
Pre-Service Music Educators' Perceptions of the National Standards for Music Education

By

Patricia E. Riley
The University of Vermont
Burlington, VT

Abstract

This research explores the perceptions of pre-service music educators (n=53) regarding their awareness of and ability to implement the National Standards for Music Education. A survey was used to obtain the perceptions, and included statements regarding importance, interest, responsibility, training, time, and resources to implement the standards as whole, and each content standard. Responses were indicated on a Likert scale. Participants responded to the survey before and after the introductory course in their music education curriculum. During this course, they had experiences with the standards. Results include that favorable perceptions toward implementation of the standards increased after students engaged in experiences with the standards. The most favorably perceived standards are the reading and notating standard followed by the evaluating standard. Least favorably perceived is the composing standard, followed the understanding relationships, and improvising standards.

Introduction

The National Standards for Music Education (MENC, 1994) state that pre-kindergarten through twelfth-grade students should be engaged in a variety of activities during music classes. These include singing, performing on instruments, improvising, composing, arranging, reading, notating, listening, analyzing, describing, evaluating, and understanding relationships. The importance of the standards to the profession is evidenced through the quantity of published materials and conference sessions presented on this topic. This research explores pre-service music educators' perceptions of the

standards in relation to their experiences with them. Through an understanding of pre-service music educators' views, more focused presentation of the standards can be integrated into curricula of music teacher preparation programs. The more effectively teacher preparation programs educate their students in implementing the standards, the more successful the practice of these important areas of music teaching and learning.

Related Literature

Abrahams (2000), Bell (2003), Byo (1999), Louk (2002) and Orman (2002) studied a combination of pre-service and in-service music educators' and general educators' awareness of, attitudes toward, and perceived ability to implement the National Standards for Music Education. Abrahams (2000) examined the extent to which goals, structure, student experiences, instruction, and evaluation of pre-service music educators in two teacher education programs are consistent with the standards. He also studied the extent to which implementing the standards changed the goals, structure, student experiences, instruction and evaluation of the programs. Abrahams' found that learning about the standards does not begin until college, and that students are lacking in their improvisation ability. According to Abrahams, music education students are generally aware of the standards and believe that implementing the standards will help them secure quality jobs as music educators.

Bell (2003) studied 14 in-service music educators enrolled in a 16-week graduate course. She investigated the effect of various experiences with the standards on the educators perceived ability to teach using the standards. Experiences included reading

and discussing MENC publications regarding the standards, and designing lessons using the standards. A questionnaire distributed at the conclusion of the course was used to determine the participants' perceptions. Bell reported that 79% of the participants had some exposure to the standards before the course, and that 50% had experiences with the standards in undergraduate school. As a result of their graduate course experiences, 64% reported changes in their teaching, and 29% described attitude changes toward the standards. These included greater awareness of and more open-mindedness toward implementing the standards. In reporting which standard was most difficult to implement, 36% identified the singing alone part of the singing standard; and 36% identified the improvising standard. Fourteen percent of participants reported time constraints as a problematic factor in implementing the standards.

Byo (1999) researched perceptions of 122 elementary school music teachers and 122 fourth-grade general education teachers to determine their opinions regarding implementing the standards. A survey was used to obtain the opinions. Byo found that the music teachers viewed all of the standards more positively than did the general education teachers. She also found the understanding music in relation to history and culture standard to be the most favorably perceived, and the improvising and composing standards to be least favorably perceived. Overall, the music teachers rated the singing, listening, and evaluating standards highest. The general education teachers rated the understanding relationships, and the understanding music in relation to history and culture standards highest. In the areas of interest, responsibility, ability, and training; the music teachers rated the singing, and reading and notating standards highest; while the general education teachers rated the understanding relationships, and the understanding

music in relation to history and culture standards highest. The music teachers indicated a high level of responsibility for teaching all of the standards. The general education teachers indicated a low level of responsibility for teaching most of the standards. Byo concluded that overall, the music teachers are comfortable with the standards. Similar to Bell (2003), Byo concluded that both the music teachers and the general education teachers indicated limited instructional time as problematic in their implementation of the standards.

Orman (2002) studied 30 elementary school general music teachers to observe the amount of time devoted to each of the standards. She found that class time was spent on all nine of the standards. The most class time was devoted to the singing, performing on instruments, and reading and notating standards. The least class time was devoted to the evaluating, composing, and improvising standards.

Louk (2002) investigated 100 fourth-grade general music teachers to determine their attitudes toward and implementation of the standards. She found the reading and notating, understanding music in relation to history and culture, and performing on instruments standards to be regarded as most important. The evaluating, improvising, and composing standards were regarded as least important. She also reported high correlations between the teachers' attitudes and practice.

Some common themes emerged in these studies. The singing, listening, and evaluating standards were rated highest by the music teachers in the Byo (1999) study. In the Orman (2002) research, the most class time was devoted to the singing, performing on instruments, and reading and notating standards. In the Louk (2002) study, the reading and notating, understanding music in relation to history and culture, and performing on

instruments standards were indicated to be of most importance. Based on these results, it appears that the singing, performing on instruments, and reading and notating standards are the most favorably perceived of the standards.

Conversely, the music teachers in the Byo (1999) study rated the improvising and composing standards lowest. The most difficult standards to implement in the Bell (2003) research were the improvising standard, and the singing alone part of the singing standard. The least class time was devoted to the evaluating, composing, and improvising standards in the Orman (2002) study. In the Louk (2002) research, the evaluating, improvising, and composing standards were indicated to be of least importance. Based on these results, it appears that the improvising, composing, and evaluating standards are the least favorably perceived of the standards.

The current research explores perceptions of pre-service music educators regarding their awareness of and ability to implement the National Standards for Music Education. Because the standards have been in existence for 15 years, and areas of perceived inadequacy in implementing them still exist (Abrahams, 2000; Bell, 2003; Byo, 1999; Louk, 2002; and Orman, 2002), this researcher believes that it is time for music teacher preparation programs to rethink the experiences they provide their students regarding the standards. Abrahams (2000), Bell (2003), Byo (1999), Louk (2002) and Orman (2002) studied a combination of pre-service and in-service educators' views relating to the standards. The current research differs in that it examines the changing perceptions of pre-service music educators as they engage in experiences with the standards during the introductory course in their undergraduate curriculum. This new layer of information based on knowledge of changing student perceptions early in their

programs should help guide music teacher preparation programs in structuring experiences with the standards and redesigning curricula.

Method

A survey was used to obtain the perceptions of pre-service music educators (n=53) enrolled in an American four-year undergraduate music teacher preparation program. Survey statements regarding the standards as a whole were:

- I am *aware* of the National Standards for Music Education
- I feel that it is *important* to implement the standards
- I am *interested* in implementing the standards
- I feel *responsible* for implementing the standards
- I am *trained* to effectively implement the standards
- I feel *able* to effectively implement the standards
- I will have instructional *time* to effectively implement the standards
- I will have the *resources* necessary to effectively implement the standards.

With the exception of the first statement, all of the remaining statements were also addressed regarding each content standard. Responses were indicated on a Likert scale consisting of: strongly agree, agree, no opinion, disagree, and strongly disagree. The survey used is based on, and almost identical to, the survey used in the Byo (1997) study.

Participants responded to the survey before and after the introductory course in their music education curriculum. During this course they had experiences with how to implement the standards and with lesson planning using the standards. Experiences

included reading one of the following journal articles: Standards-Based Instruction in Rehearsal (Fallis, 1999), Standards Implementation: Suggestions for Consideration (Lehman, 1995), Keyboards as a Pathway to the Standards (Mantano, 1996), National Standards in Junior High Band Rehearsals (Snyder, 2001), and Designing Curricula Based on the Standards (Wells, 1997). After reading the assigned journal article, participants completed an article review assignment in which they summarized the article. They also commented on what they learned from the article, whether they agreed or disagreed with the article, and gave their opinion of the points presented. Following these assignments, participants discussed their articles in small groups. Each article was read and reported on by at least one member of each group.

In another series of experiences, participants brainstormed ideas, in small groups, for implementing each of the nine content standards using a particular piece of music. This was done twice, both with a choral octavo, “Swing Low Sweet Chariot” (Dawson), and a band piece, “Simple Gifts” (Tyler). As participants brainstormed, the researcher visited with each group, offering clarification and suggestions. Each group then shared their ideas with the entire class. Following this, participants engaged in a small-group lesson-planning activity where they chose three of the nine standards to implement in a lesson plan using “Swing Low Sweet Chariot” or “Simple Gifts”. In this plan, participants stated musical elements, specific concepts, lesson objectives, National Standards, materials, procedures, and assessment strategies for the lesson.

In a follow-up activity, participants individually completed projects that discussed in detail how each of the nine content standards could be implemented using a chosen piece of band, orchestra, choral, or general music repertoire. Participants also developed

lesson plans in which at least three of the nine content standards were implemented.

Directions for this project were:

1. Choose a piece of music (either a general music song, a choral piece, or a band or orchestra ensemble piece), and discuss in 2-3 pages how you would implement each of the nine National Standards for Music Education using that piece. For each, state the standard in bold print, followed by a paragraph describing how you would implement that standard. Be as specific as possible – stating the names of specific instruments to be used, measures that you would use as the basis for improvisation or composition activities, specific recordings to be used in listening activities, and specific information about history or culture.
2. Develop a 1-2 page lesson plan using the piece, and implementing at least 3 of the standards. The duration of the lesson should be 30 minutes for a general music class, or 45 minutes for an ensemble rehearsal. Please include a copy of the music.
3. Present a 5-minute overview of your project. Succinctly state highlights of your National Standards implementation and/or lesson plan.

Other experiences with the standards included reading and discussing the *School Music Program: A New Vision* (1994), and journaling on thoughts, opinions, and ideas regarding the standards. In large- and small-group settings, participants also discussed the standards in relation to their philosophy of music education, music selection, and special learners.

All of the participants had the same instructor (the researcher) during their introductory course in the music education curriculum. The fifty-three participants were

enrolled in one of two sections of this course during the Fall 2004 semester. Perceptions regarding awareness of and ability to implement the standards were determined by participants' completion of the survey instrument before and after the introductory course. In order to most fully represent group perceptions, rather than individual perception changes, data are presented and analyzed as percent frequencies, rather than through statistical analysis. Percent frequencies were analyzed and compared across time for the combined standards and by individual content standard.

Results

In Table 1, percentages of responses for statements regarding the combined content standards are compared. Before the introductory course, 27% of participants responded that they either strongly agreed or agreed that they were aware of the standards. After the course, 100% either strongly agreed or agreed that they were aware of the standards. Responses of "strongly agree" and "agree" were most frequent in the areas of importance and interest, and least frequent in the areas of ability and training. All of the "strongly agree" and "agree" frequencies increased after participants experienced the standards during the introductory course. The "strongly agree" and "agree" frequencies increased most in the areas of training and ability, and least in the areas of time and resources.

In Table 2, percentages of responses for each individual content standard are compared. Responses of "strongly agree" and "agree" were most frequent in the areas of importance and interest, and least frequent in the areas of training and ability. Of the nine

content standards and seven statements for each standard, the “strongly agree” and “agree” frequencies increased in 56 instances after participants experienced the standards during the introductory course. After the experiences, the “strongly agree” and “agree” frequencies increased for all of the standards (1-9) in the areas of training, ability, time, and resources. After the experiences, the standards that received the most frequent “strongly agree” and “agree” responses were the reading and notating standard, followed by the evaluating standard. The standards that received the least frequent “strongly agree” and “agree” responses were the composing standard, followed by the understanding relationships, and improvising standards.

Discussion

Before the introductory course, 27% of participants responded that they either strongly agreed or agreed that they were aware of the National Standards for Music Education, while 100% strongly agreed that they were aware of the standards after the course. This finding is similar to Abrahams (2000) who reported that the pre-service music educators he investigated were generally aware of the standards.

In the current research, the “strongly agree” and “agree” responses indicate favorable perceptions toward implementation of the standards. For the combined standards, all of the “strongly agree” and “agree” frequencies increased after participants experienced the standards during the introductory course. This finding is somewhat similar to Bell (2003) who reported 29% of participants describing attitude changes toward the standards as a result of experiences with the standards during a 16-week

graduate level course. These changes included greater awareness of and more open-mindedness toward implementing the standards.

The standard that received the most favorable responses in the current research was the reading and notating standard. The standards that received the least favorable responses were the composing standard, followed by the understanding relationships and improvising standards. These findings are similar to the Byo (1999), Bell (2003), Orman (2002), and Louk (2002) findings. In the Byo (1999) research, the music-teacher participants rated the reading and notating standard, second highest; and the improvising and composing standards, lowest. Bell (2003) found the improvising standard, and the singing alone part of the singing standard most difficult to implement. Orman (2002) observed that the elementary general music teachers she studied devoted the most class time to the singing, performing on instruments, and reading and notating standards. The least class time was devoted to the evaluating, composing, and improvising standards. Louk (2002) reported that the elementary general music teachers she studied indicated the reading and notating, understanding music in relation to history and culture, and performing on instruments standards to be of the most importance. She reported the evaluating, improvising, and composing standards to be of the least importance. Dissimilar was that the evaluating standard was second most favorably perceived in the current research, while it was among the standards that the least class time was devoted to in the Orman (2002) study, and was among the standards regarded as least important in the Louk (2002) study.

In the current research, the statement “I will have instructional *time* to effectively implement the standards” received the third least frequent responses of “strongly agree”

and “agree” in statements regarding the combined standards and the individual content standards. This finding is somewhat similar to Byo (1999) and Bell (2003) who both reported time constraints as a problematic factor in implementing the standards.

Conclusions and Implications for Music Education

In this study, awareness of the standards increased from 27% of participants strongly agreeing or agreeing that they were aware of the standards before the introductory course in their music education curriculum, to 100% strongly agreeing or agreeing after the introductory course. Favorable perceptions toward implementation of the standards increased after students engaged in experiences with the standards, especially in the areas of training, ability, time, and resources to effectively implement them. In both the statements of the combined standards and individual standards, favorable responses were most frequent in the areas of importance and interest in implementing the standards. Favorable responses were least frequent in the areas of training and ability to implement the standards. The most favorably perceived standards were the reading and notating standard, followed by the evaluating standard. Least favorably perceived were the composing standard, followed the understanding relationships, and improvising standards.

Implications for music education are that pre-service music educators feel that it is important to implement the National Standards for Music Education and are interested in implementing the standards, but that they lack training and ability to effectively implement them. Music teacher preparation programs must include experiences focused

on providing training in implementation of the standards, particularly the composing, understanding relationships, and improvising standards. Strategies for managing time and resources to facilitate effective implementation of the standards must also be provided.

Based on the results of the current research, this music educator/researcher has altered her teaching to infuse the standards though all of the courses she teaches in the music education curriculum. These courses are Introduction to Music Education, General Music Methods, General Music Practicum, Instrumental Music Methods, Instrumental Music Practicum, Choral Music Methods, Choral Music Practicum, and Music Teaching Internship (student teaching). Students are provided with experiences designed to help them become trained and able to effectively implement all of the standards, and in particular the composing, understanding relationships, and improvising standards. It is this researcher's intent that the following projects and assignments will serve as useful models for other music teacher preparation programs in providing the needed experiences for successful implementation of the standards.

In Introduction to Music Education, students engage in all of the activities described in the methods section of this research. These activities address all nine of the standards.

In General Music Methods, students engage in an assignment in which they compose a piece of music based on a piece of visual art. This assignment addresses the composing and understanding relations standards. The assignment is as follows:

Choose a piece of visual art during our visit to the campus art museum to use as the basis for writing an original music composition reflecting the artwork. Sketch the artwork as a reference. Perform the music composition in class on [date], and also

hand in a copy of the score. The composition can be of whatever length, style, form, texture etc. that the artwork dictates. Also write a 1-2 page paper that describes the artwork, how your original music composition reflects the artwork, the process you used in creating your music composition, and how such a project could be adapted for implementing the composing and understanding relationships standards in an elementary or middle-school general music setting.

In General Music Methods, students participate as mentors within the Vermont MIDI Project, an online mentoring program. In this program, second- through twelfth-grade students compose music and submit their work for sharing and critique by professional composers, teachers, other students, and pre-service music educators in a password protected web community. This program is available in states beyond Vermont to promote music composition as an integral part of curricula nationwide. Student participation in this program addresses the composing, listening, and evaluating standards.

Also in General Music Methods, students compose an Orff Score, addressing the composing, performing on instruments, and reading and notating standards; engage in a children's literature project, addressing the improvising, understanding relationships, and performing on instruments standards; and compose and perform an original opera, addressing the composing, understanding relationships, and singing standards. The assignments are as follows:

Orff score project

Develop an Orff Score based on a song of your choosing. The score should include at least one bass xylophone or metallophone part, one alto xylophone or metallophone

part, one soprano xylophone or metallophone part, one alto or soprano glockenspiel part, and one un-pitched percussion part. It should be similar in design to Orff scores that have been previously performed in class. The bass part should be the bordun, the alto and soprano parts should provide material with complementary rhythms, and the glockenspiel and un-pitched percussion parts should add color. Present your score for class performance on [date]. You will be teaching the class to perform your composition on this day.

Children's Literature Project

Choose a children's book, and develop a short lesson that includes improvised instrumental elements based on the text. This can be body percussion, un-pitched percussion, and/or barred percussion. Teach it to the class on [date].

Opera project

As a group, choose a piece of children's literature (book or poem), and develop a 15-minute opera based on the literature. Your opera should include original music (composed by the class for this project), scenery, and costumes. Divide responsibilities as appropriate. The opera will be performed in class on [date].

Following the performance, be prepared to discuss the process you used to create your opera, challenges you encountered and how you responded, and how such a project could be adapted for implementing the composing, understanding relationships, and singing standards in a middle-school general music setting.

In Choral Music Methods and Instrumental Music Methods, students prepare National Standards/lesson planning projects similar to the one described in the methods section of this research, however in these classes they are to be accomplished with music

that is multicultural. In each course, students choose a choral octavo or band arrangement, and write a paper stating how they would implement each of the nine standards using that piece. Students then develop a lesson plan implementing at least three of the standards, and teach the lesson using the plan. This assignment addresses all nine of the standards.

Also in Choral Music Methods and Instrumental Music Methods, students present short creativity/rehearsal teaching episodes. This assignment addresses the improvisation and composing standards. The assignment is as follows:

Present a 10-minute rehearsal episode for whatever grade-level you prefer. Include an improvisation or composition activity that corresponds to your assigned performance piece. Verbalize the connection to the performance piece during the episode. After the episode, briefly state the reason(s) why you chose the activity you presented, and how it was an effective way to implement the improvisation or composing standard.

In General Music Practicum, Choral Music Practicum, Instrumental Music Practicum, and Music Teaching Internship students are teaching in the field in kindergarten through twelfth-grade public school settings. In each of these courses, students must create a lesson plan for every lesson delivered. In each of these plans, students must implement at least three of the National Standards for Music Education, and throughout the term of the semester, students must implement all nine of the standards. This requirement addresses all nine of the standards, and also provides the opportunity for students to manage the necessary time and resources to effectively implement all nine of the standards in the field. In addition, a seminar session in the Music Teaching Internship is devoted entirely to discussing strategies for managing time

and resources to facilitate effective implementation of the standards.

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Table 1

Comparison of Response Percentages for Combined Standards (before the introductory course-after the introductory course):

	<i>Strongly Agree</i>	<i>Agree</i>	<i>No Opinion</i>	<i>Disagree</i>	<i>Strongly Disagree</i>
<i>I am <u>aware</u> of the National Standards for Music Education</i>	6-68	21-32	23-0	10-0	40-0
<i>I feel that it is <u>important</u> to implement the standards</i>	15-43	40-46	42-9	3-2	0-0
<i>I am <u>interested</u> in implementing . . .</i>	16-38	37-45	41-15	6-2	0-0
<i>I feel <u>responsible</u> for implementing . . .</i>	13-30	29-43	48-23	8-4	2-0
<i>I am <u>trained</u> to effectively implement . . .</i>	3-13	10-40	40-36	28-7	19-4
<i>I feel <u>able</u> to effectively implement . . .</i>	5-19	13-38	38-32	26-9	18-20
<i>I will have <u>instructional time</u> to effectively implement . . .</i>	10-19	31-47	53-30	6-4	0-0
<i>I will have the <u>resources</u> to effectively implement . . .</i>	15-23	32-41	48-36	5-0	0-0

Table 2

Comparison of Response Percentages for Individual Content Standards (before the introductory course-after the introductory course):

	<i>Strongly Agree</i>	<i>Agree</i>	<i>No Opinion</i>	<i>Disagree</i>	<i>Strongly Disagree</i>
<i>I feel that it is important to implement</i>					
<i>Standard 1</i>	40-49	53-42	5-9	2-0	0-0
<i>Standard 2</i>	55-57	40-38	5-6	0-0	0-0
<i>Standard 3</i>	32-40	55-51	13-9	0-0	0-0
<i>Standard 4</i>	24-30	58-60	15-8	3-0	0-2
<i>Standard 5</i>	63-58	34-38	3-4	0-0	0-0
<i>Standard 6</i>	52-55	40-41	8-4	0-0	0-0
<i>Standard 7</i>	47-53	48-41	2-6	3-0	0-0
<i>Standard 8</i>	50-47	39-43	11-8	0-2	0-0
<i>Standard 9</i>	48-40	42-53	8-7	0-0	2-0
<i>I am interested in implementing</i>					
<i>Standard 1</i>	26-34	61-51	10-13	3-2	0-0
<i>Standard 2</i>	48-49	47-45	5-4	0-2	0-0
<i>Standard 3</i>	27-34	58-60	13-2	2-4	0-0
<i>Standard 4</i>	21-28	55-57	19-11	5-4	0-0
<i>Standard 5</i>	55-45	40-51	5-2	0-2	0-0
<i>Standard 6</i>	42-51	47-43	11-4	0-2	0-0
<i>Standard 7</i>	41-51	52-43	5-4	2-2	0-0
<i>Standard 8</i>	37-43	52-46	11-9	0-2	0-0
<i>Standard 9</i>	40-38	43-53	15-7	0-2	2-0
<i>I feel responsible for implementing</i>					
<i>Standard 1</i>	21-34	36-45	31-15	10-6	2-0
<i>Standard 2</i>	37-49	37-36	21-11	5-4	0-0
<i>Standard 3</i>	15-34	47-43	32-19	6-4	0-0
<i>Standard 4</i>	13-19	44-58	35-19	8-2	0-2
<i>Standard 5</i>	48-53	35-36	15-9	2-2	0-0
<i>Standard 6</i>	42-47	37-40	16-9	5-4	0-0
<i>Standard 7</i>	31-53	41-34	18-11	10-2	0-0
<i>Standard 8</i>	31-38	44-34	19-24	6-4	0-0
<i>Standard 9</i>	35-34	32-45	26-19	5-2	2-0

<i>I am trained to effectively implement</i>					
<i>Standard 1</i>	5-25	29-34	31-30	32-9	3-2
<i>Standard 2</i>	20-29	29-42	28-23	23-6	0-0
<i>Standard 3</i>	6-15	18-34	39-32	34-17	3-2
<i>Standard 4</i>	5-11	21-42	42-36	23-9	9-2
<i>Standard 5</i>	26-43	47-40	19-9	8-6	0-2
<i>Standard 6</i>	23-36	26-41	32-15	19-6	0-2
<i>Standard 7</i>	16-36	42-43	29-13	13-6	0-2
<i>Standard 8</i>	13-17	29-36	38-30	18-15	2-2
<i>Standard 9</i>	13-21	31-47	35-23	18-7	3-2
<i>I feel able to effectively implement</i>					
<i>Standard 1</i>	13-24	26-47	27-23	34-6	0-0
<i>Standard 2</i>	21-28	31-43	29-25	19-4	0-0
<i>Standard 3</i>	8-15	23-46	40-28	26-11	3-0
<i>Standard 4</i>	10-15	18-43	40-33	27-9	5-0
<i>Standard 5</i>	26-45	39-42	26-9	9-4	0-0
<i>Standard 6</i>	20-37	32-38	32-21	16-4	0-0
<i>Standard 7</i>	15-38	48-47	32-11	5-4	0-0
<i>Standard 8</i>	13-19	41-47	35-26	11-8	0-0
<i>Standard 9</i>	15-17	31-53	34-24	18-6	2-0
<i>I will have instructional time to effectively implement</i>					
<i>Standard 1</i>	6-24	50-38	38-32	6-6	0-0
<i>Standard 2</i>	24-28	45-45	28-23	3-4	0-0
<i>Standard 3</i>	10-15	40-45	44-32	6-6	0-2
<i>Standard 4</i>	10-9	40-43	44-40	6-8	0-0
<i>Standard 5</i>	24-38	44-47	32-13	0-2	0-0
<i>Standard 6</i>	23-36	43-34	32-26	2-4	0-0
<i>Standard 7</i>	15-38	48-45	32-15	5-2	0-0
<i>Standard 8</i>	18-19	35-44	40-26	5-11	2-0
<i>Standard 9</i>	18-15	35-53	42-26	2-6	3-0

<i>I will have the <u>resources</u> to effectively implement</i>					
<i>Standard 1</i>	16-28	52-44	26-26	6-2	0-0
<i>Standard 2</i>	26-26	44-51	27-21	3-2	0-0
<i>Standard 3</i>	9-21	44-51	44-26	3-2	0-0
<i>Standard 4</i>	10-17	45-51	37-28	6-4	2-0
<i>Standard 5</i>	29-38	45-45	24-17	2-0	0-0
<i>Standard 6</i>	23-38	42-36	32-26	3-0	0-0
<i>Standard 7</i>	13-36	50-47	32-17	5-0	0-0
<i>Standard 8</i>	19-23	35-47	38-26	6-4	2-0
<i>Standard 9</i>	19-21	37-54	39-23	3-2	2-0
