institutions. Graph 3 highlights the current disparity between the IICS system which limits choice and the block model system which allows for maximum choice. However, this disparity does not guarantee that students will sign up under the pullout model.

Yet Graph 4 implies that any disparity in ensemble participation between IICS and non-IICS schools should be erased in the upcoming year due to the pullout program. These findings corroborate the assertions made by the music teachers' qualitative statements with regards to the pullout program increasing enrollment in the coming year. It now remains to be seen whether or not their predictions on staff dissatisfaction over students absent from classes will come to pass.



### 5.3 EPD Question 2

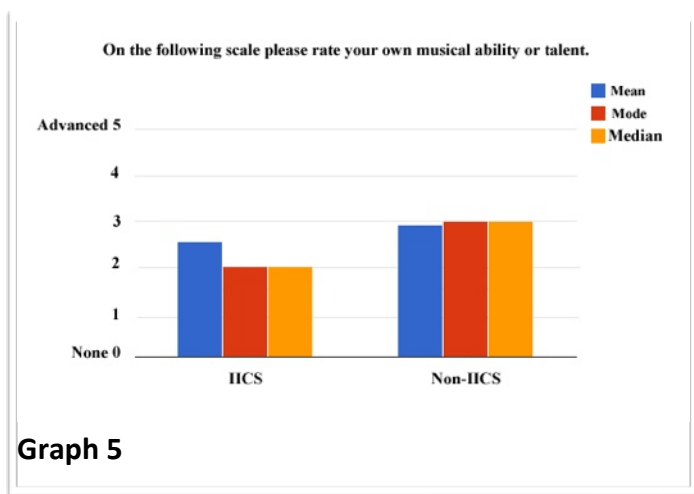
*What attitudes currently exist within various stake holder communities at IICS on the current music program and what program implementation factors might have an effect of these attitudes?*

Through the qualitative and quantitative data gathered for this evaluation it has become possible gauge some of the current attitudes towards the IICS music pullout program and what factors generate these attitudes.

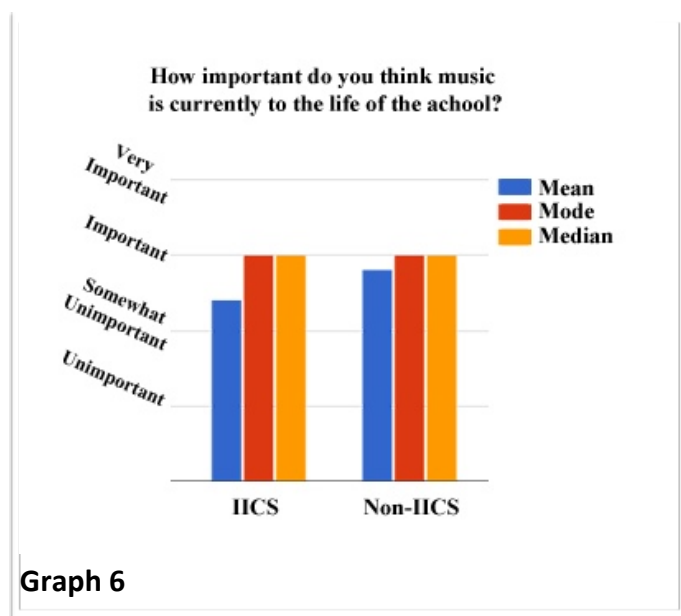
For instance, the qualitative data taken from two IICS teachers and the secondary administrator indicates that there is indeed a worry amongst the staff that the pullout program could cause undo academic harm to students in other areas. However, the same qualitative data also indicates that the teaching staff at IICS is aware of the IICS ensemble goals and how the pullout program might reach those goals. The data indicates that there is no view of the music program as receiving ‘special treatment.’ There were suggestions given as to how this concern over student absence could be compensated for but these recommendations will be communicated in the next section where more appropriate. We must remember, however, that these results should be considered carefully since the data was only taken from three people out of a 33 member staff. Further data gathering and cross referencing of opinion should be done to ensure the veracity of these findings.

On the other hand, students are experiencing a different reaction when considering the implementation of the pullout program. We have already explored, there remains a high probability that enrollment in ensembles will increase but students also seem eager to experience the musical benefits that they believe the pullout program will provide for them and the IICS community.

For example, when compared to students from other institutions, non-IICS students tend to rate themselves more highly skilled musicians than IICS students do (See Graph 5). However, both IICS and non-IICS students see music as currently important to the life of their school (See Graph 6) and both groups see large ensembles as important contributing factors towards their own musical success (See Graph 7).



Graph 5



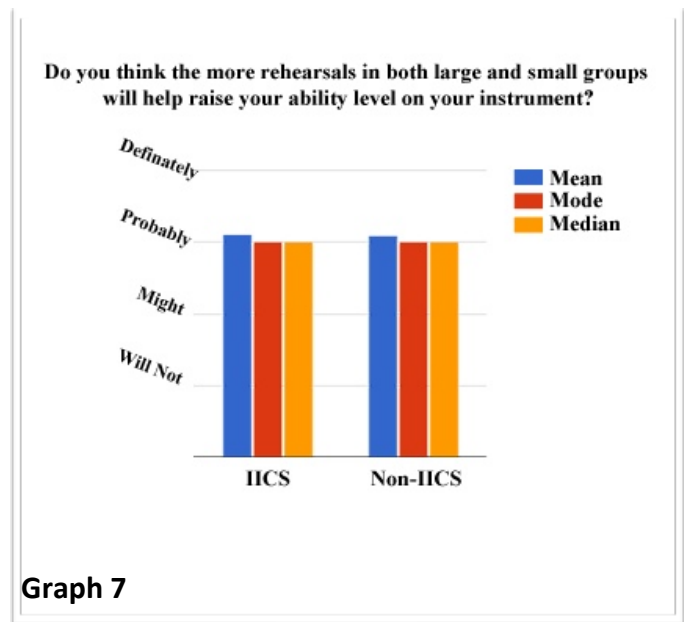
Graph 6

The ability to play in more concerts may also explain some of the more positive attitudes apparent in the student body. Many students remarked on the desire to play in concerts in the following year. Such comments included:

“i want to join lots of music groups and play football and perform with my sax”

“I can't wait for next year. Playing on stage”

“I wnat [sic] to rehearse more so i can go to ceesa band again”



When asked to gauge the impact that performances by school ensembles will have on the musical life at IICS 59% of students thought that it would have a strong to very strong impact. A similar scale also determined that over 50% of respondents believe that the pullout program itself will have an effect on the importance of music at IICS.

These data help us to understand that the attitudes students held towards the pullout program are decidedly positive due to increases in rehearsing, skill, and performance.

### 5.4 EPD Question 3

*What strategies, procedures, or alterations can be suggested that would bring the pullout program more in line with various attitudes on success?*

For this final section, data was gathered to understand what impressions existed that might allow for mitigation or neutralization of barriers towards success within the different stakeholder communities. Qualitative data yielded results in that teachers, administration, and music teachers had overlapping views on compensation for barriers to success.

One such instance of overlap occurred around the area of scheduling. One music teacher, both IICS teachers and the secondary administrator offered similar ideas that involved a rotating schedule. The general idea communicated was that large group rehearsals would always occur on a single day within the seven day cycle but the time of day upon which the rehearsal took place would change. In this way students would not consistently miss the same academic classes. One respondent’s idea varied slightly in that both the day and the time could change to facilitate an even greater de-fusion of impact. This data would have to be verified by a larger group of teachers since the population sampled does not represent a fair cross section of the effected staff.

Staff, administration, and music teachers were also vocal on scheduling and information delivery systems. Every person in these stakeholder groups mentioned some way to help teachers know when students would be absent or keeping the community informed about the state and progress of the pullout program. The methodology of scheduling and information dissemination did vary. Among other things they included email, *Google Calendars*, the fine arts web site, teacher pigeon hole



notes, and assembly announcements. This qualitative data indicates that the shared idea amongst the respondents behind these suggestions was that the anxiety that teachers feel over students missing classes could be mitigated through proactive contact by the secondary music teacher.

Two out of the three music teachers interviewed and the secondary administrator also mentioned that some form of performance in addition to what is already being offered might help mitigate barriers to success. One respondent articulated that if:

“...you can make the people in your community experience students’ joy over performing and this experience can be linked to the pullout by giving an extra concert then you’ve got a powerful tool against the naysayers.”

The focus on performance as a vehicle for overcoming barriers to success is also echoed by the results discussed earlier in that students see performance as one of their key reasons for participation in the program. Here we can clearly identify a convergence of attitudes on ‘success’ based on the evidence.

## **Section 6: Conclusions and Recommendations**

### **6.1 Introduction to Conclusions and Recommendations**

The following section concerns the conclusions and recommendations of this evaluation report. They will be given in the form of detailed bulleted lists and divided into three sections (Immediate Conclusions, Long-Range Planning, Evaluation Insights). Each recommendation will also be referenced with a number that corresponds to the EPD question they are intended to address. For convenience the questions will be reprinted below but referred to by number thereafter.

- 1. What do other pullout or similar programs look like in a variety of international institutions, how do they function, and what difficulties they encounter?*
- 2. What attitudes currently exist within various stake holder communities at IICS on the current music program and what program implementation factors might have an effect of these attitudes?*
- 3. What strategies, procedures, or alterations can be suggested that would bring the pullout program more in line with various attitudes on success?*

## 6.2 Immediate Conclusions

- **(1)** Pullout programs are a natural part of the evolution of music ensemble programs.
- **(1)** Pullout programs do raise participation amongst students in music ensembles. This should be permitted and encouraged.
- **(1)** It is believed that the IICS pullout program will help alleviate the conflicting schedule between music, sports, and other activities. This understanding should be encouraged.
- **(1)** Pullout programs eventually evolve into block schedule programs. The management of how to transition from pullout program to block scheduled program is critical. Planning needs to be done to manage this transition.
- **(2)** Students are excited by the prospect of the pullout program. They believe it will help them become better musicians and it will be an important part of the school community. This attitude should be encouraged.
- **(2)** Staff are not concerned about favoritism and understand the goals of the pullout program is meant to address although this needs to be confirmed
- **(2)/(3)** One way to encourage this excitement amongst students is through performance. More performances should be scheduled for the upcoming school year.
- **(2)/(3)** Staff are anxious about students missing class and a drop in academic performance. Strategies need to be put into place that will help schedule student absences and inform teachers of who will be absent and when.
- **(3)** A rotating schedule in some form should be explored to mitigate impact on student attendance in academic classes.

## 6.3 Long Range Planning

One of the most important long range goals that has now become apparent due to the evaluation process is planning for the entire life cycle of the pullout program. It is clear that pullout programs are interim steps toward other models and that this transition can be precarious. Understanding when and how this transition should occur is critical and the answers lend themselves to further evaluation of the program after it has gotten underway. Some of the data that might be collected in any future evaluation design might include:

- Student numbers in the program over the course of time
- Sample Student population academic performance
- Teacher satisfaction with implementation, communication, and scheduling

Plans should also be made to identify criteria that signal the transition process from a pullout program should begin and what that process looks like. As mentioned in section 4.3, any future evaluations should include a team of evaluators to limit bias.

## 6.4 Evaluation Insights

If this evaluator was able to start this evaluation process over again he might have taken a bit more time to consider the EPD questions. Generation of data collection tools and the outline for the final report illuminated a vague generality in earlier forms of the EPD questions. By the time survey tools and interviews were underway, refinements in the EPD questions lead this evaluator to question the relevance of some of the data gathered. This realization lead to reflections on what types of questions might have been more useful during surveys and interviews when attempting to approach the new EPDs.

Data collection itself was also a large hurdle to overcome during the summer months. *Facebook* was crucial for contacting current and former students but its use trivialized the data collected in terms of bias. Time for analysis was also cut short by impending deadlines on other work and the leisurely pace that survey data seemed to come in at. More time for analysis might have yielded different results with more meaning and impact.

As future evaluation projects loom on the horizon, I believe insights into the development of EPD questions and survey tools that better reflect them will provide more credible results. I also believe that data collection should be randomized and more time allotted for analysis. As noted earlier, it will also be nice to work as a member of an evaluation team to share the workload and strengthen results.

# Appendices

## Example survey

Surveys can be found at (<http://tinyurl.com/3lc5sp7> and <http://tinyurl.com/3d9tmh8> )

**IICS Pullout Program Student Survey (Summer 2011)**

Please answer the following basic questions about yourself before continuing...

\* Required

What grade are you going into for the upcoming school year (2011-12) \*

Grade 7  
 Grade 8  
 Grade 9  
 Grade 10

Have you ever participated in an ensemble (choir, orchestra, band, CEESA Band, the musical) at IICS? \*

This could have been in lower or upper school

Yes  
 No

Do you intend to participate in some musical activity at IICS in the future? \*

Yes  
 No

On the following scale please rate your own musical ability or talent \*

1 2 3 4 5

Beginner      Advanced

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**IICS Pullout Program Student Survey (Summer 2011)**

\* Required

**Access to Musical Opportunities**

Please know that a "Pullout Program" would allow students to be excused from their regularly scheduled classes to attend an Orchestra or Choir rehearsal once per cycle during the school day.

Do you believe that IICS provides you with enough musical ensemble opportunities? \*

I am able to participate in A LOT of musical ensembles.  
 I normally participate in MORE THAN ONE musical ensemble  
 I normally participate in ONE musical ensemble  
 I sometimes cannot participate IN ANY musical ensembles

Have you ever decided not to join a musical ensemble because you had a scheduling conflict with sports or another activity? \*

Yes  
 No

Do you think you will participate in a musical group and sports at the same time at least once during the 2011-12 school year now that a pullout program is going to be implemented,? \*

Remember the pullout program will run for the entire year and meets during the school day (not after school).

I will definitely participate in a music group through the pullout program and also be in an after school sport at some point in the year  
 I might participate in a music group through the pullout program and also be in an after school sport at some point in the year  
 I might participate in a music group or a sport during the year but not at the same time

Do you think there are students that will now join an ensemble for the first time due to the pullout program? \*

This is based on your opinion

Yes, I know people intending to join  
 Yes, I think this will happen but I don't know anyone in particular  
 Yes, I think this might happen  
 No, I don't think this will happen

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**IICS Pullout Program Student Survey (Summer 2011)**

\* Required

**Musical life at IICS**

Please answer the following on the musical life at IICS

How active do you think the average IICS student is in music beyond classes you are required to take? \*

This is based on your opinion

The average IICS student is VERY ACTIVE in music  
 The average IICS student is ACTIVE in music  
 The average IICS student is SOMEWHAT INACTIVE in music  
 The average IICS student is VERY INACTIVE in music

How important do you think music is currently to the life of the school? \*

This is based on your opinion

Music is VERY IMPORTANT to the life of the school.  
 Music is IMPORTANT to the life of the school.  
 Music is SOMEWHAT UNIMPORTANT to the life of the school.  
 Music is UNIMPORTANT to the life of the school.

How much of an impact do you think the Pullout program will have on the importance of music at IICS? \*

Please use the scale below to indicate your preference

1 2 3 4 5

No impact      A big impact

How much of an impact do you think more performances by school ensembles would have on the importance of music at IICS? \*

Please use the scale below to indicate your preference

1 2 3 4 5

No impact      A big impact

Do you think the more rehearsals in both large and small groups will help raise your ability level on your instrument? \*

This is based on your opinion

More rehearsals will DEFINITELY raise my ability level on my instrument  
 More rehearsals will PROBABLY raise my ability level on my instrument  
 More rehearsals MIGHT raise my ability level on my instrument  
 More rehearsals WILL NOT raise my ability level on my instrument

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**IICS Pullout Program Student Survey (Summer 2011)**

\* Required

**Final Thoughts**

In your opinion, what could the school do to help make your experience in performance groups more successful? \*

This is based on your opinion

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# Example survey results

## 1 of 2

What grade are you going into for the upcoming school year (2011-12)	What grade are you going into for the upcoming school year (2011-12)	Have you ever participated in an ensemble (choir, orchestra, band, CEESA Band, the musical) at IICS?	Have you ever participated in an ensemble (any group where you had to play an instrument or sing)?	Do you intend to participate in some musical activity at IICS in the future?	Do you currently play and instrument or sing in an ensemble at the school you currently attend or plan to in the near future?
2	2	1	1	1	1
4	3	1	1	1	1
3	4	1	1	1	1
1	1	1	1	1	2
4	2	1	1	1	1
2	3	1	1	1	1
4	2	1	1	1	1
1	3	1	1	1	1
3	4	1	1	1	1
1	2	1	1	1	1
3	3	1	1	1	1
1	4	1	1	1	1
3	2	1	1	1	1
1	3	1	1	1	1
4	2	1	1	1	1
2	3	1	1	1	1
3	2	1	1	1	1
Mean/Average	2.411764706				
Mode	1				
Median	2				
	2.727272727	1	1	1	1.090909091
	3	1	1	1	1

Do you believe that IICS provides you with enough musical ensemble opportunities?	Do you believe that your school provides you with enough musical ensemble opportunities?	Do you think you will participate in a musical group and sports at the same time at least once during the 2011-12 school year now that a pullout program is going to be implemented,?	Do you think you will participate in a musical group and sports at the same time at least once during the 2011-12 school year?
2	4	3	3
3	2	3	2
1	2	2	2
2	0	2	1
2	4	3	2
2	3	2	3
1	2	3	3
3	3	3	3
2	4	3	3
3	2	3	2
2	3	1	3
3	2	2	2
2	3	3	3
3	2	2	3
2	3	3	3
2	2	3	3
Mean/Average	2.176470588	2.529411765	2.454545455
Mode	2	3	3
Median	2	3	3

# Example survey results

## 2 of 2

On the following scale please rate your own musical ability or talent	On the following scale please rate your own musical ability or talent	Have you ever decided not to join a musical ensemble because you had a scheduling conflict with sports or another activity?	Have you ever decided NOT to join a musical ensemble because you had a scheduling conflict with sports or another activity?
2	4	1	2
4	3	1	1
2	3	1	2
1	0	2	2
4	5	1	2
3	4	1	2
3	3	1	2
2	2	2	2
3	3	1	2
2	4	2	2
1	1	1	2
4	4	2	2
1	3	1	2
3	3	2	2
4	4	2	2
2.529411765	2.909090909	1.352941176	1.909090909
2	3	1	2
2	3	1	2
Yes	0.647058824	0.090909091	0.090909091
No	0.352941176	0.909090909	0.909090909
		1	1

How active do you think the average IICS student is in music beyond classes you are required to take?	Rate how active the average student at your school is in music beyond classes you are required to take?	How important do you think music is currently to the life of the school?	How important do you think music is currently to the life of your school?	Do you think the more rehearsals in both large and small groups will help raise your ability level on your instrument?	Do you think rehearsals in both large and small groups have helped raise your ability level on your instrument?
2	3	2	3	3	4
2	2	3	2	4	2
1	2	1	2	2	3
2	2	3	2	3	2
1	3	1	3	4	4
2	3	2	3	2	4
3	3	2	3	2	3
2	3	4	4	4	3
3	3	3	3	3	4
3	3	3	3	3	2
2	3	3	3	3	3
2	3	2	3	4	2
2	2	3	3	3	3
2	3	3	3	4	4
2	2	2	2	3	2
2	3	3	3	4	3
2	3	3	3	4	3
2.117647059	2.727272727	2.411764706	2.818181818	3.117647059	3.090909091
2	3	3	3	3	4
2	3	3	3	3	3
3	3	3	3	3	3

## Example Questions from Questionnaire/Interview

Questionnaire for IICS Teachers
<b>What are your overall impressions of the pullout program?</b>
<b>Do you have experience with pullout programs in the past?</b>
<b>What parts of its implementation concern and don't concern you?</b>
<b>What issues do you see as important in the success of the pullout program from your point of view?</b>
<b>What impact do you think the pullout program will have on those students who participate in it?</b>
<b>What solutions do you see for any issues that might arise as a result of the pullout?</b>
<b>Do you think music is receiving special treatment with the pullout program?</b>
<b>Are you aware of the IICS ensemble goals?</b>

## Example Questionnaire/Interview analysis Rubric

	Pullout / skill	Staff/ Worry/ class missed	Scheduling /Informed	Music and special treatment	Visibility	Other
Admin 1	<i>will have an effect</i>	<i>I think you'll have a lot to deal with</i>	<i>Google Calendar would help</i>	<i>The best people to ask would be the teachers.</i>	<i>That might be a great way to get the kids excited...</i>	<i>Rotating schedule.. I'll help you with this...</i>
IICS Teacher 1	<i>...Probably...</i>	<i>This is one of my major concerns</i>	<i>I just would like a note in my pigeon hole.</i>	<i>No, I think I know what you're up to.</i>	<i>I don't know if we have room in the schedule...</i>	<i>I know what the goals of the program are...</i>
IICS Teacher 2	<i>...Yes...</i>	<i>I hope this is being thought of</i>	<i>I need to know when kids are gone</i>	<i>This really isn't an issue...</i>	<i>sounds good to me...</i>	<i>You showed us the ensemble goals once, yeah, I know what they are...</i>
Music Teacher 1	<i>...Definitely will...</i>	<i>Things might not be pretty</i>	<i>You're going to have to explain it many different ways and at different times.</i>	NA	<i>I think this is going to be a key part of showing what the program is all about.</i>	<i>You're going to have a lot more kids...</i>
Music Teacher 2	<i>...Yes...</i>	<i>Your going to have to be very patient</i>	<i>Make sure people know where to go to get information.</i>	NA	<i>Adding concerts is always a good but remember there is only one of you.</i>	<i>Well I've got a story to tell you about when we switched...</i>
Music Teacher 3	<i>Almost certainly</i>	<i>That's always an issue with these things.</i>	<i>Use email and teacher mailboxes.</i>	NA	<i>I think you'll find a very appreciative community if you demonstrate what this is...</i>	<i>...enrollment will increase...</i>