



Harmonizing Teaching Practices: An Evaluation of Lecturer Performance in Guitar Ensemble Instruction Using The Charlotte Danielson Framework

ry Virgiawan Tampakonda*, Sophia Tri Satyawati, Wasitohadi

Master of Education Administration, Universitas Kristen Satya Wacana, Indonesia.

*Corresponding Author. Email: ftampakonda@gmail.com

Abstract: This study aims to evaluate the performance of lecturers teaching the Guitar Ensemble course at the Music Study Program, Satya Wacana Christian University using the Charlotte Danielson Model. The focus of this study is to identify areas that require improvement to enhance the quality of learning. Adopting an evaluative mixed-methods design, this research applies the Danielson Framework for Teaching, which classifies instructional practice into four domains: planning and preparation, classroom environment, instruction, and professional responsibilities. Data were collected through observation, semi-structured interviews, documentation, and questionnaires based on the model's indicators. Quantitative data were analyzed descriptively using percentages, while qualitative data were examined using interactive model, involving data reduction, display, and conclusion drawing. Findings show that overall lecturer performance is categorized as good. The evaluation domains effectively capture critical aspects such as subject mastery and communication skills. However, several areas require attention: the use of broader academic references, improved classroom management in ensemble practice, and the implementation of more participatory teaching strategies. While lecturers' professional responsibilities were generally positive, the documentation of teaching journals remains insufficient. It is recommended that lecturers improve lesson planning and adopt interactive approaches such as reflective discussions and collaborative projects. Additionally, higher education institutions should support this process by enhancing facilities and providing ongoing professional development. These efforts are essential to ensure sustainable improvements in the quality of teaching and learning, particularly in music education settings where interaction, creativity, and collaboration are central.

Article History

Received: 28-06-2025

Revised: 30-07-2025

Accepted: 22-08-2025

Published: 25-09-2025

Key Words:

Lecturer Performance
Evaluation; Guitar
Ensemble Instruction;
Charlotte Danielson
Model.

How to Cite: Tampakonda, F. V., Satyawati, S. T., & Wasitohadi, W. (2025). Harmonizing Teaching Practices: An Evaluation of Lecturer Performance in Guitar Ensemble Instruction Using The Charlotte Danielson Framework. *Jurnal Kependidikan*, 11(3), 1240-1249. <https://doi.org/10.33394/jk.v11i3.16675>



<https://doi.org/10.33394/jk.v11i3.16675>

This is an open-access article under the [CC-BY-SA License](https://creativecommons.org/licenses/by-sa/4.0/).



Introduction

Higher education plays a vital role in preparing excellent human resources who are capable of competing globally. In this context, lecturers hold a central role as facilitators, motivators, and evaluators in the learning process. The quality of lecturers' performance greatly determines the success of education, especially in the field of music, which requires intensive interaction between lecturers and students. Therefore, it is important to note that music education is not merely about the delivery of knowledge, but also involves the development of character and artistic sensitivity in students. This is in line with Audhyati & Sayuti (2024), who state that music education plays an essential role in fostering students' character, such as discipline, cooperation, responsibility, and leadership. Hence, evaluating lecturer performance becomes a crucial factor in efforts to improve the quality of higher education.



The Music Study Program at Satya Wacana Christian University (UKSW) has long served as a platform for the development of students' talents and creativity in the field of music. However, in recent years, there has been a decline in the number of students choosing guitar as their major instrument concentration. Elpus & Miller (2023) argue that a decrease in interest in music programs at an institution is often associated with perceptions regarding the quality and relevance of the teaching offered. Similarly, research by Mohd Sheriff & Chang (2022) shows that academic factors, such as the quality of the curriculum and teaching methods, have a significant impact on students' decisions to pursue music studies at university. In addition, a study by Culp & Clauhs (2020) highlights the perceptions of the quality of music programs, including curriculum and facilities, strongly influence student participation in school music programs. These findings underscore the importance of the quality offered by a study program particularly music programs in attracting and retaining students in instrumental concentrations.

Another important issue was identified during preliminary interviews with the guitar lecturers at the program: students tend to view the Guitar Ensemble course as less important compared to the Major Guitar course. As a result, students often do not engage seriously in the Guitar Ensemble class. Magdalena et al. (2020) emphasized that in managing learning activities, instructors should be able to motivate students to learn enthusiastically. Therefore, this situation highlights the urgent need to evaluate the performance of Guitar Ensemble lecturers in a systematic and objective manner. For such an evaluation to be carried out effectively, a well-structured and comprehensive model is necessary.

One evaluation model that has gained wide recognition for its contributions to teacher effectiveness assessment is the Charlotte Danielson Model (Oktriany et al., 2018). Danielson (2007) claims that this model can be used for self-assessment, recruitment, supervision, mentoring, and evaluation, with the purpose of assessing teachers based on their duties. The model consists of four main domains: (1) planning and preparation, (2) classroom environment, (3) instruction, and (4) professional responsibilities. Each domain includes specific indicators that allow for a comprehensive evaluation of lecturer performance. This model has proven effective in identifying areas that require improvement and encourages self-reflection and continuous professional development. However, its implementation in higher education, particularly in music study programs, remains limited and underexplored.

Sari & Astuti (2025) found that the application of the Charlotte Danielson Model in evaluating teacher performance at SDN Ketapang 03 resulted in high scores in the planning and classroom management domains, although the professional responsibilities domain still showed room for improvement. These findings suggest that the model is effective in identifying areas for enhancement. Meanwhile, at the higher education level, Retnowati et al. (2017) developed a comprehensive lecturer performance evaluation instrument covering teaching, research, community service, and individual competencies. Although holistic, the teaching aspect is considered insufficiently detailed especially in the context of music education, which has its own unique characteristics. Therefore, further study is needed to examine the effectiveness of the Charlotte Danielson Model in evaluating lecturer performance in the field of music.

In the context of Guitar Ensemble learning, the quality of interaction between lecturers and students is a crucial factor. A lack of interactive teaching methods can hinder the development of students' musical skills. A study by Hao (2024) emphasizes that effective lecturer-student interaction not only enriches content delivery but also stimulates student creativity, facilitates collaboration, and deepens understanding of musical culture. Thus, performance evaluations should include elements that assess the lecturer's ability to create a



conducive learning environment and encourage active student engagement. This is also supported by Wang (2021), who found that student engagement in music learning is strongly influenced by the quality of interaction with the lecturer, which in turn enhances motivation and learning outcomes. The Charlotte Danielson Model offers a framework that accommodates these needs. By evaluating lecturer performance across four main domains, this model enables a comprehensive and in-depth assessment.

The objective of this research is to evaluate the performance of lecturers teaching the Guitar Ensemble course in the Music Study Program at UKSW using the Charlotte Danielson Model and to identify areas needing improvement to enhance the quality of learning. The urgency of this research lies in the importance of improving the quality of learning, particularly in the Guitar Ensemble course at the Music Study Program of Satya Wacana Christian University. The novelty of this research lies in its specific focus on evaluating the performance of university lecturers in the Guitar Ensemble course, a topic that remains underexplored in music education evaluation literature. Unlike previous research that primarily assessed teacher performance in primary or secondary education, this study contributes a new perspective by exploring evaluation within the context of higher music education, focusing on the unique teaching dynamics and skill sets involved in Guitar Ensemble instruction.

By systematically evaluating lecturer performance, the institution can formulate appropriate professional development strategies and create a more effective and engaging learning environment for students. Additionally, the results of this study are expected to contribute to the development of lecturer performance evaluation practices in higher education, especially in the field of music. Therefore, this study holds strategic significance in supporting the improvement of educational quality and the professional capacity development of lecturers.

Research Method

This study employed an evaluative approach using mixed methods, combining quantitative and qualitative approaches sequentially. The selection of this approach aims to obtain a comprehensive understanding of lecturer performance in the Guitar Ensemble learning process. As stated by Creswell (2012), the integration of numerical and narrative data in mixed methods enables more thorough and meaningful results. This research used a sequential explanatory design, in which quantitative data was collected first through questionnaires, followed by qualitative data collection via interviews and observations to further explore the initial findings.

The evaluation model used was the Framework for Teaching by Charlotte Danielson, which was grounded in constructivist theory (Wilkerson, 2022). This model divided teaching practices into four main domains: planning and preparation, classroom environment, instruction, and professional responsibilities (Danielson, 2007). Each domain includes several components that serve as assessment indicators. The model's relevance in the higher education context lies in its ability to comprehensively assess lecturer performance not only during teaching sessions but also in their broader professional contributions. This evaluation is both formative and summative, making it useful for reflection and institutional decision-making.

The study was conducted in the Music Study Program, Faculty of Language and Arts, Satya Wacana Christian University, Salatiga, from November 2024 to March 2025. The research subjects included the lecturer teaching the Guitar Ensemble course, students enrolled in the course, and the head of the study program as an institutional informant. The

participation of these three groups enabled source triangulation, which is crucial for enhancing the accuracy of the findings.

Data collection techniques included observation, semi-structured interviews, documentation, and the distribution of questionnaires. The questionnaire instrument was designed based on the indicators of the Danielson model using a four-point Likert scale. Interviews were conducted to explore the perspectives of students, the lecturer, and the program coordinator in greater depth, while observations were carried out to directly assess classroom dynamics. Documentation analysis involved reviewing syllabi, lesson plans (RPS), class journals, and student works to examine aspects of planning and instructional implementation.

To ensure data validity, source and method triangulation was used. Data from various informants and techniques were compared to yield more accurate findings. Instrument validity was achieved through expert judgment, involving lecturers in music education and learning evaluation, as recommended by Cohen (2007). Quantitative data were analyzed descriptively using percentages to classify lecturer performance into specific categories. Meanwhile, qualitative data were analyzed using the interactive model of Miles, Huberman, & Saldana, (2014), which consists of the stages of data reduction, data display, and conclusion drawing. This approach allows for narrative interpretation based on in-depth empirical evidence.

Results and Discussion

The evaluation results of the Guitar Ensemble lecturers at the Music Study Program, Satya Wacana Christian University, using the Charlotte Danielson Framework, show that overall performance across the four domains planning and preparation, classroom environment, instruction, and professional responsibilities was categorized as “Good.” These findings suggest that the lecturers demonstrate competent teaching practices but still have areas needing improvement to optimize student learning experiences.

Table 1. Evaluation Results of Guitar Ensemble Lecturers’ Performance in Domain 1 - Planning and Preparation of Teaching

Component of Domain 1	Informants			Total Score	Max Score	Percentage
	YK	RP	AS			
Demonstrates understanding of content and pedagogy	6	6	8	20	24	83,33%
Demonstrates understanding of student characteristics	8	8	7	23	24	95,83%
Determines appropriate learning objectives	7	7	7	21	24	87,5%
Use of references by the lecturer	5	5	7	17	24	70,83%
Designs curriculum-aligned teaching	6	5	4	15	24	62,5%
Designs student assessment	5	8	6	19	24	79,16%
Average				19,16	24	79,8%
Category						Good

In Domain 1, which covers Planning and Preparation, the lecturers' performance was categorized as "Good" with an average score of 79.8%. The evaluation included six components: understanding of instructional content and pedagogy, knowledge of student characteristics, lesson planning, and assessment design. The highest score was in the lecturers' ability to understand student characteristics, with a percentage of 95.83%, categorized as "Very Good." The lecturers also demonstrated the ability to determine learning objectives aligned with the context and teaching materials, scoring 87.50% "Very Good." This indicates that the lecturers understand the importance of aligning learning objectives with student needs.

The evaluation results of the Guitar Ensemble lecturers at the Music Study Program, Satya Wacana Christian University, using the Charlotte Danielson Framework, show that overall performance across the four domains planning and preparation, classroom environment, instruction, and professional responsibilities was categorized as "Good." These findings suggest that the lecturers demonstrate competent teaching practices but still have areas needing improvement to optimize student learning experiences. However, the use of references in lesson planning scored 70.83%, categorized as "Fair". This shows that lecturers need to improve their competence in sourcing relevant academic references that align with the subject matter. The lowest score in this domain was in instructional design, at 62.5% "Fair". This suggests a lack of creativity, innovation, and adaptability in designing lessons tailored to students' needs and current developments in music education pedagogy. Meanwhile, the component of assessment design scored 79.16%, indicating a functional assessment system that could benefit from improved accuracy and diversity.

Table 2. Evaluation Results of Guitar Ensemble Lecturers' Performance in Domain 2 - Classroom Management

Component of Domain 2	Informants			Total score	Max Score	Percentage
	YK	RP	AS			
Creating a respectful learning environment	6	7	8	21	24	87,5%
Building a learning culture	8	5	8	21	24	87,5%
Classroom management	5	8	8	21	24	87,5%
Managing student behavior	6	8	8	22	24	91,66%
Arranging the classroom	5	6	7	18	24	75%
Average				20,6	24	85,83%
Category						Good

Domain 2 focuses on Classroom Environment. The findings show an average lecturer performance of 79.16%, categorized as "Good." Evaluated aspects include mutual respect, student behavior management, and the use of campus facilities such as classrooms. The highest score in this domain was in efforts to build a positive learning culture, with a percentage of 91.66% "Very Good". Although classroom management appears to be handled well, physical classroom arrangement scored only 75%, indicating room for improvement. This highlights the importance of adequate and representative space for musical activities such as Guitar Ensemble, which require flexible layout and supportive room acoustics.

Table 3. Evaluation Results of Guitar Ensemble Lecturers' Performance in Domain 3 - Instructional Implementation

Component of Domain 3	Informants			Total Score	Max Score	Percentage
	YK	RP	AS			
Establishing	8	8	8	24	24	100%



communication with students						
Application of discussion/Q&A methods	6	5	4	15	24	62,5%
Student involvement during the lesson	7	6	8	21	24	87,5%
Application of assessment system in instruction	6	7	7	20	24	83,33%
Ability to adapt and respond while teaching	8	7	8	23	24	95,83%
Average				20,6	24	85,83%
Category						Good

Domain 3 relates to Instruction. Overall, the average score was 85.83%, categorized as "Good." Evaluated components included communication between lecturer and students, discussion techniques, and student engagement during class sessions. The highest score was in lecturer-student communication, which scored 100%, indicating excellent interpersonal connection. However, the discussion and dialogue techniques scored 62.5%, suggesting that the interactive discussion methods provided may not align well with students' interests. Student engagement and lecturer capability during class were rated "Very Good" at 87.5%. The implementation of assessment within instruction scored 83.33%, indicating the consistent application of both formative and summative assessments. This reflects students receive timely and relevant feedback to help them develop both technical and interpretative skills in guitar ensemble performance.

Table 4. Evaluation Results of Guitar Ensemble Lecturers' Performance in Domain 4 - Other Professional Responsibilities

Component of Domain 4	Informants			Total Score	Max Score	Percentage
	YK	RP	AS			
Reflecting on teaching	6	5	8	19	24	79,16%
Keeping an accurate teaching journal	6	6	5	17	24	70,83%
Communicating with students' parents/guardians	2	6	6	14	24	58,33%
Contributing to the education department or university	6	7	8	21	24	87,5%
Efforts to improve and develop professionalism	6	7	8	21	24	87,5%
Demonstrating professionalism in the profession	6	7	7	20	24	83,33%
Average				18,66	24	77,75%
Category						Good

Domain 4 covers Other Professional Responsibilities, with an average score of 77.75%, still categorized as "Good." This domain evaluates lecturer responsibilities in teaching reflection, maintaining teaching journals, communication with parents, contributions to the institution, professional development, and overall professionalism.



The reflective aspect of teaching reached a score of 79.16%, showing that lecturers regularly assess the quality of their teaching and observe student progress and limitations. However, maintaining accurate teaching journals only scored 70.83%, indicating the need for more systematic documentation in education. Lecturer commitment to professional development was rated “Very Good” at 87.5%, showing enthusiasm for participating in training, seminars, and workshops. This supports both educational quality and the ongoing development of music teaching skills.

Lecturer contribution to the institution was also notable, with a score of 87.5%. Lecturers actively participate in campus activities, such as serving on accreditation task forces and assisting with new student orientation. This reflects their awareness of professional responsibilities beyond teaching. Although communication with parents received a suboptimal score, the instructors still demonstrated a high level of professionalism in handling administrative challenges and maintaining the quality of their musical skills. This illustrates strong integrity in managing academic responsibilities and nurturing their artistic spirit.

Overall, based on the evaluation results, the performance of Guitar Ensemble lecturers at Satya Wacana Christian University has shown improvement, particularly across the four evaluated domains. The highest scores were in interpersonal communication and active involvement within the institution, while the use of references and classroom space management require further attention.

Using the Charlotte Danielson model provided a new, comprehensive perspective on lecturer performance. It can serve as a foundation for improving work motivation, advanced training, and developing more professional strategies for music educators. This model also demonstrates its strength in bridging quantitative assessments with qualitative insights in a university training context. These findings make a significant contribution to the literature on music education evaluation, especially in Indonesia, where systematic reviews of practical course instructors like Guitar Ensemble are still limited. This evaluation also offers valuable input for reformulating teaching and training policies for music educators.

Discussion

The evaluation of Guitar Ensemble lecturers using the Charlotte Danielson Framework provides a comprehensive understanding of teaching effectiveness at the higher education level. The findings indicate that lecturers achieved scores within the “Good” category across all domains; however, there are aspects that must be improved to optimize learning outcomes. These results reaffirm the applicability of the Danielson Model in university-level music instruction, as also supported by Batubara et al. (2022), and highlight its value as a diagnostic tool for instructional improvement.

In the domain of planning and preparation, lecturers showed strong competence in content mastery and student-centered learning, especially in identifying student characteristics and formulating appropriate objectives. This aligns with Gardner's (1993) theory of multiple intelligences and suggests that lecturers are capable of designing instruction that is cognitively and emotionally responsive. The implication is that Guitar Ensemble instruction can be better tailored to individual student needs, improving engagement and performance outcomes. However, lower scores in the use of references and instructional design suggest a gap in updating pedagogical materials. Sari & Astuti (2025) argue that diverse and contextual academic sources are essential in enhancing critical thinking and creativity in music learning. Thus, institutions should consider facilitating access to richer resources and offering training on curriculum innovation.



In the domain of classroom management, findings show that lecturers successfully created a respectful learning climate and managed behavior effectively. However, the physical arrangement of the classroom, which scored relatively low, has practical implications: inadequate spatial design could hinder ensemble coordination, sound clarity, and student interaction. Batubara et al. (2022) emphasize that ensemble classes require specific acoustic and spatial considerations. This suggests that the university needs to invest in purpose-built learning environments that support music ensemble activities.

In the domain of instruction, communication between lecturers and students was excellent. This finding implies that lecturers have built trust and open communication, which are essential for collaborative music learning. However, the limited use of participatory strategies like discussion and Q&A highlights an area for pedagogical growth. Schiavio et al. (2020) underscore that collaborative discourse enhances musicianship and ensemble sensitivity. Therefore, encouraging the use of reflective and dialogic teaching methods could significantly deepen students' interpretive and social-musical skills.

In terms of professional responsibilities, lecturers demonstrated strong commitment to development and institutional contribution, which shows their dedication beyond the classroom. Yet, the lack of systematic teaching journal documentation suggests missed opportunities for reflective practice. As Retnowati et al. (2017) explain, journaling is a powerful tool for professional self evaluation, and institutional policies could mandate or facilitate this practice through digital platforms.

Furthermore, the findings have broader policy implications for higher education institutions. Periodic evaluations like this should not only be summative but also formative and developmental, guiding decisions on professional development, mentoring, and support systems (Utomo et al., 2019). Additionally, fostering a collaborative academic culture as suggested by Batubara et al. (2022) can encourage lecturers to share best practices, innovate in their methods, and engage in continuous learning.

Although technology use was not a primary focus of this study, its integration into ensemble teaching offers future potential. Tools like music notation software, digital collaboration platforms, and virtual ensemble simulations can enhance instructional delivery and student creativity, in line with the demands of 21st-century music education (Batubara et al., 2022). From a theoretical perspective, this research strengthens the case for using comprehensive, rubric-based evaluation frameworks in practical arts courses. The Charlotte Danielson Model proved capable of capturing nuanced aspects of ensemble instruction, including interpersonal communication, adaptability, and professionalism areas often underrepresented in conventional lecturer evaluations. This demonstrates the framework's versatility in non-traditional academic disciplines, especially in performance based fields.

Conclusion

This study concludes that the performance of lecturers in the Guitar Ensemble course within the Music Arts Study Program, Faculty of Language and Arts, Satya Wacana Christian University is generally categorized as "Good" based on the four evaluation domains of the Charlotte Danielson Framework. These four domains planning and preparation, classroom management, instruction, and professional responsibilities comprehensively capture various pedagogical and professional aspects of lecturer performance. The average scores indicate that lecturers have met professional teaching standards, although some components still require improvement.

In the domains of planning and instruction, lecturers demonstrated adequate understanding of course content, student characteristics, and learning objectives. However,



the use of academic references and curriculum-based instructional design was still considered moderate and needs to be enriched to become more contextual and up-to-date. In classroom management, the ability to create a conducive and interactive learning environment was clearly evident, although the physical arrangement of the practice classroom remains suboptimal for ensemble learning. Meanwhile, instructional delivery has been effective, especially in terms of communication and student engagement, though more participatory and reflective approaches such as critical discussion and project-based learning are still needed.

The domain of professional responsibilities also showed positive results, with lecturers actively contributing to institutional activities and demonstrating a commitment to instructional reflection. Nevertheless, the recording of learning journals and academic documentation has not yet been systematically implemented, although such documentation could serve as a reflective tool and a foundation for continuous instructional improvement. Lecturer involvement in professional development activities is also a particular strength, highlighting their dedication to enhancing teaching quality.

Thus, the application of the Charlotte Danielson Framework as an evaluation model has proven relevant in the context of higher music education, particularly for practice-based courses such as Guitar Ensemble. This evaluation not only provides an objective overview of lecturer performance but also serves as a strong foundation for formulating more targeted, systematic, and sustainable professional development strategies to improve the quality of music education in Indonesia.

Recommendation

Based on the results and conclusions of this study, it is recommended that lecturers of the Guitar Ensemble course improve the quality of lesson planning by expanding the use of relevant academic references and developing more adaptive learning designs in response to the development of music pedagogy. Additionally, the integration of more participatory teaching methods, such as reflective discussions and collaborative projects, should be optimized to encourage deeper and more active student involvement in the learning process.

Higher education institutions, in this case, faculties and study programs, are expected to provide continuous support by offering appropriate learning space facilities for musical activities, as well as professional development programs that focus on enhancing pedagogical capacity and reflective documentation for lecturers. Formative and systematic performance evaluations should continue to be developed as part of the academic culture to ensure the ongoing and transformative quality of education.

References

- Audhyati, Alfira; Sayuti, S. A. (2024). The Role of Music Education in Character Building and Creativity. *International Journal of Multicultural and Multireligious Understanding*, 11(8), 961–967.
- Batubara, H. S., Kurniawan, A., Bulan, I., Riyanda, A. R., Ambiyar, A., & Rizal, F. (2022). Performance Evaluation of Certified Teachers Using the Charlotte Danielson Model Approach. *Edukatif: Jurnal Ilmu Pendidikan*, 4(4), 5248–5255. <https://doi.org/10.31004/edukatif.v4i4.3154>
- Cohen, L., L. M. dan K. M. (2007). *Research Methods in Education* (Routledge (ed.)).
- Creswell, J. W. (2012). *Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative*. Pearson Education Inc.
- Culp, M. E., & Clauhs, M. (2020). Factors that Affect Participation in Secondary School Music: Reducing Barriers and Increasing Access. *Music Educators Journal*, 106(4),



- 43–49. <https://doi.org/10.1177/0027432120918293>
- Danielson, C. (2007). *Enhancing Professional Practice: a Framework for Teaching*. Association for Supervision and Curriculum Development.
- Elpus, Kenneth; Miller, D. S. (2023). Do Declining Enrollments Predict Teacher Turnover in Music? *Journal of Research in Music Education*, 72(3), 267–289.
- Gardner, H. (1993). *Multiple Intelligences: Teori dalam Praktik*. Basic Books/Hachette Book Group.
- Hao, Y. (2024). *The Role of Teacher-Student Interaction in Enhancing Learning Outcomes in College Music Education*. 2(2).
- Magdalena, I., Fauziah, S., Sari, P. W., & Berliana, N. (2020). Analisis Faktor Siswa Tidak Memperhatikan Penjelasan Guru. *Jurnal Pendidikan Dan Ilmu Sosial*, 2(2), 283–295. <https://ejournal.stitpn.ac.id/index.php/nusantara>
- Miles, M.B, Huberman, A.M, & Saldana, J. (2014). *Qualitative Data Analysis, A Methods Sourcebook* (3rd ed.). Sage Publications.
- Mohd Sheriff, F. H., & Chang, P. K. (2022). Factors Influencing the Choice of Music Studies in Malaysian Public Universities. *Malaysian Journal of Social Sciences and Humanities (MJSSH)*, 7(1), 313–324. <https://doi.org/10.47405/mjssh.v7i1.1241>
- Oktriany, W. H., Sulasmono, B. S., & Iriani, A. (2018). Evaluasi Kinerja Guru Bersertifikasi Dengan Model Charlotte Danielson. *Kelola: Jurnal Manajemen Pendidikan*, 5(1), 24–36. <https://doi.org/10.24246/j.jk.2018.v5.i1.p24-36>
- Retnowati, Trie Hartiti; Mardapi, Djemari; Kartowagiran, B. S. (2017). Model Evaluasi Kinerja Dosen: Pengembangan Instrumen Untuk Mengevaluasi Kinerja Dosen. *Jurnal Penelitian Dan Evaluasi Pendidikan*, 21(2), 206–214.
- Sari, Ela Nuvita; & Astuti, S. (2025). Evaluasi Kinerja Guru Dalam Pembelajaran di SDN Ketapang 03 dengan Model Charlotte Danielson. *Pendas: Jurnal Ilmiah Pendidikan Dasar*, 10(1), 221–233.
- Schiavio, A., Küssner, M. B., & Williamon, A. (2020). Music Teachers' Perspectives and Experiences of Ensemble and Learning Skills. *Frontiers in Psychology*, 11(March), 1–11. <https://doi.org/10.3389/fpsyg.2020.00291>
- Utomo, A. K., Sulasmono, B. S., & Mawardi, M. (2019). Evaluasi Kinerja Guru Bersertifikasi. *Jurnal Manajemen Dan Supervisi Pendidikan*, 4(1), 52–64. <https://doi.org/10.17977/um025v4i12019p052>
- Wang, A. (2021). Models of Student Engagement in Music Education Classroom in Higher Education. *Frontiers in Psychology*, 12(August), 10–13. <https://doi.org/10.3389/fpsyg.2021.738207>
- Wilkerson, L. B. (2022). *Evaluating High School Church Curricula Via The Danielson Framework For Teaching: A Quantitative Approach*. The Southern Baptist Theological Seminary.