This is to certify that the

dissertation entitled

IMPROVING MUSIC METHODS INSTRUCTION FOR PRESERVICE ELEMENTARY EDUCATORS: AN INVESTIGATION OF SELECTED FACTORS

presented by

Suzanne L. Burton

has been accepted towards fulfillment
of the requirements for

Ph. D. degree in Music Education

Cynthia Taggart
Major professor

Date 12/7/02

IMPRO
ELEMENT

IMPROVING MUSIC METHODS INSTRUCTION FOR PRESERVICE ELEMENTARY EDUCATORS: AN INVESTIGATION OF SELECTED FACTORS

By

Suzanne L. Burton

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

School of Music

2002

IMPR
ELEMENT

The p

preservice ele

and assignme

implementati

teaching musi

music and tea

rating of mus

past music ex

potential prec

The s

in a required

the study was

weekly journ

whether cour

teaching and

music metho

and level of

aptitude. Pair

ABSTRACT

IMPROVING MUSIC METHODS INSTRUCTION FOR PRESERVICE ELEMENTARY EDUCATORS: AN INVESTIGATION OF SELECTED FACTORS

By

Suzanne L. Burton

The purpose of this study was to improve music methods instruction for preservice elementary educators by exploring their responses to instructional strategies and assignments of a music methods course, and if course curriculum design and implementation had an impact on their attitudes and comfort levels for music and teaching music. Also investigated was whether students' attitudes and comfort levels for music and teaching music changed over the course of a semester. Music aptitude, self-rating of music ability, self-rating of musical ability as compared to peers in the course, past music experience in an ensemble, or past formal instruction were examined as potential predictors of preservice elementary educators' attitudes and comfort levels.

The study involved the teacher-researcher and 15 college-aged students enrolled in a required music methods course for preservice elementary educators. The length of the study was 15 weeks. Data were collected from the students' and teacher-researcher's weekly journal entries, and course documents. Content analysis was used to determine whether course design impacted attitude or level of comfort for music and music teaching and/or students' responses to instructional strategies and assignments of the music methods course. Students completed pretest and posttest music teaching attitude and level of comfort questionnaires. *AMMA* was used to measure stabilized music aptitude. Paired comparison *t*-tests were performed on pretest and posttest questionnaire

data to determ
teaching. Mult
formal instruc
ability, and se
pretest and po
validity of the

Wheth
ensemble, self
peers function
comfort quest

At the
of music in th
the musical de
and that they
musicianship
listening and
comfort level
Creating relax
teacher obser
modeling and
provided stud
result in posit

data to determine whether change in attitude or level of comfort occurred for music teaching. Multiple regression analyses were performed to determine whether years of past formal instruction, years of past participation in an ensemble, self-rating of musical ability, and self-rating of musical ability as compared to peers function as predictors of pretest and posttest questionnaire items. Methods and data were triangulated to strengthen validity of the findings.

Whether *AMMA*, years of past formal instruction, years of past participation in an ensemble, self-rating of musical ability, or self-rating of musical ability as compared to peers function as predictors of pretest or gains scores of the attitude and level of comfort questionnaire items was found to be inconclusive.

At the end of the semester, students had stronger beliefs regarding the importance of music in the school curriculum, the need for music specialists, the need to understand the musical development of children, that music instruction has extra-musical benefits, and that they would like to teach music in their classrooms. Students' perceived level of musicianship increased as did comfort levels for discussing musical concepts, using listening and musically creative activities, playing rhythm instruments, and singing. High comfort levels for using movement activities and playing musical games were retained. Creating relaxed singing experiences, reinforcement of course content by general music teacher observation, and the instructional sequence of presenting information through modeling and demonstration with students creating and peer teaching related activities, provided students opportunities to develop confidence for teaching music, appearing to result in positive attitudes and higher comfort levels for music and teaching music.

This dissertation is dedicated to my family with my love.

I would

throughout my

admire your de

being a model

Judith Palac, ar

insights, and h

for inspiring m

gratitude and

made this doc

ACKNOWLEDGMENTS

I would like to acknowledge Dr. Cynthia Taggart for her guidance and mentorship throughout my graduate degree program and with the completion of this dissertation. I admire your devotion to academic excellence and intellectual pursuit and thank you for being a model teacher. Thank you to my dissertation committee, Dr. John Kratus, Dr. Judith Palac, and Dr. Midori Koga for reviewing this document, providing valuable insights, and holding me to high academic standards. I also thank Dr. Colleen Conway for inspiring me in the areas of teacher education and qualitative research. Finally, my gratitude and love go to my husband, Bill, and our children whose sacrifice and support made this document and degree a reality.

TABLE OF CONTENTS

CHAP
RESU

TABLE 1
Attitude Q
Means and

TABLE 2
Means. St
for Questic

TABLE 3
Level of C
Means and

TABLE 4
Means. Sta
for Level o

TABLE 5
Means and

TABLE 6
Intercorrela

TABLE 7
Pretest Que

TABLE 8
AMMA-Tor

TABLE 9
Pretest Que
Past Music
and Self-Ra

TABLE 10
Pretest Que
and Self-Ra

TABLE 11
Change of
and AMMA

TABLE 12
AMMA-Tor

LIST OF TABLES

TABLE 13
Change of
Past Music
and Self-Ra

TABLE 14
Change of
Self-Rating
as Compare

FIGURE 1
Comparison

FIGURE 2
Comparison

LIST OF FIGURES

Introduction

The

long-standin

Gary, 1992

back to the

Because m

instruction

desired to

have skill

in normal

These co

1992).

prospec

1953).

compet

to teach

Compe

Music

1971)

the pri

Chapter I

Review of Literature

Introduction

The preparation of elementary classroom teachers for teaching music has been a long-standing concern of the music education profession in the United States (Mark & Gary, 1992). The routine use of classroom teachers for teaching music may be traced back to the mid-1800's when the United States developed a system of common schools. Because most of these schools did not use music specialists until the fourth grade, music instruction was left in the hands of classroom teachers. Those classroom teachers who desired to obtain teaching positions in kindergarten through third grade were required to have skills in playing piano and teaching music. Eventually, teacher education programs in normal schools began to require all classroom teachers to enroll in music courses. These courses were most often fundamentals and music methods courses (Mark & Gary, 1992).

Nearly a century later, most teacher education institutions continued to require prospective teachers to enroll in a music fundamentals and methods course (Fleming, 1953). As a result of these requirements, questions began to surface regarding the musical competency of prospective classroom teachers and how best to prepare and enable them to teach music (Fleming, 1953; Linton, 1954; Logan, 1967). In the publication, *Music Competencies for Classroom Teachers: An Initial Report from Task Group IV of the Music Educator's National Conference Commission on Teacher Education* (MENC, 1971) MENC recommended that music specialists, not classroom teachers, should hold the primary responsibility for teaching music in elementary schools. However, the task

force also recognized the need for classroom teachers to have music teaching competencies, especially in the absence of a music specialist or as a means to accommodate the expressive needs of children.

More recently, MENC (1996) has sought to answer questions regarding the skills needed to teach music. MENC determined that, to effectively teach music, teachers should: a) have competency in all K-12 National Standards; b) possess a wide, functional musical knowledge base; c) be effective models; and d) be able to provide content-based guidance to students at all levels of musical learning (MENC, 1996). These criteria further confirmed that music specialists should be delivering music instruction.

The MENC competencies are agreed upon by music education professionals, yet they are typically not viewed as necessary by the general education profession. Many states certify early childhood and elementary education majors to teach music; however it is often after they fulfill a minimal number of credit hours in a music fundamentals course, music methods course, or a combination of the two (AEP, 2000-2001). This is alarming to the music education profession. Because music teacher attrition is at an all time high, a shortage of music specialists has developed. In addition, the number of students entering the profession is declining (Asmus, 1999; Lautzenheiser, 2001), leaving many school districts to hire teachers who are unskilled to teach music. These teachers often possess alternative or emergency certification (Asmus, 1999). Therefore, for children in their musically-formative years, music instruction is primarily provided by teachers who have little education in how to best teach music and foster musical growth (MENC & NAEYC, 2000).

The importance of music in the development of the child as a whole

person has bee

supports that t

birth and the e

Learning. 199

of music instr

community (

elementary s

of music inst

receive duri

developmer

Ear

their intera

classroom

high quali

elementar

number c

preservic

to be tau

eventua

Jeanner

1993).

and pro

goal of

person has been the current focus of research and changes of teaching practice. Evidence supports that the most crucial years of musical development for children occur between birth and the early elementary years (Caine & Caine, 1994; Foundation for Music-Based Learning, 1996; Gordon, 1990; Gordon, 1997; Newsweek, 1997). While the importance of music instruction in the early years seems to be accepted by the educational community (NAEYC, 1997), many states have not required early childhood and elementary schools to provide all students with music instruction. Therefore, the amount of music instruction that most children at the early childhood and elementary levels receive during their musically formative years is inadequate to support proper musical development (AEP, 2000-2001; Palmer & Sims, 1993; Scott-Kassner, 1999).

Early childhood educators are the adults who are most likely to use music during their interactions with children because of the amount of time that children spend in their classrooms. Therefore, the music education of the early childhood educator must be of high quality and sufficient depth (Scott-Kassner, 1999). Yet, preparing preservice elementary educators to teach music in a limited amount of time, and with a minimal number of credits, presents a unique dilemma for the music teacher educator. Typically, preservice elementary educators lack depth in personal musicianship skills, and they need to be taught how to deliver appropriate music instruction to the children that they will eventually have in their classrooms (Austin, 2000; Fox 1993; Hair & Smith, 1989; Jeanneret, 1997; Kritzmire, 1991; Mills, 1989; Richards, 1999; Towell, Snyder & Poor, 1993). Therefore, designing curricular and instructional strategies tailored to the musical and professional needs of preservice elementary educators should become the primary goal of the music teacher educator (Bowers, 1997; Byo, 1999; Fox, 1993; Gauthier &

McCrary, J
Towell, Sny
determine v
studies con
education, a
classroom p
outcomes.

Stud
instruction
music skills
elementary
elementary
comprehens
models to h
music in the
1991; Scott
K-12 Natio

Byo
grade gener
perceptions
(MENC, 19
the standard

McCrary, 1999; Hair & Smith, 1989; Jeanneret, 1997; Kelly, 1998; Richards, 1999; Towell, Snyder & Poor, 1993). The first step for the music teacher educator is to determine what outcomes are desired (Toohey, 2000). To that end, an examination of studies conducted with practitioners in the fields of early childhood and elementary education, and their use or non-use of music in the classroom, will help to link actual classroom practice to the music methods course and provide perspective on practical outcomes.

Review of Literature

Studies conducted with inservice elementary educators concerning music instruction have primarily focused on: a) the use of the K-12 National Standards; b) the music skills and activities that are perceived useful and implemented by inservice elementary educators; c) attitude and advocacy; and d) the amount of time inservice elementary educators actually spend teaching music. While these literature topics seem comprehensive, there remains a need for more research concerning effective educational models to help preservice and inservice preschool and elementary school educators use to music in the classroom (Gauthier & McCrary, 1999; Kelly, 1998; Sanders & Baker, 1991; Scott-Kassner, 1991; Towell, Snyder, & Poor, 1993).

K-12 National Standards of Music Education

Byo (1999) surveyed elementary music teachers (n=122) and fourth grade generalists (n=122) with a 63-item questionnaire in order to determine their perceptions of the feasibility of implementing the National Standards of Music Education (MENC, 1996). Findings revealed that the generalist teachers were least comfortable with the standard relating to improvising/composing. They were most comfortable with the

standards re

music in rel

most comfo

need for col

responsibilit

Kell

Performance

perception o

who particip

kindergarten

and understa

Impl

preservice a

as set forth i

these skills i

and raise the

community.

Useful Skills

In the

examined: a)

were current

had they bee

understandin

standards regarding understanding music in relation to other subjects and understanding music in relation to history and culture. The standards with which the generalists were most comfortable demanded the least amount of musical skill. Overall, generalists felt a need for collaboration with specialists and cited lack of time, resources, training, ability, responsibility, and interest for the non-use of the standards.

Kelly (1998) examined the relationship between the Pre-Kindergarten Performance Standards for Music (MENC, 1996) and pre-kindergarten teachers' perception of useful skills and activities. He found that 73 percent of the 210 teachers who participated in his study were unaware of the National Standards for pre-kindergarten music education. These teachers therefore were unable to relate useful skills and understandings to the National Standards for Music Education.

Implications of these studies are that music methods instructors must provide preservice and inservice elementary educators with training to develop the musical skills as set forth in the National Standards, work to develop higher levels of confidence to use these skills if the National Standards are to be adhered to as part of classroom practice, and raise the level of awareness of the National Standards in the general education community.

Useful Skills and Understandings

In the same investigation of pre-kindergarten teachers, Kelly (1998) also examined: a) what music skills and understandings, as acquired through methods courses, were currently in practice; b) what music skills and understandings might be in practice had they been a part of the methods course curriculum; c) what useful music skills and understandings had been acquired outside of methods courses; and d) the pre-

kindergarten

ability, and

A qu

program dir

descending

teaching so

Activities th

basal series

directors w

music and

songs, how

to use tape

course. Ab

one-third r

thirds of th

In t

music teac

from a trad

population

found that

Kelly reco

other subje

the method

kindergarten teachers' basic educational backgrounds, their self-perceptions of musical ability, and how those related to their perceptions of useful skills and understandings.

A questionnaire was completed by 210 private and public pre-kindergarten program directors. Responses showed that the most studied and used activities were (in descending order) movement activities, performance on rhythm instruments, leading and teaching songs, providing creative musical experiences, and developing listening lessons. Activities that were the least studied and used were composition, music reading, using a basal series, integrating music and computers, and playing the autoharp. Most program directors were unfamiliar with improvisation, composition, basal series, and integrating music and computers. Respondents reported that they learned how to lead and teach songs, how to select appropriate songs, how to accompany singing experiences, and how to use taped recordings for singing experiences from sources outside of the methods course. About one-third said that they used music for 30 to 50 percent of the day. Another one-third reported using music for less than ten percent of the day. Approximately two-thirds of the sample viewed themselves as musically average.

In this study, preservice training did not result in a comprehensive development of music teaching skills. The activities that were perceived as being most useful were not from a traditional, music theory-based fundamentals approach. Kelly states that this population needs guidance in using the information on music learning. While Byo (1999) found that classroom teachers are comfortable with integrating music with other subjects, Kelly recommends that methods courses focus more on integrating music instruction into other subject areas. In addition, he recommends that music methods instructors approach the methods course with student comfort in mind by beginning with activities that

encourage confidence and success.

In a survey of 159 early childhood and elementary educators, Saunders and Baker (1991) found that 88 percent believe that music skills and understandings that supplement other curricular areas are the most important to their teaching. In addition, most consider music teaching to be the music specialist's responsibility. Other topics believed to be useful for their teaching purposes were providing creative experiences for their students (85%), selecting appropriate songs (79%), developing movement activities (79%), selecting recordings (79%), developing listening lessons (75%), leading and teaching songs (69%), understanding characteristics of the child's voice (59%), and playing the piano (52%). The researchers stated that there were music specialists present in the schools of the teachers who were surveyed. The study did not explore the extent to which an activity was used or how an activity was implemented. The conclusions from this study imply that music methods instructors should develop a wide variety of music skills and understandings within preservice teachers and provide them with techniques for utilizing these skills and understandings when using music to supplement other curricular areas.

Like Kelly (1996), Saunders and Baker also recommend that preservice students receive guidance in integrating music with other subject areas. The researchers advise that this guidance will help preservice teachers to be more successful, develop positive attitudes concerning musical ability, and, in turn, apply what they have learned when becoming inservice teachers. Further research is called for, especially in schools in which no music specialist is present. In addition, the researchers stated that investigation of the effects of preservice music instruction on inservice implementation is needed.

Attitude and Advocacy

Kritzmire (1991) studied how inservice elementary teachers act as music education advocates. Citing the need for supporters of music education and the need to develop positive attitudes toward music in the elementary years (Asmus, 1986a), Kritzmire studied inservice (n=47) and preservice (n=19) elementary educators. She examined both groups' recollections of their elementary music experiences, their most memorable music experiences, the attitudes that came about from those experiences, the involvement of inservice teachers with music in the classroom, and their attitudes toward music. A four-section questionnaire was used to gather data. Kritzmire found similarities in the past music instruction of both groups, citing experience with group singing, using a music series book, learning to read notation, and learning folk songs as common to both. Preservice teachers had experienced more activities using "newer" approaches, such as recorder instruction, use of mallet instruments, and writing notation. For both groups, there was little involvement with creative activities. The majority of inservice teachers felt incompetent to teach music. They also felt that there was not enough time allotted within the school day to teach it. When music was used in the classroom, it was primarily for recreational purposes. Kritzmire suggests that inservice and preservice elementary educators need encouragement in methods courses as well as within the schools to provide meaningful and memorable music instruction for children. Additionally, with encouragement and the development of music teaching skills, positive attitudes will be fostered, thereby increasing advocacy for music education among classroom teachers.

Time Spent Teaching Music in the Classroom

Amen (1982) investigated the amount of time inservice elementary educators

spent teaching music. School systems were stratified and then randomly selected based on size and cost categories. In each K through grade 6 school, elementary classroom teachers and principals completed forms and questionnaires (n=800, 98% return). Answers from those teachers (n=688) and principals (n=46) who had completely filled out forms were used in the data analysis. Results indicated that the elementary teachers in this study spent a minimal amount of time on music instruction, with almost 80 percent of those surveyed teaching music between 0 and 10 minutes per day. The strongest predictor of the time spent on music instruction was the grade level taught by the teacher. Music instruction decreased as grade level increased and the majority of inservice elementary educators surveyed were not meeting the minimal amount of music teaching requirements for their school district. Amen recommended future research on variables related to grade-level.

Bresler (1993) conducted a three-year, ethnographic study that examined music instruction by inservice elementary educators and the role of music within the school. Bresler spent 120 hours observing elementary classroom teachers and music specialists in an urban setting and 120 hours observing elementary teachers and music specialists in a rural setting. A total of 23 teachers were observed. In addition, she interviewed 39 classroom teachers, three music specialists, one retired music specialist, and school and district administrators. Data included transcribed interviews, district music curriculum guidelines, music textbooks, and resource books for songs. She found that few classroom teachers included music as a regular part of their curriculum. Most teachers did not feel comfortable teaching music, because they lacked musical training and experience. Typically, elementary teachers used only singing and listening to music in their

classrooms. The time spent on teaching music in the classroom varied widely from one teaching context to another. Bresler found that, at the kindergarten level, the amount of time spent teaching music ranged from 60 minutes per week for the musically inclined teacher down to 30 minutes per year for others. The theme of music as a background activity was repeated across grade levels. Classroom teachers were reluctant to teach music, even more than the visual arts. They perceived music instruction as requiring special skills, special language and terminology, and pedagogical practices that they did not possess unless they had prior formal music training. Music methods courses were not perceived as relevant at the time they were taken, and if they were perceived as relevant, the content was forgotten due to the lack of continual practice. Almost all of the teachers were musically illiterate and unable to use music texts and resources as curricular guides. Music was often relegated to programs and holiday festivities. Bresler states that these conditions put music in a double-bind; this type of music instruction fails to draw on higher-order, cognitive aspects, and music is marginalized for its dispensable role as entertainment. According to Bresler, preservice music teacher educators should strive to develop music teaching competency and expertise within preservice educators, and to emphasize the legitimacy of music instruction within the schools.

Understanding the perceptions of music instruction held by inservice elementary educators and the ways in which they use music in the classroom provides the music teacher educator with an awareness of potential outcomes of pre-college, college, and methods course experiences. However, another important aspect, the musical backgrounds of the students who attend the music methods course, should also be considered when designing the methods course curriculum and instructional strategies

(Toohey, 2000). Following is a music-based profile of the preservice elementary educator.

Profile of the Preservice Elementary Educator

Colleges and universities typically do not require college-bound students to have completed music courses as a requirement for admission (Hair & Smith, 1989). In fact, many states do not require fine arts credit for graduation from high school (AEP, 2000-2001). Because of this, many preservice elementary educators may be classified as non-musicians due to a lack of training and education (Corbin, 1988; Hair & Smith, 1989; Kritzmire, 1991; Mills, 1989; NEA, 1989; Wolverton, 1995). These students, who are learning to teach all subjects, are the least confident in their ability to teach music due to a lack of musical skill (Gifford, 1993; Hagen, 2000; Mills, 1995/96; 1989). In addition, they have little experience in lesson planning and an inability to sequence music learning and instruction (Corbin, 1988).

Prior learning and experiences greatly influence the approximately twenty years of personal attitudes and feelings that students bring with them when they come to class (Asmus, 1986a; Austin, 2000; Fox, 1993; Grossman, 1990; Hair & Smith, 1989; Knowles, 1992; Kritzmire, 1991; Lewis, 1991). Many preservice teachers question whether a methods course is relevant to their professional and academic needs (Kritzmire, 1991). Often, students view music instruction or a music methods course as neither being "real" instruction nor a meaningful learning experience (Kritzmire, 1991). In addition, many students lack confidence to teach music and are intimidated by music methods courses (Mills, 1995/96; Richards, 1999). To optimally engage students with the course content, the music teacher educator should take into account these attitudes and

preconceptions. Moreover, the music teacher educator should keep in mind that the learning that occurs from the many years of being a student, along with additional prior experiences, may actually hold more power than the effect of taking a music methods course (Kritzmire, 1991).

Attitude Toward Teaching Music

Many factors contribute to the success, failure, and attitude formation of preservice elementary education majors teaching music. Kvet and Watkins (1993) report that developing musical ability and providing frequent opportunities for success within the methods course leads to the development of positive feelings. Reifstack (1980) determined that field and peer teaching experiences improved preservice elementary educator's attitudes regarding their ability to teach music and enabled competency development. Kritzmire (1991) suggests that music instruction and inservice teacher perceptions and recollections of previous instruction are powerful in forming attitudes toward music and music teaching, and that the effect of a student's musical past should be attended to as methods courses and music curricula are designed and implemented.

Lewis (1991) administered a survey that was designed to elicit information on attitudes and comfort levels for teaching music to preservice elementary educators (N=114). The survey was administered on the first and last day of classes of a music methods course. Data obtained from pre-test and post-test administrations revealed greater agreement at the end of the semester with the following statements found within the questionnaire: a) "Every school should have a music specialist," b) "Music should be considered a basic, or core subject," c) "Appreciating music depends on knowing a great deal about it," d) "The classroom teacher should spend time on music," and e) "I would

like to teach music in my own classroom." A primary conclusion from this study was that inservice elementary educators who feel comfortable directing music activities with children are more likely to teach music than people with musical experience who lack teaching ability.

These findings support that developing music teaching competencies, providing teaching experiences designed for success and comfort, and attending to past musical experiences are important in forming preservice elementary educators' attitudes toward teaching music. Another aspect in the shaping of preservice elementary educators to teach music effectively is the development of confidence to teach music.

Confidence in Teaching Music

Unlike other subjects within the general education curriculum, inservice elementary educators frequently cite lack of confidence and weakness in musicianship as primary reasons for not teaching music within the classroom (Amen, 1982; Bresler, 1993; Gifford, 1993; Mills, 1989; Richards, 1999). According to Barry (1992), when a teacher lacks confidence to teach effectively, children are not provided with the same number and variety of musical experiences as when they are with a teacher who exhibits greater levels of confidence in learning and using unfamiliar songs, teaching basic musical concepts, and teaching without a recording.

In contrast, Amen (1982) found that grade level taught is the best predictor of whether an inservice teacher will use music, suggesting that teachers do not necessarily use more music when possessing higher levels of confidence. Also, Gifford (1993) demonstrated that music methods courses for preservice teachers had little impact on competence and confidence of those preservice teachers to teach music in the first years

of teaching. Moreover, the participants in this study recognized a need to develop musical competency, yet their value and enjoyment of music decreased as a result of the music methods course.

Richards (1999) found that inservice elementary educators' music backgrounds and their preservice education contribute to confidence levels. When teachers have had positive musical experiences and are musically literate, they have a higher degree of confidence in their ability to teach music. Negative past musical experiences or no formal training leads to overrating the level of skill needed to teach music (Jeanneret, 1997) and a lack of confidence to learn skills (Gifford, 1993).

A lack of confidence in musicianship also contributes to preservice teachers' fear of failure in methods courses (Austin, 2000; Asmus, 1986a). Preservice teachers' reports of low confidence and their negative response regarding their musicianship levels are often ill-founded (Mills, 1995/96). Mills found that preservice elementary educators enrolled in a musicianship course (n=33) entered the course with musicianship substantially exceeding the level of musicianship of primary aged children. In addition, the preservice teachers increased their level of musicianship by the end of the course.

Jeanneret (1997) found a significant relationship between preservice elementary educators' (n=222) confidence levels to teach music at the beginning of a fundamentals course and their confidence levels at the end of their preservice training. Modes of content delivery and teaching strategies had an effect on preservice elementary educators' attitudes and confidence levels but not on their musical achievement. Jeanneret identified the need to examine curriculum construction, as well as the role of teacher effectiveness and teaching strategies in light of the development of confidence to teach music. When

developing preservice teachers' confidence to teach music is a major goal within the methods course, preservice teachers' confidence levels can be raised (Austin, 2000; Mills, 1989; Richards, 1999).

Music aptitude may be linked to higher levels of confidence in non-music majors. Sanders (2000) reported a significant relationship between scores on the *Advanced Measures of Music Audiation (AMMA)* (Gordon, 1990) and scores on the music subtest of *Vispoel's Arts Self-Perception Inventory* (1993). Sanders examined the relationship of the self-concept in music to music background and music aptitude of non-music majors (n=84), concluding that music aptitude may have an effect on music self-concept. Also, he found that a person's music self-concept may be linked to higher levels of confidence in teaching music.

These studies reveal conflicting findings as to the role confidence plays in preservice elementary educators' abilities to teach music. On one hand it appears that methods courses are not useful in developing confidence within preservice educators and that confidence has little impact on with the amount of time an inservice teacher spends teaching music. On the other hand, others found that confidence may be an important aspect of the development of musicianship and teaching effectiveness of preservice educators. Clearly, more information is needed about the role of confidence in preservice teachers' development of music teaching skills. Also, further research is needed to determine appropriate curricular construction and teaching strategies that assist in the development of preservice educators' confidence in personal musicianship and music teaching, which will result in increased use of music in the classroom.

Curriculum Design and Implementation

When designing a course for preservice elementary educators, the teacher educator makes many curricular decisions. One decision is what content will be included (Fox, 1993; Gauthier and McCrary, 1999; Hair and Smith, 1989; Saunders & Baker, 1991). Another is how the content will be delivered (Bowers, 1997; Fox, 1993; Gauthier and McCrary, 1999; Hair and Smith, 1989; Kelly, 1999). In addition, the level of musical skill that students bring to the class, their level of musical skill to be developed, and their acquisition of skills for teaching music activities and concepts must be considered (Bowers 1997; Hair and Smith, 1989; Kelly, 1999).

In an effort to obtain information regarding preservice teachers' pre-college and college music experiences and attitudes toward music, Hair and Smith (1989) surveyed early childhood majors (n=74) and music education majors (n=41). The questionnaire was designed specifically to identify the similarities and differences between early childhood education majors' and music education majors' music experiences and attitudes. Hair and Smith found that early childhood majors and music education majors received similar elementary music experiences. However, as elementary education majors moved through their junior and senior high school years, their music participation decreased while the music participation of music education majors increased. The results from this study led Hair and Smith to believe that most preservice early childhood educators do not have the depth of musical background to become effective music teachers. They believe that teacher educators in music should: a) identify information, knowledge, and skills most necessary for preservice educators; b) develop instructional programs that foster skill development and positive attitudes; and c) instill the importance

of music education in the curriculum so that preservice teachers will ultimately provide music instruction for their students.

Gauthier and McCrary (1999) found consensus regarding the types, content, and purpose of music courses offered to preservice elementary educators. Surveys were sent to 530 schools accredited by National Association of Schools of Music (NASM). Returned questionnaires yielded 276 responses that were used in data analysis. Music methods instructors included developing lesson planning skills, increasing positive attitudes toward singing in the classroom, and providing music teaching experiences in their course purpose statements. Content viewed as important by methods instructors focused on teaching methodology and included song leading skills, age-appropriate music concepts, child development, developing lesson plans, peer teaching, and development of the child's singing voice. Gauthier and McCrary reported that the overall factors that influence curricular decisions included the instructor's philosophy and teaching experience, along with student background, current trends in music education, and state or institutional requirements.

Kelly (1999) identified movement activities, performance on rhythm instruments, leading and teaching songs, providing creative musical experiences, and developing listening lessons as the most studied and used activities within the classroom in a study conducted with pre-Kindergarten teachers (n=210). Through a survey (n=159), Saunders and Baker (1991) found that inservice early childhood and elementary educators identified music skills and understandings that supplement other curricular areas as the most important in the classroom. The use of creative experiences, selecting appropriate songs, developing movement activities, selecting recordings, developing listening

lessons, leading and teaching songs, understanding characteristics of the child's voice, and playing the piano followed.

The studies conducted by Kelly (1999) and Saunders and Baker (1991) reflect current practice by inservice teachers, while the study by Gauthier and McCrary (1999) reflects current practice by methods instructors. According to these studies, it appears that there is agreement between what is taught in methods courses and what is put into practice within the classroom. However, it remains that methods instructors often find themselves in an uncomfortable situation when making curricular decisions (Bowers, 1997). This may be due to the remediation needed for preservice educators to develop musical skills (Hair and Smith, 1989) and the lack of time within the methods course to develop such skills. Perhaps it is unrealistic to expect preservice elementary educators to develop personal musicianship skills, particularly relating to use of the singing voice, lesson planning skills, content delivery techniques, and an awareness of philosophical issues within the context of a music methods course (Bowers, 1997). The expectations of music professionals for preservice elementary educators may be too high (Austin, 2000; Bowers, 1997). Music methods instructors might consider approaching the methods course with the belief that musical ability can be improved and by keeping student comfort in mind by beginning with activities that encourage confidence and success (Austin, 2000; Kelly, 1999; Mills, 1989; Richards, 1999). In addition, the importance of future inservice elementary educators to the success of music education programs should be taken into account (Hair & Smith, 1989; Kritzmire, 1991; Lewis, 1991).

When constructing methods courses using best educational practice, it is not enough to know about current practice in music methods courses for preservice

elementary educators. While current practice was found to emphasize teaching methodology, song leading skills, age-appropriate music concepts, child development, developing lesson plans, peer teaching, and development of the child's singing voice (Gauthier & McCrary, 1999), there is no contextual basis for explaining why certain content was chosen, when and how content was delivered, the reactions of students to the curriculum, or whether context may have had an impact on the development of students' attitude or comfort level for music and music teaching. Jeanneret (1997) identified a need for focused study on curricular construction and how it is implemented. In order to improve methods courses and set realistic student expectations, more information may be gleaned from research conducted within the actual context of music methods courses for preservice elementary educators.

Therefore, with the intent of improving music methods instruction for preservice elementary educators, the purpose of this research is to examine the instructional practice within a particular music methods course, and gather information about preservice elementary educators and their reactions to such a methods course.

The specific research questions are as follows:

1. Does a particular course curriculum design and implementation have an impact on the attitudes and comfort levels of preservice elementary educators enrolled in a particular elementary music methods course for non-music majors?
2. How do preservice elementary educators enrolled in a particular elementary music methods course for non-music majors respond to various instructional strategies, or assignments within a music methods course for non-music majors?
3. Do the attitudes regarding music instruction change over the course of the semester

for preservice elementary educators enrolled in a particular elementary music methods course for non-music majors?

4. Does the level of comfort for teaching music of preservice elementary educators enrolled in a particular elementary music methods course for non-music majors change over the course of the semester?
5. Do music aptitude, self-rating of music ability, self-rating of musical ability as compared to peers in the course, past music experience in an ensemble, or formal instruction function as predictors of attitudes or comfort levels of preservice elementary educators enrolled in a particular elementary music methods course for non-majors for teaching music?

Limitations of the Study

Curricular issues in music education are multiple and complex. Hanley and Montgomery (2002), in a critical survey of literature regarding curricular implementation and development, concluded that a greater understanding of music teaching and learning should be a focus of current research, specifically as it applies to practice. With this in mind, the central points of inquiry for this investigation are the teacher-researcher's curricular design and instructional practices, as well as the attitudes, comfort levels, and reactions of the students who are enrolled in her course. The research will be conducted from a moderate interpretive perspective, from which stems the belief that a combination of research methodologies will provide a more comprehensive investigation (Elliott, 2002). The combination of research methods will provide more depth into the inquiry of the curricular design and implementation and the meanings constructed by the participants of the study. In this type of inquiry, the role of teacher-researcher as

observer-participant is critical in the investigation of how the learning of preservice elementary educators, their development of beliefs regarding music education, and their comfort levels for teaching music function in regard to her classroom practice.

The course purpose and content will be similar to what Gauthier and McCrary (1999) found to exist among other (N=276) preservice elementary music methods courses. In addition, developing positive attitudes and comfort levels for teaching music will be a focal point for the teacher-researcher as Hair and Smith (1989), Lewis (1990), and Kritzmire (1991) have suggested. However, the use of songs and chants without words, the instructional method of informal music guidance, Laban movement, individualized music instruction, and skills sessions that focus on the development of audiation will be incorporated into the course. These instructional aspects were not mentioned in any other related studies. That these will be incorporated into the course curriculum stems from the teacher-researcher's theoretical underpinnings of Gordon's music learning theory (Gordon, 1997). Music learning theory is "...the analysis and synthesis of the sequential manner in which we learn music" (Valerio, Reynolds, Bolton, Taggart, & Gordon, 1998, p.129) and provides a framework to guide music teaching practice in a way that corresponds to how children learn music developmentally.

Certain limitations exist when conducting research of this type. The results of this study will only be transferable to the extent that the participants and context is similar to that of the current study. This is due to the small sample size (N=15) and the perspective from which the investigation is conducted. Because the teacher-researcher is a participant in this study, there is greater potential for researcher bias.

Each class period within a particular course is a unique event in time and cannot

be replicated. Likewise, any course as a whole is unique, as is the way in which a teacher interacts with students, course content, and course structure to facilitate student learning. Yet, research of this type holds the possibility of serving the music education profession through the examination of instructional practice within a particular music methods course for preservice elementary educators. In many respects, this is a case study of one particular music methods course, and, while the results of this study may not be generalizable, they may be transferable, or locally applied to other similar educational settings.

Chapter II

Review of Related Literature

Introduction

This study is concerned with improving instruction in music methods courses for non-music majors. More specifically, it is concerned with the impact of curricular design and delivery on the attitude and level of comfort of non-music majors to teach music. In addition, this study takes into account how students respond to the curricular design and implementation. Finally, this study seeks to determine whether music aptitude, self-rating of musical ability, self-rating of musical ability as compared to peers in the course, past music experience in an ensemble, or formal instruction function as predictors of preservice elementary educators' attitudes or comfort levels for teaching specific activities. Therefore, the literature related specifically to this study involves: a) research conducted on the design and implementation of elementary general music methods courses for non-music majors; b) the attitude and level of comfort for teaching music of non-music majors enrolled in music methods courses; c) non-music majors' music aptitude and its relationship to their attitudes and comfort levels for teaching music; d) the relationship of non-music majors' self-rating of musical ability, and self-rating of musical ability as compared to peers in the course to their attitudes and comfort levels for teaching music; and e) non-music majors' past musical experience in an ensemble or formal instruction and their attitudes and comfort levels for teaching music. Following is a review of literature related specifically to the present study.

Review of Literature

Curricular Design

A variety of studies have been conducted with preservice elementary educators

with the intent of improving instruction within the methods course. More recent investigations have examined the effect of students' self-evaluations of teacher intensity behaviors (Colwell, 1995), song leading effectiveness and self-ratings (Barry & Orlofsky, 1997), the evaluation of teaching experiences (Barry and Johnson, 1994), sequential patterns for teaching (Bowers, 1997), the effects of class voice and breath management on vocal knowledge, attitudes and vocal performance (Phillips & Vispoel, 1990), reflective practice (Barry, 1996), and familiarity with basic song repertoire (Prickett & Bridges, 1998). These investigations examined specific aspects of music method curricula for non-music or preservice elementary education majors. The present study is concerned with how the overall curriculum functions in regard to student attitudes and comfort levels for teaching specific music activities. Therefore, a closer look at how music methods curricula for preservice elementary educators are currently being constructed follows.

Purpose of Methods Courses

A study conducted by Gauthier and McCrary (1999) found consensus regarding the types, content, and purpose of music courses that are offered for preservice elementary educators among higher educational institutions. Surveys were sent to 530 schools accredited by National Association of Schools of Music (NASM). Two-hundred-seventy-six questionnaires (47% return) were returned and used in data analysis.

Gauthier and McCrary identified three types of music education courses that are offered for elementary educators: fundamentals, methods, and a combination of fundamentals and methods. On the survey, instructors were asked for their course purpose statements and to define external factors that influenced curricular decisions and

course objectives for the methods courses they taught. In the final section of the survey, subjects rated how often each of the 27 topics were covered in the course, using a 5-point Likert scale.

Results revealed that those who taught fundamentals courses agreed more on course purposes than did the methods instructors and combined fundamentals/methods course instructors. Respondents overwhelmingly agreed that fundamentals courses should develop an understanding of musical concepts. Content in these courses centered primarily on the elements of music: melody, harmony, rhythm, form, and expression. Music methods instructors identified developing lesson planning skills, increasing positive attitudes toward singing in the classroom, and providing music teaching experiences in their course purpose statements. Ninety-eight percent of the methods instructors viewed teaching methodology and song leading skills to be most important, followed by understanding of age-appropriate music concepts (97%), understanding of child development (96%), lesson plan development (94%), peer teaching (92%), and development of the child's singing voice (91%). Instructors of the combined fundamentals/methods courses not only agreed with the course purpose statements chosen by both fundamentals and methods instructors, but also identified the need for developing positive attitudes for working with the music specialist. Course content for the combined fundamentals/methods courses ranged from developing musical skills and knowledge of music concepts, to teaching methodology. Gauthier and McCrary reported that overall factors influencing curricular decisions included the instructor's philosophy and teaching experience, along with student background, current trends in music education, and state or institutional requirements.

Gauthier and McCrary concluded that music teacher educators believe that elementary education majors should, at the least, be expected to develop basic knowledge, skills in, and understandings of music in order to be able to include music across the curriculum. They suggested further research regarding the relationship between the perceptions and expectations of teachers in colleges of education and the expectations held by music teacher educators.

Development of Methods Courses

The process of developing a curriculum for preservice elementary educators may take shape in a variety of ways. Hair and Smith (1989) conducted a study that was designed to develop a profile of the pre-college and college elective music experiences and the attitudes toward music of preservice teachers, specifically focusing on the similarities and differences between early childhood education majors and music education majors. The objective for obtaining this information was to provide insight on how training and attitudes affect the process and content of what preservice early childhood teachers and music education majors will teach. The researchers stated that the data obtained from this study would assist the construction of appropriate curricula that relate more directly to students' professional needs.

Hair and Smith developed a questionnaire and administered it to early childhood majors (n=74) and music education majors (n=41). Answers to the questionnaire provided data for both groups on the amount, type, and level of music training, as well as the attitudes about and the preferences for music and music teaching. The researchers analyzed the data in terms of percentages to determine whether any trends, patterns, or differences occurred between the two groups.

Hair and Smith found that early childhood majors and music education majors had received similar elementary music experiences, with participation in general music being most common. As elementary education majors moved through their junior and senior high school years their music participation decreased. These students tended to elect more general music classes or opt out of music instruction. Conversely, the music participation of music education majors increased, with the tendency to take choral or band classes. Pop/rock music was found in the music preferences of both early childhood education majors and music majors. However, music education majors preferred more classically-oriented composers and performers than education majors. Only one-third of the early childhood education majors responded to the question on composers, with more than half of those students failing to identify a composer. All of the students had positive attitudes toward music. Most of the students sang along with the radio or television and acknowledged the importance of music in their lives; however, elementary education majors' attitudes were found to be low for singing in tune and teaching a new song to children.

Differences in training and preferences between the music majors and non-music majors were found by Hair and Smith. They also found that most preservice early childhood educators do not have the depth of musical background to teach music effectively. Hair and Smith suggest that those developing a college curriculum for preservice educators should: a) identify information, knowledge, and skills most necessary for preservice educators, b) develop instructional programs that foster skill development and positive attitudes, and c) instill the importance of music education in the curriculum so that preservice educators will provide music instruction for their students.

The results of the Hair and Smith study underscore what is known about developing a curriculum for a methods course. Information, knowledge and skills that are necessary for preservice elementary educators to teach music need to be identified in order to construct a sequential plan for the methods course (Toohey, 2000). Neither the Hair and Smith study, nor the Gauthier and McCrary study, explore how best to teach preservice elementary educators the basic knowledge, skills and understandings that are needed to teach music within the classroom. Recent discussion has pinpointed the need to approach curricular design from the standpoint of how children develop musically (Fox, 1993; Gordon, 1997; Scott-Kassner, 1999). A paucity of research exists regarding how music teacher educators should structure elementary general music methods course curricula to educate preservice teachers about best practices for teaching music in terms of desirable musical outcomes for children and for music teaching that is developmentally appropriate. The present study is concerned with the impact of a particular methods course design. The curricular design for the course that is the focus of the present study purposely centers on developmentally appropriate music teaching practice for pre-kindergarten through third grade children.

Hair and Smith note that teaching the importance of the classroom teacher to children's music education and developing positive attitudes toward music education should both be considered when constructing a music methods course for non-music majors. The present study is concerned with preservice educators' attitude toward music education; therefore, studies that have been conducted concerning preservice elementary educators and attitude formation will now be presented.

Attitude and Advocacy

The need for developing support for music education and positive attitudes toward music in the elementary years (Asmus, 1986) led Kritzmire (1991) to investigate inservice (n=47) and preservice (n=19) elementary educators. These preservice elementary educators were enrolled in a methods class at the time of the study. Kritzmire examined both groups' recollections of their elementary music experiences, their most memorable music experiences, the attitudes that came about from those experiences, the involvement of inservice teachers with music in the classroom, and their attitudes toward music. A four-section questionnaire was used to gather data regarding a) demographics, b) recalled music participation by grade level, c) current involvement of inservice teachers with music, and d) anecdotes of the most memorable musical experiences, whether they be positive or negative.

Both groups reported similarities in their past music instruction, citing group singing, using a music series book, learning to read notation, and using folk music as the most common activities. Preservice teachers had experiences with activities from "newer" approaches, such as using mallet instruments, recorders, and writing notation. For both groups, there was little involvement with activities of a creative nature. Most inservice teachers (57%) felt that there was not enough time to teach music within the school day and felt incompetent to teach music effectively. Kritzmire also found that the memories of competence or incompetence remained over time and that what was learned was less important than what was discovered about personal music ability. This finding suggests that the effect of a student's musical past should be attended to as methods courses and music curricula are designed and implemented.

Kritzmire concluded that music instruction and inservice teacher perceptions and recollections of previous instruction are powerful in forming attitudes toward music and music teaching. Because attitude formation is enduring (Asmus, 1986), it is important to attend to the development of positive attitudes within children toward music. Support for music for children is a likely outcome when music educators build positive attitudes among their students and the inservice elementary educators in their school district.

This study is related to the current study in that it involves attitude formation and past musical experience. Kritzmire studied the attitudes of preservice and inservice teachers' attitudes toward their past school music experiences and the attitudes of inservice teachers toward classroom music. The current study is specifically concerned with the attitude formation, or possible changes of attitude, of preservice elementary educators over the course of a semester. While Kritzmire found that attitude formation is long lasting, possibly stemming from past musical experiences, past musical experience as a predictor of attitude was not investigated. This study examines whether past musical experience, in terms of how many years a student has formally studied or been involved in music, is a predictor of attitude. In addition, it will examine whether past musical experience, as defined above, is a predictor of comfort levels for teaching specific musical activities.

Music Aptitude and Music Self-Concept

Sanders and Browne (1998) believe that music aptitude may have an effect on music self-concept or an individual's self-appraisal of his/her abilities. Sanders (2000) found evidence that a person's music self-concept may be linked to higher levels of confidence in teaching music. Sanders examined the relationships of self-concept in

music to music background and music aptitude. Eighty-four non-music majors who were enrolled in various music classes, such as voice class or chorus (N=23), music appreciation or world music (N=36), or a music skills class (N=25) that served as a pre-requisite to a non-major music methods course, participated in the study. All subjects completed the *Music Subtest of the Arts Self-Perception Inventory* (*ASPI*) (Vispoel, 1993), *Advanced Measures of Music Audiation* (*AMMA*) (Gordon, 1990), and the *Music Background Questionnaire* (*MBQ*) (Sanders and Browne, 1998) during a two-week period.

The music subtest of the *ASPI* contains twelve items, six of which are negatively phrased, and six of which a positively phrased. All items are to be answered on an eight-point scale, with responses ranging from "definitely false" to "definitely true." The music subtest of *ASPI* had a reliability of .96. *AMMA* is a test designed to measure music aptitude of students at the college level. The 20-minute test consists of 30 recorded pairs of short phrases. Subjects indicate whether the pairs sound the same, or whether there is a tonal or rhythm change. Scores are obtained for rhythm, tonal, and total music aptitude. Test-retest reliability coefficients as reported in the test manual range from .80 for tonal, .81 for rhythm, to .83 for the total test. The *MBQ* was designed to gather descriptive data on subjects' musical background. Subjects were asked to provide information such as their age, gender, years of participation in chorus, band/orchestra, or instrumental/voice lessons.

Eight variables related significantly to music self-concept scores. Four of these variables accounted for 61 percent of the variance as significant predictors of music self-concept: enjoyment of making music, years of band and/or orchestra experience, years of

private music lessons, and the phrase "music is important to me." There was a significant relationship reported between *AMMA* and the music subtest of the *ASPI*. That a relationship was found raises the question of whether a portion of a person's music self-concept is determined by one's potential to learn music. Sanders suggests that music aptitude may influence music self-concept and/or an individual's self-appraisal of his/her abilities. In conclusion, Sanders calls for additional research to further explore this relationship.

The study conducted by Sanders points to a significant relationship between music aptitude and music self-concept. In regard to self-concept, Kritzmire (1991) found that the memories of competence or incompetence remained over time and that what was discovered about personal music ability was most important. Memories of previous instruction are powerful in forming attitudes toward music and music teaching (Kritzmire, 1991) and attitude formation is enduring (Asmus, 1986).

AMMA as Predictor of Musical Achievement of Non-Music Majors

Burton (2001) investigated whether *AMMA* is predictive of the music achievement of college undergraduate non-music majors (n=37) enrolled in a music methods course for preservice elementary educators. Students were from two intact music methods classes for preservice elementary and early childhood teachers. The class was one semester in length. The same instructor taught both classes, and both were the same in content and design. *AMMA* was administered the second week of classes during regularly scheduled class periods. For the following twelve weeks, students were specifically taught short major and minor songs by rote, using a neutral syllable rather than text. Next, students were taught to audiate, sing, and label the tonic pitch as an

indicator of tonality, and to label the tonality. They were also taught short duple and triple rhythmic chants by rote, using a neutral syllable instead of text. Students learned to move with continuous fluid movement, as well as to keep the macrobeat with their heals and pat the microbeat with their hands to feel meter, and to label the meter. After twelve weeks of instruction, the students were administered a ten-item achievement test that included five tonal-related questions and five meter-related questions. For the tonal portion of the test, five original songs that were either in major or minor tonality were sung to the students. Each song was performed twice. Students were to determine whether each melody was in major or minor tonality. For the meter portion of the test, five original rhythmic chants that were either in duple or triple meter were performed for the class. Each chant was performed twice. Students were to determine whether each chant was in duple or triple meter.

Descriptive statistics, including means and standard deviations, were calculated for *AMMA* Tonal, *AMMA* Rhythm, and *AMMA* Composite tests, as well as for Achievement-Tonal, Achievement-Meter, and Achievement-Total tests. Split-halves reliabilities were computed for the *AMMA* Tonal, *AMMA* Rhythm, and *AMMA* Composite as well as for the Achievement tests. Regression analysis was performed with *AMMA* Tonal, Rhythm, and Composite scores as independent variables. Reliabilities for *AMMA* were found to be low. Split-halves reliability with Spearman-Brown Prophecy Formula correction was used to calculate reliabilities. The researcher found reliabilities to be .22 for *AMMA*-Tonal, .15 for *AMMA*-Rhythm, and .43 for *AMMA*-Composite. Reliabilities for the achievement test also were found to be low. Again, Split-halves reliability with Spearman-Brown Prophecy Formula correction was used to calculate the

reliabilities, which were found to be .23 for the tonal subtest, .18 for the meter subtest, and .41 for the total test.

Regression analysis was performed with *AMMA* Tonal, Rhythm, and Composite test scores as independent variables and achievement tonal, meter and total scores as dependent variables. In the analysis, *AMMA* Tonal, Rhythm, and Composite scores were not predictive of the achievement test scores, which may be due to the low reliabilities. Burton concluded that *AMMA* may not be a strong predictor of student achievement as measured through the identification of tonality and meter after twelve weeks of instruction and called for further study.

The relationship between music aptitude and music self-concept is explored in Sander's study, and the relationship between music aptitude and music achievement is explored in the study conducted by Burton. Yet, whether music aptitude acts as a predictor of attitude and level of comfort has not been investigated. It is possible that a link may exist between preservice elementary educators' music aptitudes, attitudes and/or for teaching certain music activities. The current study will examine whether or not *AMMA* serves as a predictor of students' attitudes and/or comfort levels for teaching music.

Comfort Levels and the Methods Course

In a pilot study, Hagen (2002) investigated the comfort levels of college elementary education majors for teaching various subject lessons in the general elementary classroom following instruction in a required arts class. The arts class was a combination of art, physical education and music. Prior music experiences and attitudes were examined for their relationships to those comfort levels. In addition, elementary

administrators in districts surrounding the university were surveyed about their expectations concerning the implementation of general music curricula by elementary classroom teachers and general music specialists. They were also asked about their previous music instruction and attitudes. Overall, the administrators were satisfied with music specialists' music programs. Few administrators expected classroom teachers to teach music; however many encouraged them to work with the music specialist and to use music across the curriculum. Preservice elementary educators were not as comfortable teaching music as other core subjects. Those who were comfortable teaching one music activity tended to be more comfortable teaching all of them. Years of experience in a high school performing group and private lessons were predictive of higher comfort levels with singing and multicultural activities. The researcher concluded that, if subjects were comfortable with singing, enjoyed making music, and valued music in their lives, they would be more likely to feel more comfortable using music activities in their classrooms.

There are similarities with Hagen's study and the current one. Hagen (2002) investigated preservice educators' comfort levels for teaching within the context of a classroom setting and sought insight from administrators in addition to obtaining information on music background and attitudes from preservice elementary educators. This study explores change in comfort levels within the context of a methods course. In addition, it uses music background information as a possible predictor of attitude and comfort levels, as well as investigates whether attitude changes over the course of a semester. Hagen's study explores possible predictors of comfort levels, as does the current study. This study will also explore the response of students to instructional

strategies in terms of attitude and comfort level.

Attitude and the Methods Course

Lewis (1991) sought to determine whether preservice elementary educators' attitudes toward their ability to teach music and toward the value of music for children changed as a result of a semester-long music methods course. Subjects for the study were 114 junior and senior students enrolled in an elective three-credit music methods course at a Midwestern university. The text that was used included music fundamentals and methods for teaching music. The course also included instruction in playing autoharp, recorder, and piano.

A twenty-seven item Likert-type survey was used to measure the degree of importance students placed on music study (items 1-23) and the level of comfort they felt in directing various types of music activities (items 24-27). The music attitude and music experience portion of the survey was adapted from the work of Baltzer, Bondurant-Koehler, & Koehler (1987), and the level of comfort items were adapted from Amen (1982). A pilot test of the survey yielded test-retest reliability coefficients of .93 for attitude and .98 for level of comfort (n=26). Qualitative information regarding the preservice elementary educator's musical backgrounds was also requested. The survey was administered on the first and last days of class.

Lewis examined differences between the pre-and posttest means for attitude toward music and belief in its importance. The researcher used paired comparison *t*-tests. Fifteen items yielded significant differences, indicating a definite shift in attitude over the course of a semester. Only three items resulted in non-significance. All of the comfort level items were significant demonstrating that students felt more comfortable

taking part in classroom activities of singing, playing music games, listening, and discussing musical concepts after a semester of music methods class. Lewis also examined the relationships between previous music experience and attitudes toward music and music education, and the relationship between comfort levels for teaching music and attitudes toward teaching music. Results showed a significant relationship between experience and eight (2, 3, 6, 9, 10, 12, 18, 23) of the survey items (see Appendix D). Those eight items were related to greater academic success of music students and the importance of educational programs that emphasize the development of positive attitudes. Comfort was significantly related with 13 (2, 3, 6, 8, 9, 10, 11, 12, 19, 20, 21, 22, 23) of the survey items (see Appendix D); the strongest relationships were level of comfort with the desire to teach music and the consideration of music as a basic subject in the curriculum. Total music experience and total comfort level were significantly related. The researcher further examined the effects of total music experience and total comfort on survey items. Lewis performed median splits for total music experience and total comfort and then analyzed the data using one-way ANOVAs. Survey items served as criterion variables, with comfort and experience serving as independent variables. The majority of the one-way analyses were non-significant.

Lewis found that, at the end of a semester, students enrolled in the music methods course for non-majors perceived themselves to be more proficient in teaching certain music activities, and they recognized the need for music specialists and the need for the supportive role of the classroom teacher in music instruction. In addition, she states that there was greater agreement at the end of the semester with these particular statements: a) "Every school should have a music specialist," b) "Music should be considered a basic,

or core subject," c) "Appreciating music depends on knowing a great deal about it," d) "The classroom teacher should spend time on music," and e) "I would like to teach music in my own classroom." A primary conclusion from this study was that inservice elementary educators who feel comfortable directing music activities with children are more likely to teach music than persons with musical experience who lack teaching ability. Lewis discloses at the end of the study that the students in the course had elected to take the course and recommends that the study be replicated with students who are required to take a music methods course.

These studies are related to the present study in that they concern preservice elementary education teachers who are enrolled in a music methods course for non-music majors. In the study conducted by Lewis, there was an overall change of attitude and level of comfort of the students enrolled in a music methods course. Yet, questions remain regarding when, what, how, or why the change occurred. Although a significant relationship between music self-concept and music aptitude was found by Sanders (2000), there appears to be no information about whether preservice elementary educators' music aptitudes might be predictive of attitude and/or level of comfort. Kritzmire found that the perceptions and recollections of past music instruction bear on the attitudes of preservice teachers toward music and teaching music (Kritzmire, 1991). Yet, Kritzmire did not explore whether these perceptions and recollections are predictive of attitude and level of comfort. There are studies that investigate the extent to which how music is used by classroom teachers in the elementary grades (Byo, 1999; Kelly, 1999; Saunders & Baker, 1991). In addition, the research of Gauthier & McCrary (1999) has provided an outline of the content that is currently being taught by methods instructors.

However, research that reveals the voice of preservice elementary educators regarding instructional strategies and assignments is needed and may be valuable in interpreting attitude and comfort levels. The literature is scant, if not non-existent, regarding these questions. Perhaps examining these questions will provide insight for improving instruction in the music methods course designed for preservice elementary educators.

Summary

A consensus exists among music methods teachers regarding the content and purpose of music methods courses for preservice elementary educators. Most methods courses emphasize teaching methodology, song leading skills, age-appropriate music concepts, child development, lesson plan development, peer teaching, and development of the child's singing voice. Typically, music methods teachers' curricular decisions are influenced by their philosophy, amount of teaching experience, their students' backgrounds, state and institutional requirements, and current trends in education.

Preservice elementary teachers often have insufficient music backgrounds to teach music. Their self-appraisal of musicianship has been formed through their perceptions and recollections of past music instruction and music aptitude. These perceptions and recollections of past music instruction bear on their attitudes toward music and teaching music. Preservice elementary teachers have been found not to be as comfortable teaching music as they are teaching other core subjects. Therefore, methods instructors should first identify the information, knowledge, and skills needed to effectively teach music, develop instructional programs to foster skill development, positive attitudes, and comfort for teaching musical activities, as well as instill the importance of music education when constructing the music methods curriculum. From

engaging in this type of curricula, preservice elementary educators may develop positive attitudes toward music and music teaching. Also, they may perceive themselves to be more proficient in, and feel more comfortable with, teaching music activities. Furthermore, they may recognize the need for music specialists, and the need for the classroom teacher to be supportive of the music program. However, what has not been determined from this review of research is the actual context from which preservice elementary educators' attitudes and comfort levels toward music and music teaching are formed.

Chapter III

Methodology

Setting of the Study

This study took place at a mid-sized public university located in a mid-western state of the United States. This university is located within a metropolitan area. The student body primarily is comprised of traditional, college-aged students and is racially and socio-economically diverse. The majority of students live off-campus and commute to the university for classes.

The Participants

Participants in the study were fifteen early childhood education majors enrolled in the third section of a required early childhood/elementary music methods course taught by the researcher. The class met twice weekly for 50 minutes from 5:10 PM to 6:00 PM. All of the students would be applying for state licensure to teach pre-kindergarten through third grade. This licensure also includes teaching music. All of the students were Caucasian, with fourteen of the students being females, and one male, which constituted a typical representation of the population of preservice early childhood educators (Harwood, 1993). Of the fourteen females, four were of senior standing, six were of junior standing, and four were of sophomore standing. The male was of junior standing. Approval of this study was granted by the University Committee on Research Involving Human Subjects at Michigan State University (see Appendix A). Consent forms were presented for the students to read and consider whether they wished to participate in the study (see Appendix B). All students elected to participate in the study, understanding that participation was not obligatory and did not affect their course grade.

The Teacher-Researcher

The nature of a course is largely determined by the professor who designs and implements it. In addition, the professor of the course monitors and adjusts the course according to class needs. Teacher-based inquiry from a moderate interpretive perspective is the foundation for this research. An important instrument in this type of inquiry is the teacher-researcher (Elliott, 2002). In this investigation, the central points of inquiry are the teacher-researcher's instructional practices and curricular design, and the attitudes, comfort levels and reactions of the students who are enrolled in the course. The teacher-researcher was a 37-year-old Caucasian female in her second year as a full-time visiting assistant professor of music education at the university. At the time of the study, she had taught general music methods classes for music education majors and non-music majors for more than four years. In addition, the teacher-researcher had prior experience with teacher education through the supervision of general music education and choral music education student teachers. The teacher-researcher had extensive experience teaching children, with more than twelve years of experience teaching elementary general music and eight years of teaching early childhood music to children from birth to age five. She had assisted inservice elementary general music educators with curricular development and implementation, as well as inservice elementary educators with the implementation of music in the classroom. The teacher-researcher also had additional music education experience with children who have severe mental and physical handicaps. She had also taught piano to students of all ages and was an accompanist.

The Methods Course

The course that the preservice early childhood education majors were enrolled in

was a required, 2-credit hour class that met a total of 16 weeks. It was designed with the overriding goals of developing the musicianship of the preservice education students, developing their ability, and comfort for teaching music in an age-appropriate, sequential and musically sound manner, and creating lesson plans that integrated music in an appropriate pedagogical manner. Each week of the course was theme-related, including such themes as: musical development of the child, informal music guidance, singing and chanting, choosing appropriate songs and chants, the National Standards, Laban movement, choosing appropriate listening selections, listening activities, individualizing instruction, incorporating instruments, formal movement, and integrating music within the classroom (see Appendix C for course syllabus). Course content was presented through lecture, and students participated in demonstration classes in which the instructor modeled instructional strategies. These demonstration classes were provided so that the students had the opportunity to be taught similar to the way in which young children are taught. Skills sessions were led by the teacher-researcher to develop the preservice educators' level of musicianship. These sessions specifically focused on development of audiation, beat competency, meter and tonality identification, and the development of the singing voice.

The related research indicates that it is not known how course purposes were achieved, nor what instructional strategies were used to deliver content. Jeanneret (1997) found that demonstration, modeling, and student participation had a positive effect on confidence to teach music of students enrolled in a fundamentals course. Jeanneret also concluded that the complex interaction of demonstration, modeling, and student participation needs more examination in the music methods course for preservice

teachers. When using informal guidance[1] techniques with children, content is primarily delivered through modeling and demonstration, and children are active participants. If this is the case, it then follows that if a course goal is for preservice elementary educators to teach music in a developmentally appropriate, sequential manner, and if comfort to teach musical activities is an emphasis of the methods course, then the instructional strategies of demonstration, modeling, and peer teaching should be used.

Peer Teaching

Peer teaching was an integral part of the class and was based upon class assignments. Peer teaching activities included the teaching of songs, chants, movement activities, and listening lessons and were either conducted in front of the class or within a small group. For the peer teaching of songs and chants, small groups were typically used to lessen the fear and anxiety that students may feel regarding singing or performing in front of others. Students also developed an informal guidance music lesson plan, and a lesson plan that integrated a classroom subject with musical concepts and/or skills that they peer taught to the class.

Peer teaching was an instructional strategy mentioned in the Gauthier and McCrary (1999) study. How instructors implemented peer teaching, and the purposes for using it is not known. In this study, peer teaching was used as a means for students to gain practice in content delivery, and make connections between lecture, demonstration, modeling and observation. In addition this technique was used in small groups, specifically so that students did not have to sing in front of the class, a common fear among preservice elementary educators.

---

[1] In informal guidance, children are exposed to music and are encouraged to respond naturally and spontaneously (Gordon, 1997).

Assignments

There were several additional assignments that were completed outside of class. These assignments were not found in any of the related literature, because the related literature did not address specific assignments, content delivery strategies, or other instructional techniques. One outside assignment was for the students to submit ten electronic mail journal entries. These entries were to be used as a dialogue between the teacher-researcher and the students regarding aspects of the course that the students wished to comment on or ask questions about. In addition, the journals were a means to collect qualitative data regarding students' reactions to the course for the present study. The use of an electronic e-mail journal had been found by the teacher-researcher to be valuable for her instructional purposes, as they allow students to ask questions and/or make remarks regarding the course.

Another assignment was for the students to complete three hours of elementary classroom music instruction observation. To that end, the teacher-researcher initiated a practicum experience with the kindergarten class of the university childcare center. Students were able to observe the teacher-researcher teaching the kindergarten students as part of their observations, or observe other elementary music classroom settings. Including observations of elementary music classes appears to have been meaningful to preservice educators in past courses taught by the teacher-researcher. Generally, preservice elementary educators are not familiar with how an elementary music classroom functions. The observations help students to form connections between what is being learned in the course and what is being put into practice in the field.

Students were also required to keep a portfolio of class notes, lesson plans, hand-

outs, activities, observation write-ups, and a bank of songs and chants. The portfolio assignment is intended to assist the preservice teachers with putting together a resource for their future classroom. For the bank of songs and chants, students were asked to find ten songs and five chants, provide a copy of each selection, list the tonality, meter, composer, vocal range, origin of the music, possible musical skills that could be taught through the song or chant, and identify how the music might be integrated into the content of an elementary classroom. For this assignment, students applied what they had learned in the prerequisite theory course, determined appropriate ways to teach the musical content, and included how the selections could be integrated with other subject matter.

For the midterm and final exams, students were assigned to groups of four or five to create possible exam questions. These questions served, in addition to the teacher-researcher's review questions, as a test review and were often incorporated within the actual exam. The teacher-researcher believes that this is a valuable assignment, because working in small groups was a catalyst for discussion of the material and class notes prior to the class review, strengthening the preservice educators' understanding of the material learned in class.

The Text

The primary text used for the course was *Music Play* (1998) by Valerio, Reynolds, Bolton, Taggart, & Gordon, a preparatory audiation-based text grounded in Gordon's music learning theory. The text contains research-based information on the musical development of children that is appropriate for the level of musical understanding typical of preservice or inservice generalist teachers. In addition, the book

includes songs and chants, with and without words, in a variety of tonalities and meters, and many developmentally appropriate musical activities. An accompanying CD is provided to enable those who cannot read music to learn the repertoire contained in the text. Also, a variety of basal series music books from the university's collection were used as secondary teaching resources. The choice of *Music Play* as the course text is a reflection of the teacher-researcher's theoretical underpinnings of Gordon's music learning theory (Gordon, 1997). After having many years of experience putting music learning theory into practice and three years of using the text in similar courses for non-music majors, the teacher-researcher has found that this text functions well as a guide for music teaching practice in a manner corresponding to how children learn music developmentally.

Design of the Study

The design of the study stemmed from both quantitative and qualitative paradigms. Quantitative data were obtained regarding attitude, level of comfort, and music aptitude and were analyzed using quantitative techniques. Descriptive data regarding the students' reactions to the course were collected and analyzed using qualitative data analysis techniques. The researcher believed that using both methods for data collection would create a more complete construction of reality, and that the two means of data collection would complement each other and strengthen the overall credibility of findings. By using both of these types of data collection and analyses together in a complementary fashion, rather than using one method of data collection and analysis, a study that is more in-depth and richer in description should result.

Data Collection Procedures

Journals

Data were collected as a natural, ongoing part of the course taught by the teacher-researcher. A primary means of data collection was through the submission of weekly reflections on the course by individual students through journal entries that were submitted by e-mail. For all but one journal entry, the teacher-researcher did not specify a topic for reflection, as the teacher-researcher was interested in obtaining the students' unbiased reflections. The teacher-researcher also maintained a weekly reflective journal regarding her perceptions of the class and other anecdotal information. So that the student journals did not bias the journal writing of the teacher-researcher, the teacher-researcher did not read the weekly student journals until after she had completed her own submission for the week. However, it was the researcher's opinion that the student journals should be read as the course progressed, as information provided within them was of value to guide the direction of the course throughout the semester.

Quantitative and Qualitative Data Collection

Quantitative data for the research questions pertaining to whether there was a change in students' attitudes and/or comfort levels regarding teaching music were collected through a questionnaire administered at the beginning of the semester and then again administered at the end of the semester. Qualitative data were gathered from students' journal submissions, the course syllabus, and lesson plans to examine the research question of how curricular implementation and design might impact the attitudes and comfort levels of students in the course. In addition, qualitative data from student journals, the teacher-researcher's journal, course syllabus, and lesson plans were

used to address the research questions of how students respond to various instructional strategies and assignments, and what aspects of the course students perceived to be relevant or irrelevant for their future professional use.

Information on whether the self-rating of musical ability, self-rating of musical ability as compared to peers in the course, past music experience in an ensemble or formal instruction function as predictors of student attitudes or comfort levels, was obtained from a questionnaire. The *Advanced Measures of Music Audiation* (*AMMA*) (Gordon, 1991) was used to measure students' tonal and rhythm music aptitudes in order to address the question of whether music aptitude functions as a predictor of student attitudes or comfort levels in regard to music instruction.

Criterion Measures

Attitude and Level of Comfort Questionnaire

To measure students' attitude regarding music instruction, level of comfort for teaching music, self-rating of musical ability, and prior musical experience, a questionnaire was adapted by the researcher and administered at the beginning and end of the semester (see Appendix D). The attitude portion of the questionnaire was an adaptation of a questionnaire of Lewis (1999), who adapted hers from Baltzer, Koehler, & Bondurant-Koehler (1987). There were three sections to the questionnaire. The first section of 26 items was designed to elicit information regarding attitude toward music instruction based on a 5-point Likert scale. Students circled the number that best fit their response from a range of one point for "strongly disagree" to five points for "strongly agree."

Of the 26 questions, three were added by the researcher. These items addressed

the usefulness of fundamentals classes, usefulness of understanding children's musical development, and usefulness of knowing how to individualize instruction. The areas of musical development and individualization of instruction are typically addressed within the paradigm of Gordon's music learning theory. Therefore it is logical to question whether students believed learning about the musical development of children and how to individualize instruction for children to be useful. Because many institutions require a music fundamentals course of preservice elementary educators as prerequisite to the methods course, it was logical to seek out the students' opinions of how useful fundamentals courses were to their musical study.

The second section of the questionnaire was also adapted from Lewis (1999), who adapted four items from Amen (1982). This section of the questionnaire was designed to elicit information on the comfort level of students for teaching various musical activities. There were eight level of comfort questions with a corresponding five-point Likert scale. Students circled the number that best fit their response from a range of one point for "very uncomfortable" to five points for "very comfortable." Because the teacher-researcher felt that more information should be obtained regarding student comfort levels for teaching music activities in addition to the items regarding singing with children, conducting a listening lesson, playing musical games and discussing musical concepts, she added four items to this part of the questionnaire, for a total of eight questions. These items concerned students' level of comfort for teaching movement activities, using rhythm instruments, using musically-creative activities, and teaching music within their own classrooms.

The third section of the questionnaire concerned the self-rating of level of

musicianship as an individual and level of musicianship as compared to peers. A five-point Likert scale was used for students' response with a range of one point for "poor" to five points for "excellent." Answers for years in a musical ensemble and the type of ensemble, as well as years of formal lessons and the type of lessons, were provided as a short answer response.

Advanced Measures of Music Audiation (AMMA)

To measure music aptitude, *Advanced Measures of Music Audiation* (*AMMA*) (Gordon, 1989) was used. *AMMA* is a standardized test of music aptitude for high school and college-aged students. *AMMA* is recorded on a compact disc, which includes instructions for taking the test, 30 pairs of musical phrases, and practice examples. Test examples are performed on a synthesizer. The test takes approximately 20 minutes to administer. The *AMMA* has two subtests: rhythm and tonal. Students are required to fill a space on the answer sheet indicating whether a pair of musical phrases sounds the same, sounds different because of a tonal change, or sounds different because of a rhythm change. A tonal score, a rhythm score, and a composite score is obtained for each student. Norms are provided for high school students, music majors, and non-music majors for test scores on the tonal and rhythm subtests, as well as for the total test. Split-halves reliabilities for non-music majors are reported in the test manual as .80 for both tonal and rhythm subtests and .81 for the total test.

Gordon does not report validity coefficients in the test manual, because valid criterion measures had not been established to investigate the objective validity at the time the test was published. However, there have been several subsequent studies conducted on the usefulness of *AMMA* as a measure of predictive validity. Burton (2000)

investigated the use of *AMMA* as a predictor of undergraduate non-music majors' music achievement. *AMMA* was administered the second week of classes, and an achievement test requiring students to identify tonality as major or minor and meter as duple or triple was administered at the end of the semester. Burton found reliability coefficients to be low, calling into question the use of *AMMA* as a predictor of undergraduate non-music majors musical achievement. Burton suggested replication of this study due to the short length of the achievement test, resulting in low reliabilities.

Gordon (1990), in a study of undergraduate and graduate music majors (n=114), concluded that the music performance achievement of undergraduate and graduate music majors may be predicted by *AMMA* with 67% of the variance in common. A predictive validity coefficient of .82 was reported.

Schleuter (1993) investigated the predictive validity of *AMMA* with music achievement and Scholastic Aptitude Test (SAT) scores. Music achievement data consisted of sightsinging and dictation scores. He found that there was no significant relationship between *AMMA* and SAT scores. However, *AMMA* Tonal scores correlated significantly with dictation, and with combined dictation and sightsinging scores. Additionally, *AMMA* Rhythm and Total scores correlated significantly with sightsinging, dictation, and combined sightsinging and dictation scores. Schleuter concluded that *AMMA* total scores predicted sightsinging and dictation total scores with 21% of variance in common.

One of the purposes of *AMMA*, as stated in the test manual, is to be used to establish realistic expectations for music achievement among music majors and non-music majors. Of the studies presented here, two have established levels of predictive

validity of *AMMA* for music achievement, and both of these studies used music majors as subjects. That Burton (2000) found reliabilities to be low calls into question the usefulness of *AMMA* as a measure of music aptitude for non-music majors. However, there is no other published music aptitude test for use with a population such as the one under investigation. While caution is warranted about results from this measure, there may exist practical value in *AMMA* test scores. In this study, *AMMA* was used to determine whether music aptitude functions as a predictor of preservice elementary educators' attitudes and comfort levels for music and music teaching.

Data Analysis

Attitude and Level of Comfort Questionnaire

The researcher used both quantitative and qualitative methods of data collection and analysis. For the research questions relating to changes in attitude and comfort for music and teaching music, paired comparison *t*-tests were performed on questionnaire items to examine differences between pre- and posttest means for attitude and level of comfort.

Student Response to the Course

To explore students' response to instructional strategies and assignments and what aspects of the course that students felt were especially relevant or irrelevant, student journals, the journal of the teacher-researcher, and course documents were analyzed through content analysis. Data were coded and categorized according to emerging trends relating to the above research questions, as well as any additional trends that emerged.

Triangulation of Sources

Demonstration of the validity of the findings from data obtained through

qualitative methods was by triangulation of sources. Triangulation of sources is a form of comparative analysis and involves checking for consistency among qualitative data obtained from different sources (Patton, 1990). In this study, qualitative data were obtained from student journals, the teacher-researcher journal, and course documents. These data sources were compared to each other to check the level of consistency of findings from the content analysis procedure.

Predictors of Attitude and Level of Comfort

Multiple regression analysis was used to determine whether music aptitude functioned as a predictor of attitude or level of comfort at the beginning or at the end of the semester. Pretest questionnaire items functioned as dependent variables and *AMMA*-Tonal and *AMMA*-Rhythm scores functioned as independent variables. Multiple regression analysis was also performed using posttest questionnaire items as dependent variables with *AMMA*-Tonal and *AMMA*-Rhythm scores as independent variables.

To determine whether self-rating of musical ability, self-rating of musical ability as compared to peers in the course, students' past experience in formal lessons, and past music experience in an ensemble function as predictors of attitude or level of comfort at the beginning or end of the semester, multiple regression analysis was performed. Pretest questionnaire items functioned as dependent variables, and self-rating of musical ability, self-rating of musical ability as compared to peers in the course, students' past experience in formal lessons, and past music experience in an ensemble functioned as independent variables. Multiple regression analysis was also performed with pretest to posttest questionnaire item gains scores functioning as dependent variables and self-rating of musical ability, self-rating of musical ability as compared to peers in the course, students'

past experience in formal lessons, and past music experience in an ensemble functioning as independent variables.

Triangulation of Methods

Validity of the findings as a result of the methods used in data collection is addressed through triangulation of methods. Triangulation of methods involves determining the consistency of findings as evidenced through different methods of data collection (Patton, 1990). This study was conducted from a moderate interpretive perspective; therefore data were obtained through both quantitative and qualitative means. Quantitative methods of data collection included: a) questionnaire on attitude, comfort level, self-rating of musical ability, self-rating of musical ability as compared to peers in the course, past music experience in an ensemble, or formal instruction, and b) *Advanced Measures of Music Audiation.* Qualitative methods of data collection included: a) student journals, b) teacher-researcher journal, and c) course documents.

Triangulation of methods involved checking the consistency of findings through the comparison of the data. To address the consistency of findings concerning the impact the course curriculum and design had on student attitudes and comfort levels, how students responded to instructional strategies or assignments, and whether there were aspects of the course students felt to be relevant or irrelevant to their professional use (research questions one and two), pretest and posttest questionnaire data were compared to the data obtained from student journals, the journal of the teacher-researcher, and course documents. To address the consistency of findings concerning whether any change occurred in student attitudes and comfort levels for music and music teaching, and the impact of the course design and curriculum on attitude and level of comfort (research

questions three, four, and five), data were compared between the pre-test and post-test questionnaires and student journals.

Chapter IV

Results and Interpretation of Data

Introduction

This research study is concerned with improving instruction in music methods courses for preservice elementary classroom teachers. More specifically, this study explored whether a particular curricular design and implementation had an impact on preservice elementary educators' attitudes or comfort levels for teaching music. Moreover, preservice elementary educators' responses to instructional strategies and assignments were examined. In addition, this study investigated whether preservice elementary educators' attitudes and comfort levels for teaching music changed over the course of a semester. Finally, this study investigated whether music aptitude, self-rating of musical ability, self-rating of musical ability as compared to peers in the course, or past music experience in an ensemble or in formal instruction function as predictors of preservice elementary educators' attitudes or comfort levels.

In this chapter, the data, results, and interpretations of the study are presented in relation to the research questions and the type of data yielded. First, those research questions that yielded qualitative data will be presented, followed by those research questions that yielded quantitative data. Examples of data triangulation and methods triangulation will be included when instances of triangulation occurred.

Analysis of Student Journals, Teacher-Researcher's Journal and Course Documents

Limitations of Journal Data Collection

As an ongoing aspect of the course, the teacher-researcher assigned students to submit weekly journal entries by e-mail. Out of the 15-week semester, a total of 11 weeks

of journal entries were collected from the class. Not every student submitted a journal entry for each week, even though they were assigned. The mean for journal entries was 12.6 submissions per week from a total of 15 students. Outside circumstances beyond the teacher-researcher's control occurred during two weeks of instruction and prohibited the writing and collecting of journal submissions from the students. Classes were canceled one week due to an unexpected campus visit by President George Bush and Mexican President Vincente Fox. The following week, classes were canceled due to the September 11, 2001 terrorist attacks on the U. S. Also, when creating the syllabus, the teacher-researcher had decided not to collect journal entries for the week of the midterm exam, nor the week of the final exam.

There were no specific topics that students were to address in their journal entries, with one exception. It is customary practice by the teacher-researcher to elicit feedback from students as to how they feel they are doing in the class and what improvements might be made in the class regarding instruction and assignments. Journal entry nine was used for that purpose.

Content Analysis of Journal Entries

Content analysis of the student journals, the teacher-researcher's journal, and course documents occurred before any of the quantitative analyses were performed. The teacher-researcher's rationale for this was to limit the possibility of the results of the quantitative analyses influencing the analysis of the journals and course documents.

To begin the analysis process, the teacher-researcher grouped the journals by week and tallied the total number of journal entries for each week. The teacher-researcher read through all of the student journals, her journal, and course documents. Next, she

coded individual journals, as well as her own, from each week. Categories and sub-categories emerged through constant comparison of student journal entries as grouped by week. These categories were further compared to the categories that emerged from the teacher-researcher's journal. The categories and sub-categories were then compared to the course documents and analyzed in reference to the research questions of the study. Only those themes that occurred in one-third, or higher of the responses from the total number of journal entries are included in the results below. Following are the research questions and resulting analyses for each problem:

Research Question One: Does a particular course curriculum design and implementation have an impact on the attitudes and comfort levels of preservice elementary educators enrolled in an elementary music methods course for non-music majors?

Looking Toward the Future

At the beginning of the course, the teacher-researcher was concerned whether students would take the course seriously and find the material and activities interesting, worthwhile, and relevant for their future use. When students began the course, most were already visualizing themselves as elementary educators, were looking forward to taking the course, and had a positive attitude. Eleven students articulated anticipation of being an inservice elementary teacher and their hope that this course would serve them in the future. One student, Rachel, summarized the overall class sentiment with this excerpt taken from her journal entry, dated September 3, 2001 "I was glad to hear that we are actually going to learn how to teach music in our classroom instead of just learning about music all over again. I hope to learn things that I can keep with me for my future endeavors with my teaching career."

Musical Development

There was interest in learning about the musical development of children and many students were surprised to learn that music is learned in developmental stages. In prior courses taught by the teacher-researcher, preservice elementary educators are often interested in learning activities that they can use as professionals for non-musical purposes, such as to serve another aspect of the curriculum, to "break up the day," to transition children from one activity to another, or for "circle time" activities. That the students were interested in musical development and believed that music is important in the lives of children was encouraging to the teacher-researcher. It may be that, because child-development is stressed throughout these students' undergraduate preservice education, learning about musical development is perceived as a natural part of a methods curriculum. In support of this, analysis of the questionnaire displayed a statistically significant change in attitude showing greater agreement with the belief that the classroom teacher should be aware of how children develop musically, and that knowing how to teach children who are at different musical developmental levels is important.

Fear of Singing

Students felt a great deal of concern about displaying musical skill, particularly singing. They felt comfortable sharing their concern at the beginning of the semester with such comments as, "I am a horrible singer," "...I can't carry a tune, " and "...I'm not too good with music." These remarks stemmed from feelings of inadequacy regarding musical ability. Austin (2000) found that negative perception of ability and failure attributes are common with non-music majors and states that teacher educators should counter the negative self-images and ability perceptions and reduce the number of

opportunities for students to fail. This was reflected in the results of this study. The assignment of peer teaching a song and chant brought about concern and fear of performing in front of others among the students. The teacher-researcher, anticipating and acknowledging this fear, structured the peer teaching session so that students could experience as much success and comfort as possible. Students chose their own small groups and were graded on a pass/fail basis. After the peer teaching assignment, students found that it was not as difficult as they had thought and, to the teacher-researcher's surprise, indicating that they enjoyed the peer teaching session after it was over. Debby shared her feelings in her journal entry dated October 3, 2001, which reflected her understanding of the purpose of the assignment and the feelings of the class. "What an unstressful and enjoyable event. It was no where near as scary as I thought it was going to be. I enjoyed doing this activity because it helped me gain a better understanding not only of what we were supposed to do, but also that doing these types of things with the children are really beneficial to them." In support of this, the analysis of the level of comfort portion of the questionnaire showed that students' level of comfort for singing to or with children increased significantly over the course of the semester.

Peer Teaching

Peer teaching was an important aspect of the course. The teacher-researcher had students create many of their assignments and then teach them to the class. There was an overwhelmingly positive response to peer teaching movement activities. The students were enthusiastic about sharing their created movement activities and appreciated the opportunity to do so. Students' remarks reflected their positive attitudes for this assignment. In her journal entry dated October 4, 2001, Kris related, "I really enjoyed the

creative movement activities we did today in class. It was interesting to see what the others came up with...I am glad that we got copies of the other activities people did." Cindy said in her journal entry from October 8, 2001, "I had a wonderful time on thursday [sic.] presenting and performing the different movement activities. They were all great and extremely creative which has given me many ideas to go from for the future."

In addition to the movement peer teaching, the preservice educators had a positive response to teaching formal dance and to the culminating activity of the semester. The course ended with the class learning a song, playing an accompaniment on barred and rhythm instruments, and performing a dance they had created in small groups. They then peer-taught the dance that they had created. On December 3, 2001, the teacher-researcher remarked in her journal entry that "I hope this enthusiasm for teaching and using music in the classroom will carry over into their professional careers." As found in the questionnaire analysis, students' level of comfort for teaching music had significantly increased by the end of the semester. In addition, there was a high level of agreement for the statement, "I would like to teach music in my own classroom." It is more likely that students with a higher level of comfort for teaching music activities will actually use them (Lewis, 1991). To a large extent this change in comfort level and attitude appears to be the result of peer teaching.

Response to *AMMA*

As part of the ongoing discussion of musical development, the teacher-researcher presented information on music aptitude and music aptitude testing. It was at this time that students took *AMMA*. Their response to *AMMA* clearly reflected frustration. On

October 15, 2001 Carol wrote in her journal "I had no clue on that music aptitude test we took this past Thursday." Carol's feelings were reinforced by Diane in her journal entry dated October 17, 2001, "I just wanted to comment on the test we took last week, HORRIBLE!" Lynn's journal entry from October 17, 2001 captured the overall opinion of the class, "The music aptitude test on Thursday was more of a challenge than I expected it to be. I was very irritated while testing because of the difficulty." These responses may have been due to the fact that *AMMA* is an aptitude test, and not an achievement test, from which students may expect to have a sense of accomplishment. The teacher-researcher noted in her journal from the week of October 22, 2001, "Thursday--they took *AMMA*. Oh brother! They were drained at the end of it. Their faces showed frustration, probably due to the audiational demands of the test. I have told them that if they REALLY want to know their scores, I'll let them know. Otherwise I think it would be best to wait until the end of the semester. I don't want the students to be discouraged by their test results." She further expressed concern about whether the test might be detrimental to the musical self-perception of some students. The reliabilities of both *AMMA* subtests were moderate, but the overwhelming negative student response raises questions about its use in such a course.

Usefulness of the Course

When asked to evaluate the course, the teaching of the teacher-researcher, and their own progress at the mid-point of the semester, the majority of the students asserted that they felt they were doing well, were learning a lot, and were enjoying the class. A general consensus was that the course was enjoyable and practical. Students mentioned that the class was a pleasant change from the typical, required courses. Liz stated in her

journal entry from November 5, 2001, "I am actually learning stuff that I will use in my classroom in the future. I like your teaching style: learning by doing. The projects we do for our assignments will help me when I go to do something in my classroom." Lynn noted in her journal dated November 5, 2001, "I really enjoy coming to this class. It is a nice break from all of my cohort classes and we do things that I'll be able to use in a classroom someday."

Structure of the Course

Students did mention being "stressed" at the end of the semester due to having notebooks that included an integrated lesson plan, the song and chant bank, and observation reports to turn in. Cindy summed up her feelings in her journal entry from December 2, 2001, "Okay, I am getting a little stressed having the Lesson Plan due and our Notebooks due on Thursday. Let me tell you this is not a good time to be a pacrastinator(?) [sic.]. AAHHHH!!!!!" Lynn remarked on December 2, 2001, that the end of the semester is "...very exciting, yet overwhelming," and that she had her notebook almost completed but hadn't started her lesson plan that was due in three days. In support of this, a week prior to these remarks, the teacher-researcher noted in her journal entry from November 26, 2001 that, "the students have a lot to do to wrap up the semester for my class. A song/chant bank, observation write-ups, integration lesson plans, peer teach, and notebooks. These are things that I have been reminding, discussing, answering questions on for weeks now." The structure and curriculum of the course may need to be changed so that students do not have so many assignments due at the end. However, the responsibility for being "stressed" may actually fall on the students due to procrastination.

Use of Musical Activities

Students expressed a greater level of comfort at the end of the semester for using musical activities, although no student expressed a desire to be a music teacher. Jane explained this in her December 15, 2001 journal entry, "I don't feel comfortable enough to teach a music class but I do feel comfortable enough to include music into my classroom and use movement activities and listening activities with my students. I learned a lot of fun activities that I never would have thought about doing with young children and I plan on using them in my classroom." Quantitative analysis of the questionnaire revealed that students' comfort levels positively increased for teaching activities involving singing, listening, music concepts, rhythm, and creativity. Student attitudes significantly changed in a positive direction regarding having an understanding of the importance of music education and teaching music within their own classrooms. However, students did not waiver from the beginning to the end of the semester with feeling only slightly comfortable teaching music at the elementary level. These findings indicate that, although comfort levels and attitude increased regarding the use of music activities, these preservice teachers did not view themselves as music specialists.

Future Use of Materials

The teacher-researcher questioned throughout the course and in her journal entries whether positive attitudes and greater comfort levels would sustain the relevancy of musical purposes and future application of what the students learned in class. Her inner struggle between relevancy and future use of course content was revealed when she wrote on October 8, 2001, "So, do I teach what is just practical for them, or (also) what I feel in my educated conscience is right? I have a sneaky suspicion that it doesn't matter to the

students, and that what I teach has no relevance to them because 'they will never teach music' and therefore (the information) won't be used." She also questioned whether these preservice educators, when in the profession as classroom teachers or music educators, will revert to using music in a subservient fashion, "Research confirms that (inservice) teachers neglect the 'ought to know' stuff and go right for the activities. So, is it an uphill battle?" A week later, on October 15, 2001, the teacher-researcher wrote further on her inner struggle regarding the relevancy of course content, "...is this relevant to their educational goals, do they see this as being important?" and its future application "...but, you (the teacher-researcher) know that if they teach music they are going to need to know this..." Even though the teacher-researcher had concerns, students expressed that they had learned a lot and could see how the class related to their future as educators. Throughout the semester to the last journal entry, references were made regarding being able to use the activities from the course in the future classrooms of these preservice elementary educators. In addition, a positive attitude carried through to the end of the semester. Rachel remarked at the end of the semester in her journal entry dated December 2, 2001, "In my elementary school we always went to music class and the classroom teacher didn't really do anything with music. I am happy that I had to take this class because I know if it would have been an optional class I would not have taken it and would have missed out." On December 3, 2001, Jane wrote in her journal, "These last couple of weeks while working on the lesson plans I have realized how much I can use music in my classroom when I am a teacher. I feel a lot more comfortable using the different ideas and activities to teach music." The questionnaire analysis revealed a broad, positive change in attitude, as well as higher levels of comfort with music

activities and for teaching music. Having positive attitudes and greater levels of comfort for teaching music appear to be the first steps toward application within the future classrooms of these preservice elementary educators.

Research Question Two: How do preservice elementary educators respond to various instructional strategies or assignments within a music methods course for non-music majors?

Write and Talk

Students responded positively to the "write and talk" discussion technique used in class. For this technique, the instructor poses a question, an idea, or theme, and has students write every answer or thought they can generate. After a brief period of time, or when the majority of students appear to be finished with writing, the instructor has students turn to another student, or form a small group and discuss what they wrote. Then, the instructor has students share with the class what they had written and discussed. One student, Jill, mentioned in her first journal entry from August 31, 2001, that she liked this technique. "Since our class is very quiet, I liked how you had us talk to the person next to us about what we had written down on Thursday." The teacher-researcher also noted in her first journal entry that "they (the students) are very quiet" and that more class participation in class discussions resulted from the use of this technique which seemed to help some students formulate their thoughts and have a voice in the discussion process.

Unplanned Review

One assignment was the creation of a song and chant bank. As part of this assignment, students were called upon to use skills they had acquired in the pre-requisite theory class. These skills included reading music typical of the songs used in a general

music curriculum and identifying tonality and meter. The teacher-researcher found that, as a whole, the students were unable to read or even decode music notation, and they were unable to identify tonality and meter. A review of tonalities and meters, and techniques to decode music was necessary, although it was not a planned part of the course. The response to taking time out of the course schedule for the review was very favorable. Liz remarked, on September 18, 2001, "Thank you for being patient with us...and for 're-teaching' some stuff... it made much more sense coming from you with your personal examples than when I trie [sic.] to learn it through a formal lecture a few semesters ago." It appeared that the students had not mastered the material from the prerequisite theory course; however, the questionnaire analysis revealed that students agreed with the statements regarding the usefulness of fundamentals courses in preparation for methods courses at the beginning and the end of the semester.

Modeling and Demonstration

There was an overwhelming positive response for the techniques of modeling and demonstration, especially for informal guidance and movement. This manner of content delivery helped connections to be formed between the course and real-life teaching. On December 2, 2001, Courtney wrote in her journal, "I really enjoy doing the activities that we would also do with our students because I seem to remember them better when I do them than when I just write them down." Throughout the semester the students expressed that they felt they were learning more through these learning-by-doing strategies than if the course was lecture-based. According to the questionnaires, the level of comfort for teaching music activities increased over the course of a semester, indicating that the use of such teaching strategies may have affected the students' comfort levels. In addition,

these teaching strategies may have affected the overall positive change in attitude toward music and music teaching. Students did not just hear about the activities in a lecture format, but experienced them firsthand, learned how to create the activities, and then peer taught their activities to the class. Through the various means of experiencing music learning, students were able to understand better what music education entails and why it is important for music education to be a part of a child's development.

Peer Teaching Activities

Peer teaching was also important to the students for assignments that required them to create their own activities. Students liked to see others' work and ideas, and this was especially true for the movement activities. Many felt that they received good ideas from each other for future classroom use. Lynn summed up her thoughts regarding peer teaching in her journal entry from October 8, 2001, "The class teach brought more new ideas to my mind that I never would have thought of myself. What a great way to share knowledge!" Sandy wrote in her journal on October 8, 2001, "It provided us with the opportunity to share new and creative ideas that can be used with our students." In her journal entry from October 10, 2001, the teacher-researcher remarked, "The students had a lot of creative ideas and props. It seems that peer teaching helps them to be more accountable for learning the material. I hope it also sets the stage for future use of material in the classroom." Peer teaching the activities that they had created may have been a factor in the overall positive change in attitude and comfort level toward music and music teaching. These experiences helped students to better understand what music education entails and its importance in the life of a child.

Peer Teaching Songs

The students responded with anxiety to the assignment of peer teaching a song and a chant. Jill mentioned in her journal entry from September 17, 2001, that "I'm a little nervous to get in front of everyone and sing since I have never even sang in front of my family members because my voice is not what you would call "pretty." Although the assignment was met with fear, the students actually understood the importance of teaching a song and a chant, and indicated that was not as terrible as they had thought. According to the analysis of the questionnaire, the students' level of comfort for singing to and with children increased significantly by the end of the semester. This is an indication that the manner in which peer teaching a song was conducted in class (graded on a pass/fail basis, with students singing in small groups) helped students become more comfortable with singing. Lynn admitted her nervousness for singing out loud around adults in her September 17, 2001 journal entry but concluded that, "I think my only saving grace will be that the singing/chanting teach sessions are graded pass/fail so trying should be worth something (even if it's not in the best singing voice)."

Creating Movement Activities

Several students reported that it was difficult to create movement activities that were different from the ones used by the teacher-researcher in the demonstration class and that the assignment took more time to complete than they had thought it would. Because this concern had been voiced before by students in her previous methods courses, the teacher-researcher allowed students to work together on the assignment to help them to be more creative with their activities. She wrote in her journal on October 10, 2001, "I...modified the movement assignment. This time students could work in

pairs, or alone. Every time I have assigned this the students have remarked at how big of an assignment it is." However, students still had trouble creating unique activities that were different from those the teacher-researcher presented in class. On October 5, 2001, Jill mentioned that, "...Kris and I had a good time putting our project together...The different types of movement were hard to work with because all of our ideas seemed to be along the lines of what you had, and we wanted to put different things down." Courtney mentioned, on October 7, 2001, that, "It took me a while [sic.] to think of some creative ideas to do...I tried to think of some different ideas that were different from what was already written down in our handout and thought it was pretty tough." Reflecting on these remarks, the teacher-researcher contemplated how much material she should present to the class so that the students had enough information to understand Laban movement, and how to create the movement activities. She also wondered whether student reports regarding the size of the assignment were exaggerated, or aboveboard. Her concerns of content presentation and assignment size were reflected in her October 10, 2001 journal entry, "But that's part of the difficulty in teaching non-majors. Knowing what is enough, too much, or if they are trying to pull the wool over your eyes."

Listening Maps and Call Charts

Creating listening maps and call charts (to different instrumental selections) and then teaching them to the class was a course assignment. This assignment followed a lecture-demonstration on appropriate listening selections for children and another lecture-demonstration on how to use and create a listening map and call chart. Students felt that the listening map, and the call chart in particular, were a challenge to create due to the extensive listening that was required. On November 6, 2001, Jane expressed her

concern that, "I just don't think that I have good listening ability when it comes to music." However, the majority of the students had a favorable response regarding the assignment. Courtney wrote in her journal on November 4, 2001 that she thought the assignment would be a challenge, but "I think they are neat things to do and it lets you use your imagination to the fullest extent." Another student, Bill, wrote in his journal on November 5, 2001, "I like doing activities like Call Charts and Listening Maps, it gives me the chance to be creative." One student expressed surprise at enjoying the assignment. Debby wrote in her journal on November 12, 2001, "I enjoyed making both my call chart and listening map, which is neat because at first I thought it was going to be a stupid assignment and I learned quite a bit from it." While the teacher-researcher believes this to be a valuable assignment due to the deep listening that is required due to the many times students need to listen to their selections, in her journal entry from November 14, 2001, she expressed concern that the positive student response to the assignment was because of the visual/artistic component of the assignment and not necessarily because of the assignment's musical value. "I spent one class period showing different examples of call charts and listening maps with their corresponding music...They love it. It's like the draw to a music assignment that's not really doing music." In the questionnaire analysis, a higher level of comfort for using listening activities was found at the end of the semester, which confirms the positive response of the students toward the listening map and call chart activities.

The teacher-researcher received negative feedback regarding the amount of time it took students to complete the call chart. She has found this response to be typical of students in a non-music major methods course regarding this assignment. Because of this

type of feedback from previous courses she has taught, she chose to modify her approach to teaching the construction of listening maps and call charts this semester. In fact, she felt that the students had a good understanding of what they were to do to complete the assignment. After taking students through call chart demonstrations, she then had the students create a call chart in class. First, students were placed in groups of three to four students. The teacher-researcher played Tchaikovsky's *March* from *The Nutcracker*, because she had found that many were familiar with the music. As a result, the students were able to complete the task within the allotted class time. Next, the students wrote down everything they heard while the music was played again. Then, the students checked what they heard with their small group. As the music was played again, the students were to determine the overarching form of the music. She had the students discuss what they had heard in their groups and sketched out a rough form of the piece on the chalkboard. The music was played again to give the students an opportunity to check whether the form was correct. The procedure of listening and writing, discussing within the small group, then listening to check what was heard was repeated. After listening to the piece ten times, the teacher-researcher and students had created a complete call chart with sections and call numbers. The students seemed to understand the call chart process. Debby mentioned in her November 5, 2001 journal entry, "We practiced making a call chart, which was helpful to me because i [sic.] wasn't too sure how to do it before that!" She noted that students might have had a more difficult time, because they are not accustomed to deeply listening to music, or that this assignment seemed to be more of a challenge and the students felt that they had enough "voice" to air their complaints. The teacher-researcher relayed in her journal entry from November 14, 2001 that, "I

think I am very entrenched musically and it becomes difficult to understand what others [who aren't] find to be hard." Maybe I will better understand as I teach this class more." According to the teacher-researcher's class records, with the exception of two students, the class created call charts that corresponded to the musical sections within their listening selections, and all of the students created listening maps that "captured the essence" of the music that they had chosen.

Enjoyment of Music and Movement

The semester ended with learning how to accompany a song and chant with barred and rhythm instruments and how to teach and create dances. This culminated in the students performing a dance they created to a song they learned, which included an accompaniment of simple ostinati on barred and rhythm instruments. Students felt that learning how to teach formal dance was fun, and they enjoyed working in groups to create different types of dances. These sentiments were summarized in the November 29, 2001 journal entry of Kris. "I like how there are many different dances that you can use with the [different] grade levels. When we made up the movements for the song The Zulu Warrior and did the dance it was fun. Then when we got into groups and picked a song and put a circle dance with that it was fun and we all got creative in what we did." Engaging the students in music making in ways that they will be able to use with their future students probably had an influence on the overall positive change in attitude and higher comfort levels for music and teaching music by the semester's end as reflected in the results of the content analysis of the journals.

Music Teacher Observations

Observations were mentioned as being helpful to draw connections between the

methods course and the elementary general music class. "...I really enjoy observation and going into classrooms/centers to see how other teachers teach," wrote Lynn on September 3, 2001. On September 17, 2001, Donna expressed her enthusiasm for observing the teacher-researcher teach music to a kindergarten class. "I am really excited to start my field experience and observe the children at Applegarden. I love being with the little children and my other classes don't require field experience so I'm happy to have a few hours with your class." Jill also wrote on September 17, 2001, "I really like how we get a chance to see how teachers teach in a classroom. So many teachers have so many different ways of teaching that I am excited to see how each teacher puts music in the classroom." On September 27, 2001, Kris said, "Just wanted to say that I think it is a good idea that we are doing observations of music teachers to see how they teach children music." Doing observation was important to Rachel as she had not been in any elementary classrooms that semester. She wrote on October 29, 2001, " I go and do my observations this week and I am excited about it [sic.] I haven't been in a school yet this semester so i [sic.] am happy to finally be going to one."

Less-Cited Strategies

Several teaching strategies used by the teacher-researcher were either rarely, or never mentioned in the student journals. Hand-outs were mentioned as being helpful, but not enough to warrant them for consideration in the final analysis. Kris found the handouts to be helpful and wrote on September 27, 2001 "I really like the fact that we have a sheet for the different movements in music to see the different kinds of activities that can be used."

The informal guidance lesson plan and the integrated-subject lesson plan received

little mention. That they were not mentioned may have been due to the busyness of the end of the semester or that the students felt they were proceeding as they should on the assignments. The song and chant bank was not mentioned as a teaching technique per se, but many questions about this assignment were asked in class throughout the semester. Lynn's remark, from her September 10, 2001 entry, was representative of those students who had read through the syllabus to determine what they needed to do for the course. "I'm still not very clear on what the chant and song bank will really consist of, but plan on figure [sic.] that out soon. This week in the syllabus it shows we will be choosing songs and chants so I hope this will clarify this aspect of the class requirements." The song and chant bank assignment was a means for students to engage in finding songs and chants, to think about teaching them in a musically appropriate way, and to consider how they might be integrated within the classroom. These skills needed to be honed, especially since these preservice elementary educators will also be licensed to teach music.

There were few references regarding notebooks. Notebooks were handed in the latter part of the semester, and were to be organized to include class notes, handouts, three observation reports, the song and chant bank, and the integrated-subject lesson plan. The usefulness of the notebooks was primarily referred to in class, yet not in journal entries. One entry pointed to the notebooks as a future resource. "I have been working on my portfolio (notebook) and I think it will be very useful in the end," said Donna on October 8, 2001. When the notebooks were handed in, the teacher-researcher found out that the students felt "notebooked to death" (Donna's terminology), because most of their methods courses required extensive notebooks at the semester's end. This may account

for the few comments made regarding notebooks in the student journals.

For the most part, students did not comment about the use of self-evaluation and peer-evaluation techniques for group assignments. They said very little about the use, and in-class creating of rating scales to evaluate students' assignments. There were several students who mentioned in class that they appreciated receiving rating scales so they knew what they would be evaluated on. Diane related on October 1, 2001, "Ok, for my reflective journal this week first of all I wanted to say thank you for the assessment form. Assessment techniques are always something that gets discussed, but never in depth. It is nice to have something solid to see. Something to use as a base for other assessments." It seemed, to the teacher-researcher, that the students were not accustomed to participating in the evaluation process.

Negative Responses to Instructional Strategies

Lecture was never mentioned by the students as a preferred teaching technique; however, students did mention disliking lecture-format. Debby shared her feelings for lecture-oriented classes on September 9, 2001. "I am excited to begin classes with more movement and music to them, rather than you lecturing to us." Carol shared the same sentiments in her September 23, 2001 journal entry. "Participating and being involved in a class is a lot more fun then sitting there and listening to a lecture." Rachel also agreed in her October 8, 2001 entry, " ...the last few classes where we have been up and moving I have really enjoyed, i [sic.] like the fact of moving rather than just sitting and being lectured to."

AMMA was the primary aspect of the course that caused a negative response from these preservice elementary educators. Student response regarding *AMMA* was distinctly

unfavorable, most likely due to the audiational skill required for the test. That the students responded so negatively to *AMMA* causes concern about the validity of their test results. Both of these aspects led the teacher-researcher to question whether *AMMA* has an instructional purpose within the methods course for preservice elementary educators.

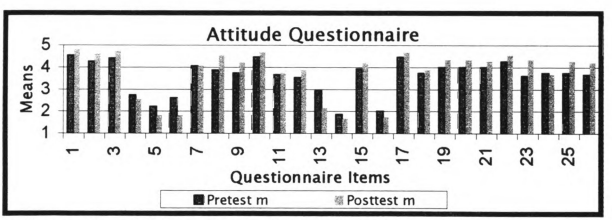
Two other aspects of the course received negative responses. The students felt that it was difficult to create movement activities that were different from the teacher-researcher's and that it had taken too much time to create call charts. Yet, the peer teaching of the movement activities received a very favorable response, and, after creating and peer teaching their call charts, the students felt that it had been time well spent.

There were concerns about assignments; however, there were no assignments that were found to be irrelevant within the journal or course document analysis. Part of this may be due to the possibility that the students did not feel comfortable voicing that an assignment did not seem to meet their future professional needs, for fear it may effect their grade in the course. Another reason for this could be that, at the undergraduate level, students simply want to do the course work to get a good grade in the class, and therefore do not question the assignments. The stage of learning and development of the students may also provide information as to why there was no mention of assignments being irrelevant. Many of the students may have been in the dualism stage of intellectual development. In this stage, knowledge is viewed as concrete, absolute and discrete with no middle ground, or alternative perspectives (Perry, 1999). Furthermore, students may be developmentally in the silence, or received knowledge stage of learning and development in which a person feels that knowledge and authority exist outside of self

(Gilligan, 1982; Goldberger, Tarule, McVicker-Clinchy & Belenky, 1996). Finally, students may not find course material relevant or irrelevant until they are engaged in a practicum or student teaching experience, or when they become practitioners in the field (King & Kitchener, 1993).

Research Question Three: Do the attitudes of preservice elementary educators enrolled in an elementary music methods course for non-music majors change regarding music instruction over the course of the semester?

Data concerning whether the preservice elementary educators' attitudes changed over the course of a semester were collected through a questionnaire that was administered at the beginning of the semester and again at the end of the semester (see Appendix D). Means and standard deviations were computed for the pretest and posttest attitude questionnaire items (see Table 1). The means of the pretest and posttest attitude questionnaire items were compared (see Figure 1). The comparison of pretest and posttest means represented a positive trend for change in attitude for music and music teaching over the length of the semester.



Positive: 1, 2, 3, 4, 7, 8, 9, 10, 11, 12, 15, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26; Negative: 5, 6, 11, 13, 14, 16

Figure 1: Comparison of Pretest and Posttest Attitude Questionnaire Means

Table 1

Attitude Questionnaire Items: Pretest and Posttest Means and Standard Deviations

Item	Pretest *m*	Posttest *m*	Pretest *SD*	Posttest *SD*
1.	4.53	4.8	.51	.41
2.	4.26	4.6	.70	.63
3.	4.4	4.73	.63	.45
4.	2.73	2.53	.79	.83
5.	2.2	1.8	.67	.67
6.	2.6	1.8	.82	1.01
7.	4.06	4.06	.59	1.16
8.	3.86	4.53	1.35	.51
9.	3.73	4.2	.59	.77
10.	4.46	4.66	.63	.48
11.	3.66	3.73	.89	.79
12.	3.53	3.86	.63	.83
13.	2.93	2.13	1.16	.91
14.	1.86	1.66	.74	.61
15.	3.93	4.2	.79	.94
16.	2.0	1.73	.75	.79
17.	4.46	4.66	.63	.48
18.	3.73	3.86	.70	.83
19.	4.0	4.33	.53	.48
20.	4.0	4.33	.65	.61
21.	4.0	4.26	.75	.59
22.	4.26	4.53	.45	.63
23.	3.6	4.33	1.05	.72
24.	3.73	3.66	.45	.81
25.	3.73	4.26	.96	.45
26.	3.66	4.2	1.04	.77

(N=15)

To explore whether there were differences in participants' attitude between the pre- and posttest questionnaire means, the teacher-researcher performed paired comparison *t*-tests. Table 2 presents the means, standard deviations, *t*-values and *p*-values of the pretest and posttest questionnaire items.

Table 2

Means, Standard Deviations, and Paired Comparison *t*-values for Questionnaire Items

	Pretest *m*	Posttest *m*	Pretest *SD*	Posttest *SD*	*t*	*p*
1.	4.53	4.8	.51	.41	1.73	.052
2.	4.26	4.6	.70	.63	1.78	.048*
3.	4.4	4.73	.63	.45	2.09	.027*
4.	2.73	2.53	.79	.83	1.14	.136
5.	2.2	1.8	.67	.67	2.45	.014*
6.	2.6	1.8	.82	1.01	3.29	.003*
7.	4.06	4.06	.59	1.16	0	.500
8.	3.86	4.53	1.35	.51	1.85	.043*
9.	3.73	4.2	.59	.77	2.43	.015*
10.	4.46	4.66	.63	.48	1.38	.094
11.	3.66	3.73	.89	.79	.29	.387
12.	3.53	3.86	.63	.83	1.23	.118
13.	2.93	2.13	1.16	.91	2.57	.011*
14.	1.86	1.66	.74	.61	1.14	.136
15.	3.93	4.2	.79	.94	1.47	.082
16.	2.0	1.73	.75	.79	1.16	.136
17.	4.46	4.66	.63	.48	1.38	.094
18.	3.73	3.86	.70	.83	.62	.273
19.	4.0	4.33	.53	.48	2.09	.027*
20.	4.0	4.33	.65	.61	2.64	.009*
21.	4.0	4.26	.75	.59	1.73	.052
22.	4.26	4.53	.45	.63	1.74	.052
23.	3.6	4.33	1.05	.72	2.75	.008*
24.	3.73	3.66	.45	.81	.32	.376
25.	3.73	4.26	.96	.45	1.95	.036*
26.	3.66	4.2	1.04	.77	2.26	.020*

(N=15; df=14) *$p<.05$

Twelve of 26 items of the attitude portion of the questionnaire indicated significant statistical change (see Table 2). Caution is warranted when interpreting these results individually, as the possibility exists that a Type I Error occurred and that a result was obtained by chance. The questionnaire items are presented below, grouped by four overarching themes of Inclusion of Music Within the School Curriculum, Extra-Musical Benefits of Music Instruction, Classroom Teacher's Role In Music Instruction, and

Appreciation of Music.

Inclusion of Music Within the School Curriculum

Non-Statistically Significant Items

Two items, of those items for which there were no significant changes, were found to fall within the category of Inclusion of Music Within the School Curriculum. Students had *strong agreement* with the following statements from both pretest and posttest administrations:

Item 1: It is necessary for music to be included in the school curriculum.

Item 17: Music should be included in every elementary school curriculum.

One item indicated *agreement* from both pretest and posttest administrations:

Item 12: Music should be considered one of the basic, or core subjects.

Two items indicated *disagreement* from both pretest and posttest administrations:

Item 14: Music should be one of the first programs cut during a financial crisis.

Item 16: Public schools should be responsible for mainly academic education, not aesthetic education.

Statistically Significant Items

Four items, of those items for which there were significant changes, were found to fall within the category of Inclusion of Music Within the School Curriculum. At the end of the semester, students had greater *agreement* with these statements:

Item 8: Every child should receive at least one hour of music instruction per week.

Item 19: Every school should have access to a school music specialist.

Greater *disagreement* was expressed at the end of the semester with these statements:

Item 5: Music is a frill, and therefore limits should be set on its role within the school curriculum.

Item 6: An hour per week of instruction by a music specialist is adequate to fill the basic musical needs of students.

Discussion

Preservice elementary educators' support for the inclusion of music within the school curriculum was indicated by the students' change in attitude regarding the need for more than an hour per week of music instruction by a music specialist to meet the musical needs of children, the need for a music specialist in every school, that children should have at least one hour of music instruction per week, and that the role of music in the school curriculum should not be limited. These statements were supported in the student journals which revealed that students' believed music to be important to children and their musical development, and therefore should be a part of the school curriculum. Donna mentioned enjoying the class discussion on the importance of music to a child in her first journal entry dated August 31, 2001. "I enjoyed the discussion on Thursday when we were talking about how music is important to children on a personal level as well as a developmental level." Jill related on August 30, 2001 in her journal, "I don't think I ever realized that every child is born with music potential...It was very interesting to learn that by age 9 a child's potential stabilizes. This is why it is very important to incorporate music in childrens [sic.] every day lives." Students also remarked on the importance of music in the early childhood years. On September 10, 2001, Sandy spoke of the lack of music in her early years and how it relates to the importance of her using music as a future classroom teacher. "I was exposed to some music when I was growing up, but not a lot. This is why I think is one reason I am not that musically gifted... As I have grown older I have really come to like and appreciate music...I am anxious to learn how we can approach music by using movement and play. It sounds like such a fun way

for children to learn and enjoy music even at young ages."

Many of the preservice educators reported in their journals having had no musical background or felt that they had musical inadequacies. Liz explained in her first journal entry from September 3, 2001, "I am a little nervous for this class. I am a horrible singer so I get embarrassed when I have to sing with large groups of people." Even after feeling a low level of anxiety regarding peer teaching a song, Diane still had reservations about her musical ability and wrote on October 1, 2001, "Don't get me wrong, it is still impossible for me to make a pleasant sound when I sing..." The preservice teachers were also found to have a low level of comfort for teaching general music. Perhaps the preservice teachers' agreement with the statement of every school having a music specialist stems from a lack of musical training or lack of musical confidence along with a low comfort level for teaching elementary general music.

Extra-Musical Benefits of Music Instruction

Non-Statistically Significant Items

Two items, of those items for which there were no significant changes, were found to fall within the category of Extra-Musical Benefits of Music Instruction. These items indicated that students had *agreement* with the following statements from both pretest and posttest administrations:

> Item 18: Students who are involved in a successful music program are less likely to have behavioral problems in school.
>
> Item 22: Music is a good way to teach other subjects.

Statistically Significant Items

Four items, of those items for which there were significant changes, were found to fall within the category of Extra-Musical Benefits of Music Instruction. At the end of the

semester, students had greater *agreement* with these statements:

> Item 2: Students who are involved in a successful music program are more likely to succeed in academic areas.
>
> Item 3: Participating in musical activities in school serves as an important social and cultural function.
>
> Item 9: Music students tend to be more successful in academic courses as a result of music instruction.
>
> Item 20: Participating in musical activities outside of the school day serves an important social and cultural function.

Discussion

These results indicate that, after a semester of a music methods course, this population felt more strongly that musical activities occurring within the school day serve an important social and cultural function, and that students tend to do better academically due to music instruction. The topic of extra-musical benefits was not explicitly discussed during the semester, as revealed by content analysis of the course documents, journals of the students, and the journal of the teacher-researcher. The teacher-researcher does not endorse the notion that students involved in successful music programs are also successful academically and therefore did not convey that to the preservice teachers. The positive change in attitude regarding music and academics may be a result of commonly held beliefs regarding music instruction, beliefs conveyed by the media, or possibly beliefs conveyed in other education courses the students had or were taking. Having greater agreement with participation in musical activities inside and outside of school as being important socially and culturally may have resulted from the study of the Pre-K through 12 National Standards for Music Education (MENC, 1996) and the subsequent discussion that evolved in class on September 6, 2001 of integrating music to enhance

culturally-based activities. Also, for the song and chant bank, students were to determine (if possible) the nationality or origin of the song or chant. Content analysis did not reveal any other instructional strategy that was linked to the students having greater agreement for these attitudes.

Classroom Teacher's Role in Music Instruction

Non-Statistically Significant Items

Two items, of those items for which no significant differences were found, fall within the category of Role of the Classroom Teacher in Music Instruction. Students expressed *agreement* with these statements for both pretest and posttest administrations:

> Item 11: School music teachers should be mostly concerned with developing good attitudes toward music than with teaching music content.
>
> Item 21: The classroom teacher should supplement the music instruction provided by the music specialist by spending time on music during other times in the week.

Statistically Significant Items

Three items, for which there were significant differences, are included in the category of Role of the Classroom Teacher in Music Instruction. Students expressed greater *agreement* with these statements:

> Item 23: I would like to teach music in my own classroom.
>
> Item 25: The classroom teacher should be aware of how children develop musically.
>
> Item 26: The classroom teacher should know how to teach music to children who are at different musically-developmental levels.

Discussion

At the end of the semester, this population of preservice elementary classroom

teachers had a strong shift in attitude toward wanting to teach music within their own classrooms. However, both at the beginning and the end of the semester, students believed that classroom teachers should supplement music instruction, and the students did not want the responsibility of being a music specialist. This finding was upheld by the student journal analysis. The analysis of student journals from September 3, 2001, indicated that the students viewed music as important in children's lives, and, as future teachers, they are prepared to share responsibility for the musical development of children. Jane's journal entry expressed the sentiments of the class. "I am very interested in learning the different techniques and ideas on teaching children music and songs. Although I have never thought about being a music teacher I have always thought about using songs and music in my (future) classroom." The analysis of the student journals, teacher-researcher's journal, and course documents also revealed that, during the semester, the students learned how to create and use a variety of musical activities that they felt would be practical for their future use. On November 5, 2001, Liz remarked, "I think it (class) is great! I am actually learning stuff that I will use in my classroom in the future." Lynn's entry of December 3, 2001 was similar. "The lecture and activities in class have been fun and interesting. I think that I am going to really be able to use the stuff that I am learning in this class." In her December 3, 2001 entry, Jane related that, "...I have realized how much I can use music in my classroom when I am a teacher...I feel a lot more comfortable using the different ideas and activities to teach music." Comfort levels for using musical activities either remained high or increased over the semester. These findings provide additional support for the preservice educators' desire to teach music within their classrooms.

The musical development of children and developmentally appropriate practice were emphasized throughout the course. Preservice teachers felt more strongly at the end of the semester that the classroom teacher should understand musical development and know how to teach music to children who are at different musically-developmental levels. In her September 16, 2001 journal entry, Diane shared her thoughts on the musical development of children in relationship to the class discussion held on the parallels between musical and language development. "This is very interesting to me because I am fascinated with the process in which children learn to speak. They are exposed to language every day and are saturated with speech, still learning the complexities of language takes years. It seems sad that many children have very little exposure to music and are expected to understand it." On September 10, 2001, Jill spoke of why she thought understanding musical development is important and what it means to her as a future educator. "On Tuesday during class learning the stages of how children learn (music) really interested me. This made it easier to understand children that will be in my classroom and how they are thinking at that age. The different kinds of responses from the different age groups shows that all children cannot be taught with the same technique. This will help my teaching style so I can adapt to how the children learn best."

Appreciation of Music

Non-Statistically Significant Items

One item, of those items for which no significant changes were found, indicated that the students had *strong agreement* with the following statement from both pretest and posttest administrations:

Item 10: Open-mindedness to many different kinds of music is a worthy attribute.

Two items, of those items for which no significant changes were found, indicated that students had *agreement* with the following statements from both pretest and posttest administrations:

> Item 7: When one has a basic knowledge of music fundamentals, music can be better appreciated.
>
> Item 15: Music is an inseparable part of my daily life.

Statistically Significant Items

One item of those items for which there were significant differences indicated that students had greater *agreement* with this statement:

> Item 13: Appreciating music depends on knowing a great deal about it.

Discussion

On September 10, 2001, Sandy spoke of not being gifted musically, yet really liking and appreciating music as she has gotten older. "I was exposed to some music as I was growing up as a child, but not a lot. I think that's why I am not that musically gifted...Now I can't imagine riding in a car, or sitting in a room without listening to music. I want to be a parent and teacher that surround my children with music. I want to develop music appreciation for children in fun and exciting ways." While she feels she is not gifted musically, music is still important in her own life, and, as a future parent and/or teacher, she hopes to help children realize music's importance in their lives. Many of the students felt musically inadequate; yet, the course was constructed in such a way that many of the weekly themes could be incorporated at the elementary school level, even if the preservice teachers had no prior musical knowledge or experience. This was because the teacher-researcher could not depend on the students to have a basic knowledge of music fundamentals or audiational skills when they came to the class. At

the end of the semester, comfort levels for using music activities were high. Perhaps having successful experiences in the course accounted for some of the positive change of attitudes regarding appreciating music without having direct knowledge about it.

Non-Statistically Significant Attitude Items

Results and Discussion

Items having no statistically significant change ($p<.05$) from pretest to posttest had meaning in regard to student attitudes and levels-of-comfort. For both pretest and posttest administrations of the questionnaire, students had "strong agreement" with items 1, 10, and 17 of the attitude portion, indicating that attitudes remained strong throughout the semester regarding the need for music in the school curriculum (Items 1 and 17) and for being open-minded about different types of music (Item 10).

"Agreement" on both the pretest and posttest was expressed for items 7, 11, 12, 15, 18, 21, 22, and 24, indicating semester-long prevailing attitudes of: a) music fundamentals lead to better appreciation of music, b) music teachers should be concerned about developing good attitudes over teaching musical content, c) music should be a core subject, d) music is inseparable from these preservice teachers' lives, e) involvement in music is equated with less behavior problems in school, f) classroom teachers should supplement music instruction, g) music is a good way to teach other subjects, and h) fundamentals courses help to prepare for music methods courses.

That the students agreed with the statement that fundamentals courses are helpful to prepare for methods courses was an interesting finding, given that an entire class period was used to review material either not remembered nor learned in the prerequisite fundamentals course and that a majority of students mentioned the review

in their journal entries. This statement provides further clarification, "I appreciate that you go over the basics because I don't always remember from music 2200 class (ex. meters and tonality)," wrote Donna on September 17, 2001.

The idea that music educators should develop good attitudes over and above teaching musical content and the notion that musical involvement means less behavior problems in school were never purposely conveyed within this methods course. The use of music to teach other subjects was not emphasized within the course but was approached through students creating a lesson plan that integrated music with another subject area and through the song and chant bank, for which students wrote a sentence regarding how the song or chant might be used for another subject (see Appendix C). In both cases, students were to write how to appropriately teach the music component. Music as a core subject, as well as the importance of classroom teachers to the music education of children, were aspects that were emphasized throughout the course, which may explain why students continued to agree with those statements.

For both pretest and posttest attitude questionnaire items, Item 4 resulted with the response of "unsure" indicating that these preservice educators remained unsure about whether musical ability is hereditary. This finding could have occurred because the belief that musical ability is hereditary is commonly held, and this course emphasized the importance of heredity coupled with the environment for musical development (Gordon, 1997; Gordon, 1990; Valerio, Reynolds, Bolton, Taggart & Gordon, 1998). Either students had not come to terms with the fact that environment also impacts musical ability, or class discussions relating to this particular statement rendered this questionnaire item confusing for the students.

Finally, the attitude of "disagreement" carried through the semester with items 14 and 16, which stated, respectively, that music should be the first subject to be cut during a financial crisis, and that public schools should be concerned with academic education over an aesthetic education. Students' beliefs that music education has artistic value and is important within the elementary level curriculum did not change during the semester.

Research Question Four: Does the level of comfort of preservice elementary educators enrolled in an elementary music methods course for non-music majors for teaching music change over the course of the semester?

Data regarding whether the preservice elementary educators' level of comfort for teaching music activities changed over the course of a semester were collected through a questionnaire that was administered at the beginning of the semester and again at the end of the semester (see Appendix D). Means and standard deviations were computed for the pretest and posttest level of comfort items of the questionnaire (see Table 3).

The means of the pretest and posttest level of comfort questionnaire items were compared (see Figure 2). The comparison of pretest and posttest means revealed that all of the means increased at the end of the semester for level of comfort for using music activities. This represents a positive trend for level-of comfort for music and music teaching over the length of the semester.

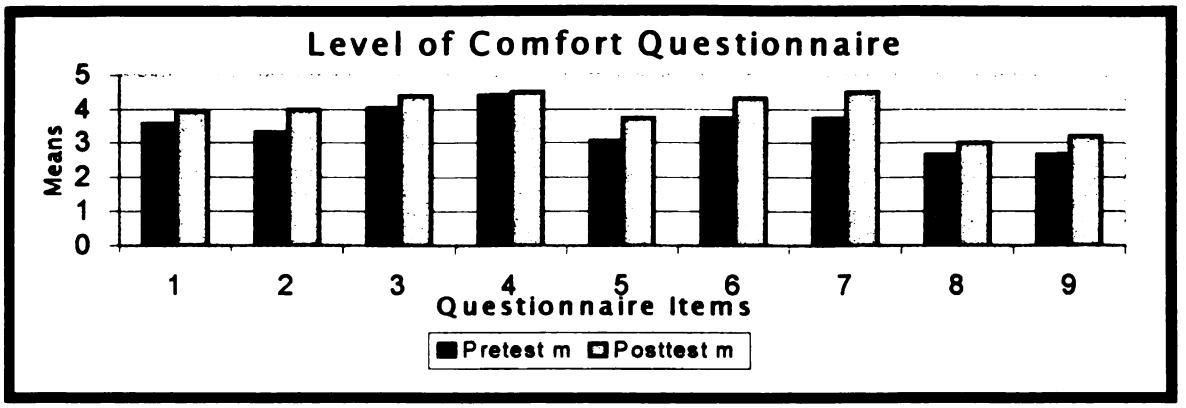


Figure 2: Comparison of Pretest and Posttest Level of Comfort Questionnaire Means

Table 3

Level of Comfort Questionnaire Items Pretest and Posttest Means and Standard Deviations

Item	Pretest *m*	Posttest *m*	Pretest *SD*	Posttest *SD*
1.	3.55	3.93	1.06	.70
2.	3.33	4.0	.81	.92
3.	4.06	4.4	.79	.73
4.	4.4	4.5	.73	.50
5.	3.06	3.73	1.03	.59
6.	3.73	4.33	.88	.61
7.	3.73	4.5	.88	.51
8.	2.66	3.0	1.23	.92
9.	2.66	3.2	.89	.67

(N=15)

To explore whether there were differences in participants' attitude between the pre- and posttest questionnaire means, the teacher-researcher performed paired comparison *t*-tests. Table 4 presents the means, standard deviations, *t*-values and *p*-values of the pretest and posttest level of comfort questionnaire items.

Table 4

Means, Standard Deviations, and Paired Comparison *t*-values for Level of Comfort Questionnaire Items

Item	Pretest *m*	Posttest *m*	Pretest *SD*	Posttest *SD*	*t*	*p*
1.	3.55	3.93	1.06	.70	2.10	.027*
2.	3.33	4.0	.81	.92	2.87	.006*
3.	4.06	4.4	.79	.73	1.58	.068
4.	4.4	4.5	.73	.50	1.38	.094
5.	3.06	3.73	1.03	.59	1.92	.038*
6.	3.73	4.33	.88	.61	2.20	.022*
7.	3.73	4.5	.88	.51	4.0	.001*
8.	2.66	3.0	1.23	.92	.92	.186
9.	2.66	3.2	.89	.67	2.10	.028*

(N=15; df=14) *$p<.05$

Five of the eight level of comfort items showed statistically significant positive change in level of comfort at the end of the semester. Item number 9 which was concerned with how students rated their level of musicianship, also had statistically significant positive change. Again, the possibility exists that one of the results may have occurred by chance, so individual differences should be viewed with caution.

Preservice elementary educators' levels of comfort for music and music teaching increased for these five items:

Item 1: How comfortable would you feel singing to or with children?

Item 2: How comfortable would you feel teaching a music listening lesson to children?

Item 5: How comfortable would you feel discussing musical concepts with your children?

Item 6: How comfortable would you feel playing rhythm instruments with your children?

Item 7: How comfortable would you feel using musically creative activities with your children?

Following is a discussion of questionnaire items grouped by level of comfort items.

Comfort with Singing

Students felt a great deal of concern about singing, and the assignment of peer teaching a song and chant brought about concern and fear of performing in front of others. The teacher-researcher structured the peer teaching session in such a way that students could have as much success and comfort as possible. Students participated in a small group and were graded on a pass/fail basis. Lynn admitted her nervousness for singing out loud around adults in her September 17, 2001 journal entry but concluded that, "I think my only saving grace will be that the singing/chanting teach sessions are graded pass/fail so trying should be worth something (even if it's not in the best singing voice)." After the peer teaching segment, students found that it was not as difficult as they had thought and indicated enjoyment after it was over. On October 3, 2001, Debby shared, "What an unstressful and enjoyable event. It was no where near as scary as I thought it was going to be. I enjoyed doing this activity because it helped me gain a better understanding not only of what we were supposed to do, but also that doing these types of things with the children are really beneficial to them."

Comfort with Listening

Creating a listening map and a call chart (to different instrumental selections) followed a lecture-demonstration on appropriate listening selections for children and another lecture-demonstration on how to use and create a listening map and call chart. Students felt that the listening map, and the call chart in particular, were challenging to create, due to the extensive listening that was required. On November 6, 2001, Jane expressed her concern that, "I just don't think that I have good listening ability when it

comes to music." However, the majority of the students had a favorable response regarding the assignment. Another student, Bill, wrote in his journal on November 5, 2001, "I like doing activities like Call Charts and Listening Maps, it gives me the chance to be creative." Debby wrote in her journal on November 12, 2001, "I enjoyed making both my call chart and listening map..."

The teacher-researcher received negative feedback within the class regarding the amount of time it took students to complete the call chart, a response typical of students in this course. This semester, she modified her approach to teaching the construction of listening maps and call charts and felt that the students had a good understanding of what they were to do to complete the assignment.[1] Although students felt that the assignment was demanding, 87 percent of the students were successful with creating their call charts and listening maps.

Comfort with Discussing Musical Concepts

Students were exposed to musical concepts throughout the semester as they participated in class and did the course assignments. Concepts such as macrobeat, microbeat, resting tone, tonality, major, Do, minor, La, meter, duple, triple, ostinato, dynamics, and form were primarily encountered in class through skills sessions, lecture-demonstration, and modeling. Then students were told what the concepts were. There was little formal class discussion of musical concepts. Instead, they were integrated within each class as a natural component. Although, the students had taken a prerequisite theory course, they were unable to read or decode music, and were unable to identify tonality and meter. The teacher-researcher provided a brief review of tonalities and

[1] A more complete discussion of call charts and listening maps as teaching strategies is provided earlier in the chapter.

meters, and techniques to decode music, although it was not a planned part of the course. Liz remarked on September 18, 2001, "Thank you for being patient with us...and for "re-teaching" some stuff... it made much more sense coming from you with your personal examples than when I trie [sic.] to learn it through a formal lecture a few semesters ago." Perhaps learning music concepts through direct experiences helped the preservice teachers feel more comfortable with teaching music concepts.

Comfort with Using Rhythm Instruments

During the semester, students had both exploratory and formal opportunities to play rhythm and barred instruments. Macrobeat and microbeat ostinati were performed on rhythm instruments in skills sessions. Rhythm instruments were also used as accompaniment to short poems. Instruments were incorporated with many lecture-demonstrations and model lessons, such as informal guidance, movement, and formal dance. In the final activity of the semester, the students performed a dance to a song they sang, which included an accompaniment of simple ostinati on barred and rhythm instruments. In content analysis of student journals, playing instruments received very little mention. All instrument playing was done within class meetings. There may not have been much mentioned about playing instruments because students did not have an assignment based on the use of instruments.

Comfort with Musically Creative Activities

The change in comfort level for using musically creative activities may be explained by assignments in which the students were participants in a lecture or model-demonstration class, then assigned to create and finally peer teach their own musical activities. Through these experiences, students gained confidence in their own ability to

be musically creative, and subsequently, had a higher level of comfort for using musically creative activities in the classroom. Courtney wrote on September 21, 2001, "I really enjoyed the hands on activities that we did in class on Thursday. Doing those kinds of activities not only helps me to remember things better but it gets my mind thinking of different and creative ways in which I can work with my students in music and other subjects as well." Cindy mentioned on October 8, 2001 that, she "...had a wonderful time on thursday [sic.] presenting and performing the different movement activities..." and that, "They were all extremely great and creative, which has given me many creative ideas for the future." Donna (journal entry dated October 8, 2001) was in agreement, "I think I have really benefited from peer teaching this activity. It provided us with the opportunity to share new and creative ideas that can be used with our students."

At the end of the semester, students learned a song and accompaniment on barred and rhythm instruments, then worked in groups to create different types of dances. On December 10, 2001, Debby commented on that particular activity, "Creating our own was really fun, it allowed us to be creative and communicate with a group of our peers." In the same journal entry she also remarked, "This was fun and I think that it will be really useful in a classroom experience." Engaging the students in music making through ways that they will be able to use and expand upon with their future students probably had an influence on the overall positive change in attitude and higher comfort levels for music and teaching music by the semester's end.

Non-Statistically Significant Level of Comfort Items

"Moderate comfort" was the long-standing feeling expressed for item 29, moving to music with children. Students overwhelmingly stated in their journals that they

enjoyed the movement demonstration and peer teaching class sessions. These remarks may have been in part due to a predisposition for feeling comfortable with movement. Carol captured the essence of this class with this excerpt from her October 7, 2001 entry. "Class last Thursday was a lot of fun with sharing our group projects. It was more fun then I had anticipated." Jane's entry from October 8, 2001 was in agreement; however she also "felt these presentations were a very good learning experience."

Throughout the semester, these preservice educators felt somewhere between "moderately comfortable" and "very comfortable" with playing musical games with children (Item 30). This finding may be a reflection of students feeling comfortable with using music and music activities with children as part of "circle time," traditionally known as a time of gathering in the early childhood curriculum.

The feeling of being "slightly comfortable" with teaching music at the elementary level (Item 34) was consistent over the semester. This finding has meaning in that the students did not perceive themselves to be music educators at the beginning or at the end of the semester. Perhaps the comfort level did not change, because the preservice educators realized that, for deep musical learning to occur within children, more knowledge of how children learn music and more musical skill acquisition is necessary.

Level of Musicianship Item

One questionnaire item did not directly relate to attitude or level of comfort. Questionnaire Item 9, rate your level of musicianship, had a positive statistically significant level of change. Students' perception of their level of musical ability increased over the course of a semester. This finding may be explained by their overall positive change in attitude toward music and music instruction and having higher levels of

comfort for teaching music at the end of the semester.

Research Question Five: Do any of the following: music aptitude, self-rating of music ability, self-rating of musical ability as compared to peers in the course, or past music experience in an ensemble, or formal instruction function as predictors of preservice elementary educators' attitudes or comfort level ?

For this research question, multiple regression analysis was performed with music aptitude, self-rating of musical ability, self-rating of musical ability as compared to peers, past musical experience in an ensemble, and past formal instruction acting as independent variables with pretest questionnaire items, and then pretest to posttest questionnaire item gains scores, acting as dependent variables. A discussion of the statistics from the administration of *AMMA* (Gordon, 1989) is presented first, as *AMMA* was used as the measure of music aptitude. The results of the multiple regression analysis follow.

AMMA

AMMA (Gordon, 1989) was used to determine students' tonal, rhythm, and composite music aptitudes. In addition, *AMMA*-Rhythm and *AMMA* Tonal were used as independent variables in the forthcoming multiple regression analysis. Two students were absent on the day of the test administration, which lowered the population to 13 students for this portion of the analysis. Scores were obtained using the procedure described in the test manual (Gordon, 1989). Table 5 provides the means and standard deviations of the test scores.

Table 5

Means and Standard Deviations for *AMMA*

	m		***SD***	
	Present Study *	*AMMA* Manual**	Present Study*	*AMMA* Manual**
Tonal	21.6	24.3	3.9	3.9
Rhythm	23.6	27.4	3.9	4.11
Composite	44.8	51.7	6.5	8.49

*(N=13); **(N=2,130)

The means and standard deviations found in this study conform closely to an equal distribution, given that thirteen students took the test for this study, and are similar to but slightly lower than those reported in the test manual.

Split-halves reliabilities corrected with the Spearman-Brown Prophecy formula were used to establish reliability. For the present study, the reliability coefficients were r=.68 for the tonal subtest; r=.65 for the rhythm subtest; and r=.74 for the total test. Gordon (1989) found the split-halves reliabilities corrected with the Spearman-Brown Prophecy formula to be r=.80 for the tonal subtest; r=.80 for the rhythm subtest; and r=.81 for the total test with a non-music major population. He reports the test-retest reliabilities to be r=.80 for the tonal subtest, r=.81 for the rhythm subtest, and r=.83 for the total test. Both sets of reliabilities, as reported by Gordon in the test manual, are higher than what was found for the tonal and rhythm subtests as well as the composite test in this study.

The lower reliabilities found in the present study may be due to the small sample size that completed *AMMA* in this study. Gordon's higher reliabilities were probably found due to the large sample size (N=2,130 non-music majors), or the heterogeneity of the population he used to establish the non-music major norms. Additionally, Gordon states in the test manual that the high split-halves reliabilities may

be due to how the tests were divided.

Intercorrelations between the tonal and rhythm subtests and composite test scores found in the *AMMA* test manual, and for the present study are presented in Table 6.

Table 6

Intercorrelations of *AMMA*

	Present Study			*AMMA* Manual		
	Tonal	Rhythm	Composite	Tonal	Rhythm	Composite
Tonal	1	.39	.87	1	.72	.93
Rhythm	.39	1	.84	.72	1	.91

$p<.05$

As can be seen, a low to moderate correlation existed between the tonal and rhythm subtests for the present study. In the test manual, a stronger intercorrelation was reported between the rhythm and tonal subtests than was found in this study. That there are intercorrelations between the tonal and rhythm subtests for *AMMA* in the present study and in the test manual is to be expected because *AMMA* tests for both tonal and rhythm aptitude within one test and both subtests share the answer of "same" (Gordon, 1989). High intercorrelations between the scores of the tonal and rhythm subtests and the composite scores are also to be expected as the composite score is comprised of both tonal and rhythm scores.

The intercorrelations of the present study are lower than the reliabilities found for this administration of *AMMA*, and the intercorrelations as found in the test manual are also lower than the reliabilities reported in the test manual. The low intercorrelations for this study may be attributed to low reliabilities that were obtained. While in both instances the subtests have much in common, enough variance exists so that each subtest is separate from the other (Gordon, 1989).

AMMA as Predictor of Pretest Questionnaire Items

Multiple regression analysis was used to determine whether music aptitude functions as a predictor of attitude or level of comfort as measured by the pretest questionnaire. Pretest questionnaire items functioned as dependent variables with *AMMA*-Tonal and *AMMA*-Rhythm scores functioning as independent variables. The results are presented in Table 7. Two students were absent the day *AMMA* was administered; therefore their pretest questionnaire scores were omitted from the analysis. Three pretest questionnaire items were found to share the highest common variance with *AMMA*. However, only two questionnaire items were found to have statistically significant *p*-values. As can be seen in Table 8, rhythm aptitude scores were predictive of response for Attitude Item 18:

Students involved in a successful music program have less behavioral problems.

Tonal music aptitude scores were predictive of response for Attitude Item 2:

> Students involved in a successful music program are more likely to succeed academically.

Table 7

Pretest Questionnaire with *AMMA*-Tonal and *AMMA*-Rhythm as Predictors

Item	Observations	Multiple R	R Square	Adjusted R Square	Standard Error
Attitude					
1.	13	.207	.043	-----	.557
2.	13	.656	.430	.316	.600
3.	13	.484	.235	.082	.623
4.	13	.405	.164	-----	.769
5.	13	.452	.204	.045	.709
6.	13	.173	.030	-----	.837
7.	13	.478	.228	.074	.556
8.	13	.362	.131	-----	1.494
9.	13	.654	.427	.313	.523
10.	13	.485	.235	.822	.623
11.	13	.330	.109	-----	.907
12.	13	.053	.003	-----	.722
13.	13	.258	.066	-----	1.297
14.	13	.115	.013	-----	.827
15.	13	.265	.070	-----	.846
16.	13	.303	.092	-----	.793
17.	13	.361	.130	-----	.664
18.	13	.717	.513	.416	.482
19.	13	.444	.197	.037	.567
20.	13	.272	.074	-----	.675
21.	13	.493	.243	.091	.778
22.	13	.398	.158	-----	.483
23.	13	.395	.156	-----	1.128
24.	13	.369	.137	-----	.489
25.	13	.342	.117	-----	1.062
26.	13	.238	.057	-----	1.117
Level of Comfort					
1.	13	.159	.025	-----	1.116
2.	13	.513	.263	.116	.804
3.	13	.239	.057	-----	.808
4.	13	.312	.098	-----	.687
5.	13	.448	.201	.041	1.092
6.	13	.356	.127	-----	.742
7.	13	.356	.127	-----	.742
8.	13	.479	.229	.075	1.168

Table 8

AMMA-Tonal and *AMMA*-Rhythm Predictors of Pretest Questionnaire Items

Item	Coefficient	Std. Error	t-value	p-value
2--Attitude (Rhythm)	.108	.049	2.225	.05
18--Attitude (Tonal)	.124	.039	3.223	.01

Results and Discussion

From these results, tonal aptitude appears to be predictive of the pretest statement that involvement in a successful music program leads to academic success and rhythm aptitude appears to be predictive of the pretest statement that involvement in successful music programs leads to less behavioral problems. However, that *AMMA* was found to be predictive of only two of 34 items is an indication that these results may have been found by chance and the possibility of a Type I Error exists. The overwhelming negative student response raises further questions regarding the validity of the students' test scores and therefore *AMMA 's* use as a criterion measure.

Self-Rating of Musical Ability, Self-Rating of Musical Ability as Compared to Peers in the Course, Past Music Experience in an Ensemble, and Years of Formal Instruction as Predictors of Pretest Questionnaire Items

To determine whether the self-rating of musical ability, self-rating of musical ability as compared to peers in the course, past music experience in an ensemble, and years of formal instruction function as predictors of attitude or level of comfort as measured by the pretest questionnaire, multiple regression analysis was performed. Pretest questionnaire items functioned as dependent variables with the self-rating of musical ability, self-rating of musical ability as compared to peers in the course, past

music experience in an ensemble, and years of formal instruction functioning as independent variables.

The number of observations, multiple R, R square, adjusted R square, and standard error of measurement are presented in Table 9. Eight pretest questionnaire items were found to share the highest common variance with the independent variables of past music experience in an ensemble, self-rating of musical ability and self-rating of musical ability as compared to peers. However, only three questionnaire items had factors loading into the regression analysis with *p*-values beyond the $p<.05$ level of confidence. Table 10 presents the coefficients, standard error of measurement, *t*-values and *p*-values for those questionnaire items found to have statistical significance. Eight pretest questionnaire items were found to share the highest common variance with self-rating of musical ability, self-rating of musical ability as compared to peers in the course, past music experience in an ensemble, and years of formal instruction. Only three questionnaire items were found to have statistically significant *p*-values (see Table 10).

Table 9

Pretest Questionnaire with Past Music Experience in an Ensemble, Past Music Experience with Formal Instruction, Self-Rating of Musical Ability, and Self-Rating of Musical Ability as Compared to Peers as Predictors

Item	Observation	Multiple R	R Square	Adj. R Square	Std. Error
Attitude					
1.	15	.259	.067	----	.509
2.	15	.603	.364	.109	.663
3.	15	.429	.184	----	.677
4.	15	.656	.429	.201	.714
5.	15	.672	.452	.233	.592
6.	15	.665	.442	.219	.732
7.	15	.792	.628	.479	.428
8.	15	.321	.103	----	1.519
9.	15	.570	.326	.056	.577
10.	15	.479	.230.	----	.664
11.	15	.618	.382	.134	.838
12.	15	.517	.267	----	.648
13.	15	.383	.146	----	1.27
14.	15	.592	.350	.090	.709
15.	15	.487	.237	----	.826
16.	15	.380	.145	----	.827
17.	15	.413	.171	----	.690
18.	15	.526	.276	----	.708
19.	15	.617	.381	.133	.498
20.	15	.524	.275	----	.659
21.	15	.445	.198	----	.801
22.	15	.596	.355	.097	.435
23.	15	.536	.287.	.002	1.054
24.	15	.619	.384	.137	.425
25.	15	.657	.434	.207	.856
26.	15	.611	.373	.123	.980
Level of Comfort					
1.	15	.617	.381	.133	.987
2.	15	.574	.323	.061	.791
3.	15	.350	.122	----	.886
4.	15	.706	.499	.298	.617
5.	15	.681	.463	.249	.894
6.	15	.196	.039	----	1.025
7.	15	.196	.039	----	1.025
8.	15	.781	.612	.455	.911

Table 10

Pretest Questionnaire Items with Past Music Experience in an Ensemble, and Self-Rating of Musical Ability as Predictors

Item	Coefficient	Std. Error	*t*-value	*p*-value
6--Attitude (Self-Rating)	-.847	.325	2.61	.03
25--Attitude (Years-Ensemble)	-.224	.091	2.44	.04
4—Comfort (Years-Ensemble)	.165	.066	2.51	.03

As shown in the above table, the self-rating of musical ability was predictive of Attitude Item 6:

> An hour of music instruction by a music specialist is enough to fill musical needs of students.

Years of participating in an ensemble was predictive of Attitude Item 25 and Level-of-Comfort Item 4:

> Classroom teachers need an awareness of how children develop musically (Item 25--Attitude).
>
> Comfort with playing musical games with students (Item 4—Level-of Comfort).

Results and Discussion

From these results, it appears that the higher the students rated their musical ability, the more strongly they disagreed with the pretest statement that an hour of instruction is enough to fill children's musical needs. In addition, from the above results it appears that, the more time preservice teachers spent participating in an ensemble, the more the strongly they agreed with the pretest statement that classroom teachers need an awareness of how children develop musically. Also, it appears that the

more time students participated in an ensemble, the more comfortable they felt, at the beginning of the semester, toward playing musical games with children. Three of 34 items that were found to be significantly predicted, which is an indication that these results may have been found by chance as a result of a Type I Error.

AMMA as Predictor of Change of Attitude or Level-of Comfort

Multiple regression analysis was used to determine whether music aptitude functions as a predictor of change of gains between pretest and posttest attitude, or level of comfort questionnaire items. The difference between items functioned as dependent variables, with *AMMA*-Tonal and *AMMA*-Rhythm scores functioning as independent variables. Two students were absent the day *AMMA* was administered; therefore their posttest questionnaire scores were omitted from the analysis. The results are presented in Table 11. One change in attitude and level of comfort questionnaire item was found to share the highest common variance with *AMMA*. The factors for this item were found to have p-values beyond the $p<.05$ level of confidence. The coefficients, standard error of measurement, t-values and p values for this item are presented in Table 12.

Table 11

Change of Attitude and Level of Comfort with *AMMA*-Tonal and *AMMA*-Rhythm as Predictors

Item	Observations	Multiple R	R Square	Adj. R Square	Std. Error
Attitude					
1.	13	.552	.304	.165	.576
2.	13	.533	.285	.141	.712
3.	13	.478	.228	.074	.607
4.	13	.372	.138	-----	.737
5.	13	.045	.002	-----	.568
6.	13	.234	.055	-----	1.051
7.	13	.718	.516	.419	.850
8.	13	.331	.110	-----	1.552
9.	13	.230	.053	-----	.828
10.	13	.313	.098	-----	.623
11.	13	.346	.120	-----	.745
12.	13	.348	.121	-----	1.078
13.	13	.229	.052	-----	1.454
14.	13	.326	.107	-----	.673
15.	13	.591	.350	.220	.640
16.	13	.266	.071	-----	.820
17.	13	.289	.084	-----	.628
18.	13	.549	.301	.162	.748
19.	13	.019	-----	-----	.690
20.	13	.406	.165	-----	.507
21.	13	.329	.108	-----	.652
22.	13	.385	.148	-----	.606
23.	13	.281	.079	-----	1.166
24.	13	.457	.209	.050	.840
25.	13	.572	.327	.193	1.007
26.	13	.253	.064	-----	.906
Level of Comfort					
1.	13	.212	.045	-----	.804
2.	13	.375	.141	-----	.891
3.	13	.430	.191	.030	.842
4.	13	.592	.351	.221	.490
5.	13	.413	.170	.004	.853
6.	13	.315	.099	-----	.999
7.	13	.528	.279	.134	.675
8.	13	.216	.047	-----	1.522

Table 12

AMMA-Tonal and *AMMA*-Rhythm as Predictors of Attitude Change

Item	Coefficient	Std. Error	t-value	p-value
7—Attitude (Tonal)	.159	.068	2.345	.04
7—Attitude (Rhythm)	-.208	.069	-3.008	.13

Table 12 demonstrates that the independent variables of *AMMA*-Tonal and *AMMA*-Rhythm were found to be predictive of positive change of attitude for Item 7:

> When one has a basic knowledge of music fundamentals music can be better appreciated.

Results and Discussion

From these results it appears that students with higher levels of tonal and rhythm music aptitude, as measured by *AMMA*, may feel more strongly that music is better appreciated when one has a basic knowledge of music fundamentals. However, of thirty-four questionnaire items, only one was found to have statistical significance. It is likely that this result happened by because of a Type I Error.

Past Music Experience in an Ensemble, Past Music Experience with Formal Instruction, Self-Rating of Musical Ability, and Self-Rating of Musical Ability as Compared to Peers as Predictors of Change of Attitude or Level of Comfort

To determine whether the self-rating of musical ability, self-rating of musical ability as compared to peers in the course, past music experience in an ensemble, and years of formal instruction function as predictors of change in attitude, or level of comfort, multiple regression analysis was performed. The difference posttest and pretest questionnaire items functioned as dependent variables with the self-rating of musical

ability, self-rating of musical ability as compared to peers in the course, past music experience in an ensemble, and years of formal instruction functioning as independent variables (see Table 13).

Table 13

Change of Attitude and Level of Comfort with Past Music Experience in an Ensemble, Past Music Experience with Formal Instruction, Self-Rating of Musical Ability, and Self-Rating of Musical Ability as Compared to Peers as Predictors

Item	Observations	Multiple R	R Square	Adj. R Square	Std. Error
Attitude					
1.	15	.291	.085	-----	.672
2.	15	.431	.186	-----	.773
3.	15	.332	.110	.028	.689
4.	15	.334	.112	-----	.754
5.	15	.556	.309	.033	.622
6.	15	.518	.268	-----	1.003
7.	15	.315	.100	-----	1.200
8.	15	.409	.167	-----	1.509
9.	15	.237	.056	-----	.854
10.	15	.383	.147	-----	.613
11.	15	.488	.238	-----	.913
12.	15	.399	.159	-----	1.136
13.	15	.602	.363	.108	1.220
14.	15	.664	.441	.218	.546
15.	15	.507	.257	-----	.718
16.	15	.747	.557	.380	.585
17.	15	.336	.113	-----	.625
18.	15	.348	.121	-----	.983
19.	15	.428	.183	-----	.660
20.	15	.742	.551	.371	.387
21.	15	.467	.218	-----	.621
22.	15	.275	.076	-----	.675
23.	15	.674	.454	.236	.903
24.	15	.530	.281	-----	.801
25.	15	.508	.258	-----	1.081
26.	15	.456	.208	-----	.964
Level of Comfort					
1.	15	.328	.105	-----	.814
2.	15	.608	.370	.118	.845
3.	15	.558	.312	.037	.801
4.	15	.495	.245	-----	.576
5.	15	.694	.482	.274	.680
6.	15	.355	.126	-----	1.168
7.	15	.429	.184	-----	.828
8.	15	.792	.627	.477	1.010

Twenty change of attitude and level of comfort questionnaire items were found to share the highest common variance with past music experience in an ensemble, self-rating of musical ability, and self-rating of musical ability as compared to peers in the course. Five of those items were found to have acceptable *p*-values. Table 14 presents the coefficients, standard error of measurement, *t*-values, and *p*-values of those items found to be statistically significant.

Table 14

Change of Attitude and Level of Comfort with Past Music Experience in an Ensemble, Self-Rating of Musical Ability, and Self-Rating of Musical Ability as Compared to Peers as Predictors

Item	Coefficient	Std. Error	*t*-value	*p*-value
16--Attitude (Self-Compared)	-.522	.161	3.427	.006
20--Attitude (Self-Rating)	.430	.172	2.499	.031
23--Attitude (Self-Compared)	-.557	.249	2.238	.049
8--Comfort (Years-Ensemble)	.344	.151	2.283	.045
8--Comfort (Self-Compared)	-.936	.278	3.364	.007

From the above table it can be seen that the independent variable "self-rating of musical ability in comparison with peers" was found to be predictive of positive change in attitude for Items 16 and 23, and for level of comfort Item 8:

> Public Schools should be responsible for mainly academic education, not aesthetic education (Item 16—Attitude).

I would like to teach music in my own classroom (Item 23—Attitude).

Comfort for teaching music class at the elementary level (Item 8—Level of Comfort).

The independent variable of "self-rating of musical ability" was found to be predictive of of change in attitude for Item 20:

Participating in musical activities outside of the school day serves an important social and cultural function.

The independent variable of "years in an ensemble" was found to be predictive of change of level of comfort Item 8:

Comfort for teaching music at the elementary level.

Results and Discussion

The higher preservice educators rated themselves musically in comparison to their peers, the more strongly they disagreed that public schools should be more concerned with academic education over aesthetic education and the more they agreed that they would like to teach music in their own classrooms. The higher the preservice educators rated themselves musically, the more agreement they had with the statement of music being important socially and culturally. The more highly students viewed themselves in comparison with their peers, the more comfort they felt toward teaching music at the elementary level, and the more years of ensemble experience they had, the more comfort they felt toward teaching music at the elementary level. Of thirty-four items only five were found to have statistical significance. Subsequently, the possibility of a Type I Error exists in these results.

Chapter V

Summary, Conclusions and Recommendations

Summary

This study was conducted with the purpose of improving music methods instruction for preservice elementary educators. More specifically, this study was concerned with how preservice elementary educators responded to various instructional strategies and assignments of a particular music methods course and if the course curriculum design and implementation would impact the attitudes and comfort levels of preservice elementary educators for music and teaching music. This investigation also explored whether preservice elementary educators' attitudes and comfort levels for music and music instruction changed at the end of a semester of participation in a particular music methods course. Finally, this study was concerned with whether music aptitude, self-rating of music ability, self-rating of musical ability as compared to peers in the course, past music experience in an ensemble, or formal instruction function as predictors of preservice elementary educators' attitudes or comfort level.

The present study involved the teacher-researcher and 15 college-aged students enrolled in a required music methods course for non-music majors at a mid-sized public university located in a midwestern state of the United States. The university is located in a metropolitan area and is racially and socio-economically diverse. Classes met twice weekly for 50 minutes. The length of the study was 15 weeks.

All students (N=15) were given the assignment to e-mail weekly journal entries to the teacher-researcher. In addition, the teacher-researcher maintained a weekly reflective journal. Student journals, the teacher-researcher's journal, and course documents were

analyzed through content analysis and were further coded and categorized in relationship to research questions to determine whether a particular course design has an impact on attitude and level of comfort regarding music education and how preservice elementary educators responded to various instructional strategies and assignments of the music methods course. Methods and data were triangulated to strengthen validity of the findings.

All of the students completed the pretest and posttest music teaching questionnaire that was designed to gather data concerning attitude and level of comfort for music and teaching music. Only 13 students completed *AMMA*, which was used to measure stabilized music aptitude, due to two students being absent the day the test was administered. Paired comparison *t*-tests were performed on pretest and posttest questionnaire data to determine whether change in attitude or level of comfort occurred for music teaching. Multiple regression analyses were performed to determine whether years of past formal instruction, years of participation in an ensemble, self-rating of musical ability, and self-rating of musical ability as compared to peers function as predictors of pretest and posttest questionnaire items.

Results and Conclusions

Caution is warranted against generalizing the results and conclusions of this study. All courses are unique; class periods within a course are also unique events in time and cannot be replicated. Due to the small sample size and because the teacher-researcher conducted this study from a moderate interpretive perspective, assuming the role of participant-observer, the conclusions of this study are only relative to the participants and context that was under investigation and the perspective from which they stem. However,

this examination of instructional practice within a particular methods course holds the possibility of serving the music education profession by further informing the practice of teaching music methods to preservice elementary educators. In many respects, this is a case study of one particular music methods course and, while the results of this study may not be generalizable, they may be transferable to other similar educational settings.

Predictors of Attitude and Level of Comfort

From the results of this study, it cannot be concluded that attitude, level-of-comfort at the beginning of the semester, change in attitude, or change in level of comfort is predicted by music aptitude, self-rating of musicianship, self-rating of musicianship in comparison to peers, years of formal instruction, or years of performing in an ensemble. For music aptitude, *AMMA* reliabilities were found to be moderate, and students felt frustrated throughout the administration of the test. This raises concern about the validity of *AMMA* scores and any statistical procedures within this study that used *AMMA* scores. The variables of music aptitude, self-rating of musicianship, self-rating of musicianship in comparison to peers, years of formal instruction, and years of performing in an ensemble were found to predict very few questionnaire items. Because there were so few items that were significantly predicted, it is likely that some of those findings occurred by chance.

Attitudes Toward Music and Music Instruction

At the end of the semester, students had stronger beliefs regarding the extra-musical benefits of music instruction. They believed that participation in music activities inside and outside of school is important socially and culturally and that music instruction leads to better academic performance. In addition, the preservice elementary educators

valued being open-minded to different types of music and felt more strongly that a great deal of knowledge is not prerequisite to appreciating music. Greater advocacy for music instruction may be a by-product of appreciating music and believing that music education has extra-musical benefits.

By the end of the semester, students believed more strongly that music is an important aspect of the school curriculum and that music should not be eliminated due to financial constraints. They also believed that music specialists were a necessity to deliver music instruction. The preservice educators in Lewis' (1991) study were also found to recognize the need for a music specialist. Preservice elementary educators also felt more strongly, at the end of the semester, that they would like to teach music in their classrooms and viewed being aware of the musical development of children, and how to teach music at different musically developmental levels as important for classroom teachers to know. However, at the beginning and end of the course, they were only slightly comfortable with the prospect of assuming the role of elementary general music teacher. This may be an indicator that the preservice teachers will play a more supportive role in the music education of their students. Lewis also came to this conclusion (1991).

Comfort with Teaching Music

The preservice elementary educators felt more comfort with teaching music as a result of this methods class. Comfort levels increased for discussing musical concepts, playing rhythm instruments, singing with children, using listening activities, and using musically creative activities. A high level of comfort for using movement activities and playing musical games was retained throughout the semester's duration. Hagen (2002) found that, when preservice teachers are comfortable teaching one activity, they tend to

be more comfortable with all of them. In addition, having a higher level of comfort for teaching music increases the likelihood that they will implement these activities when they are inservice educators (Barry, 1992).

Even though the preservice educators felt more comfortable teaching individual music activities, they did not feel comfortable teaching elementary general music. This may be because they realize what a music education curriculum entails, and that obtaining knowledge of how to implement such a curriculum would take longer than a semester-long methods course. Perhaps the preservice teachers felt themselves to be musically inadequate as music educators; however, self-perception of the preservice teachers' level of musicianship significantly increased over the semester.

Comfort and Instructional Strategies

The instructional strategies used within the course probably had impact on the resulting comfort students felt with teaching music at the end of the semester. Structuring singing experiences for success alleviated fears of singing in front of the entire class and contributed to higher comfort levels for the use of singing (Austin, 2000; Kvet & Watkins, 1993; Reifstack, 1980). In addition, engaging the preservice educators in activities in a similar fashion to teaching children provided students with opportunities to develop confidence and comfort with teaching music. The sequence of the teacher-researcher presenting material through modeling and demonstration or through discussion techniques such as "write and talk," students creating their own activities, peer teaching their activities, and observing general music classes may have had a bearing on the raised comfort levels of the preservice educators for teaching music. Peer teaching has been found to raise confidence levels for teaching music (Kvet & Watkins, 1993; Reifstack,

1980), and higher confidence levels may be associated with higher comfort levels for teaching musical activities (Barry, 1992).

Perception of Musicianship

The preservice elementary educators' perception of their musical ability increased over the semester. Coming into the course, preservice elementary educators viewed themselves as being musically inadequate. Because the musical backgrounds of students who enroll in this course are so diverse, the curriculum was structured so that many of the weekly themes could be used by future classroom teachers regardless of their level of musicianship. Peer teaching, successful music teaching experiences and opportunities to develop personal musicianship skills probably had an impact on the preservice teachers' self-view of musicianship (Kvet & Watkins, 1993; Reifstack, 1980).

The majority of students began the music methods course with an outlook toward their future as elementary educators and finished the course feeling that they had improved their level of musicianship, that they had learned a good deal about music and music education, and that they could see the relationship between what was learned in class and the future practical application as inservice classroom teachers. The design and implementation of the methods course and the use of instructional strategies such as modeling-demonstration, creating activities, and peer teaching those activities appeared to result in preservice educators' having positive attitudes and higher comfort levels for music and teaching music.

Implications for Music Education

Below are implications for music education based on the results and conclusions of this research study.

Music methods courses for non-music majors that are designed with an experience-orientation, using a variety of teaching techniques, may yield the best results for student learning. When preservice elementary educators experience music education through a variety of experience-oriented techniques, they develop more of an understanding of what music education entails. In addition, the teaching sequence of the instructor modeling and demonstrating how to conduct musical activities while preservice educators experience the material as children would, then having preservice educators create activities based on the lecture and modeling-demonstration, followed by peer teaching those activities to the class or a small group, provides base experiences for future classroom use of what was learned in the methods course.

The fears that preservice educators have regarding music methods courses, especially the fear of singing in front of others, should be considered by music methods instructors. By acknowledging student fears and adapting instruction to assist preservice educators with developing self-confidence in music, a higher level of comfort for teaching music and the appropriate use of music in the elementary classroom is more likely to result.

Providing preservice elementary educators with a positive music learning and teaching environment assists in the development of positive attitudes and higher levels of comfort for music and music teaching. When preservice educators have positive learning and teaching experiences, they may feel more successful and have more confidence in their musical abilities. This may increase the likelihood that preservice educators will use what was learned in the methods course when they become inservice teachers and become greater advocates of music education in the schools as well.

The use of a questionnaire, such as the one from this study (see Appendix D), administered at the beginning and at the end of the semester may serve to assist methods instructors with monitoring the development of positive attitudes and higher levels of comfort for music and music teaching within the methods course. In addition, having preservice educators rate instructional techniques used throughout the course at the end of the semester, either through a questionnaire or in the form of a checklist, might provide methods instructors with valuable information on those instructional techniques that seem to provide optimal learning experiences for preservice educators. Information from such questionnaires may then be used to modify and hone instruction for future optimal results. For further information on the effectiveness of instruction and to monitor student learning, the use of electronic student journals for communication between the student and methods instructor also may be of value to instructors.

Preservice educators typically are familiar with child development on many levels. The topic of musical development within children should not be ignored within the music methods course, as it is within their intellectual grasp. When methods instructors address the musical development of children, a stronger case is built for the need to use appropriate musical activities within the elementary classroom. Moreover, the important role of the classroom teacher to a successful music education program should be emphasized throughout the methods course. Classroom teachers are integral to the development of positive attitudes toward music and music education within the children they have in their classrooms.

Recommendations for Future Research

The following recommendations reflect the need for further research regarding the

structuring

educators.

Th

regarding

attitudes a

in the furt

comfort le

variables

instructor

curricula.

Jo

through s

specific t

more use

and com

larger sa

contextu

class se

of comf

male st

regardi

structuring of elementary general music methods courses for preservice elementary educators.

The review of related literature revealed a need for studies to be conducted regarding variables that may be used in the prediction of preservice education majors' attitudes and comfort levels. Replication of this study with a larger sample will assist in the further determination of variables that may be predictive of student attitudes and comfort levels for music and teaching music. In turn, having an understanding of what variables have an impact on particular attitudes and comfort levels will provide instructors with valuable information that may be helpful for structuring course curricula.

Journal submissions were not topic-related; therefore, information provided through student journal submissions was limited. A replication of this study using specific topics for students to reflect upon within their journal submissions may provide more useful, descriptive information regarding preservice education students' attitudes and comfort levels for teaching music. In addition, the use of student journals with a larger sample might provide insights that may be more generalizable.

The use of videotaping as a means for data collection would provide a deeper contextual understanding. Replication of this study with the addition of the videotaping class sessions might reveal additional descriptive information regarding attitudes, levels of comfort, instructional strategies, and overall student response to the course design.

Replication of this study with a population that includes a larger proportion of male students, or one that is more racially diverse, may provide important information regarding different perspectives on attitude and comfort levels for teaching music, as

well as co

Th

learning. F

with childr

more valid

actual teac

Lo

educators

give insig

are sustai

Re

comfort q

informati

informati

F

an impac

teaching

the musi

T

course f

develop

within p

Further

well as course design, instructional strategies, and assignments.

The use of peer teaching within the present study was valuable for student learning. Future replication of this study in which students apply what they have learned with children, rather than only with their peers, within a classroom context might result in more valid information regarding to changes in attitude and levels of comfort for the actual teaching of music to children.

Longitudinal research conducted on a population of preservice elementary educators from the beginning of the methods course to the time of inservice teaching may give insight into whether the effects of a methods course on attitude or level of comfort are sustained, and whether the usefulness and practicality of activities are long-standing.

Replication of this study with a re-administration of the attitude and level-of-comfort questionnaire after students have inservice teaching experience may provide information on the degree an attitude or level of comfort is sustained, and provide information regarding the long-term effectiveness of the methods course.

Research is needed regarding whether prerequisite fundamentals courses have an impact on the development of attitude and level of comfort for music and music teaching, and if so, whether these attitudes and comfort levels remain or change during the music methods course.

This study is concerned with improving instruction in the music methods course for preservice elementary educators. Music methods courses should focus on developing positive attitudes and higher comfort levels for music and music teaching within preservice educators through experience-oriented instructional strategies. Furthermore, music methods courses should concentrate on developing preservice

elementar

activities

embracing

increase t

their futu

elementary educators' levels of personal musicianship, and equipping them with musical activities supported by an understanding of the musical development of children. By embracing these course goals within the methods course, methods instructors will increase the likelihood that preservice educators will appropriately implement music in their future classrooms.

APPENDICES

APPENDIX A

MICHIGAN STATE
UNIVERSITY

January 30, 2002

TO: Cynthia TAGGART
209 Music Bldg.

RE: **IRB# 02-039** CATEGORY: EXEMPT 1-A, 1-B, 1-C,
APPROVAL DATE: January 23, 2002

TITLE: THE IMPACT OF MUSIC METHOD INSTRUCTION ON PRESERVICE ELEMENTARY EDUCATORS: AN INVESTIGATION OF SELECTED FACTORS

The University Committee on Research Involving Human Subjects' (UCRIHS) review of this project is complete and I am pleased to advise that the rights and welfare of the human subjects appear to be adequately protected and methods to obtain informed consent are appropriate. Therefore, the UCRIHS approved this project.

RENEWALS: UCRIHS approval is valid for one calendar year, beginning with the approval date shown above. Projects continuing beyond one year must be renewed with the green renewal form. A maximum of four such expedited renewals possible. Investigators wishing to continue a project beyond that time need to submit it again for a complete review.
REVISIONS: UCRIHS must review any changes in procedures involving human subjects, prior to initiation of the change. If this is done at the time of renewal, please use the green renewal form. To revise an approved protocol at any other time during the year, send your written request to the UCRIHS Chair, requesting revised approval and referencing the project's IRB# and title. Include in your request a description of the change and any revised instruments, consent forms or advertisements that are applicable.
PROBLEMS/CHANGES: Should either of the following arise during the course of the work, notify UCRIHS promptly: 1) problems (unexpected side effects, complaints, etc.) involving human subjects or 2) changes in the research environment or new information indicating greater risk to the human subjects than existed when the protocol was previously reviewed and approved.

If we can be of further assistance, please contact us at (517) 355-2180 or via email: UCRIHS@msu.edu. Please note that all UCRIHS forms are located on the web: http://www.msu.edu/user/ucrihs

Sincerely,

Ashir Kumar, M.D.
UCRIHS Chair

AK: br

cc: Suzanne Burton
11251 Moscow Raod
Jonesville, MI 49250

OFFICE OF
RESEARCH AND GRADUATE STUDIES
University Committee on Research Involving Human Subjects
Michigan State University
246 Administration Building
East Lansing, Michigan
48824-1046
517/355-2180
FAX 517/353-2976
Web: www.msu.edu/user/ucrihs
E-Mail: ucrihs@msu.edu

APPENDIX B

Dear Student,

This letter is to request your participation in a study investigating music methods for preservice elementary educators. Your participation will involve completing regular course assignments which include: maintaining a weekly journal, taking the Advanced Measures of Music Audiation music aptitude test, and filling out a questionnaire, at the beginning and end of the semester, regarding your thoughts on music teaching and your level of comfort for teaching music. Your permission is requested to use the data obtained from your journal entries, the questionnaires and the Advanced Measures of Music Audiation music aptitude test in a research study to investigate the impact of a music methods course on preservice elementary educators. The results of this study have implications for improving instruction in music methods courses for preservice elementary educators.

Your privacy will be protected to the maximum extent allowable by law. All data will be kept confidential by removing any coding or identifiers after data analysis. By signing and returning the bottom of this form you give your voluntary consent to participate in this study. You may choose not to participate in this study at any time without penalty, and your course grade will not be effected. If you have any questions or concerns regarding any aspect of this study, please do not hesitate to contact me. Thank you for your time and assistance.

Suzanne Burton
11251 Moscow Rd.
Jonesville, MI 49250

For further information on the roles and rights as subjects of research, please contact: Ashir Kumar, M.D., Chair, University Committee on Research Involving Human Subjects at: 517.355.2180

By signing this form I give my voluntary consent to participate in the above described study. I may choose not to participate at any point of the study without any penalty whatsoever.

Signature:_____

APPENDIX C

Music in Early Childhood

Course Goals:

1) **To develop an understanding of the musical development of young children and how to provide instruction to meet their musical needs.**

2) **To develop teaching skills, through field observations and peer teaching, that can be used to deliver appropriate music instruction to young children.**

3) **To become familiar with appropriate music education materials for use with young children, and use that material to develop sequentially ordered lesson plans.**

Course Objectives:

1) **To become comfortable singing and chanting in a variety of tonalities and meters.**

2) **To create movement activities that are based upon the Laban effort elements that can be used to: a) form a base for metrical and rhythmic development; and b) develop stylistic understanding in young children.**

3) **To become knowledgeable of how the singing voice is developed.**

4) **To create listening activities that can be used to develop audiation in young children.**

5) **To create activities that can be used to assist children in exiting tonal and rhythm babble.**

6) **To observe and evaluate music teaching at the early childhood level.**

7) **To become knowledgeable of musical instruments and a variety of manipulatives, and how to use them for teaching young children music.**

8) **To compile an organized notebook of materials, class notes, and hand outs that will be useful as a resource for teaching young children music.**

9) **To develop personal musicianship skills necessary for teaching young children music**

Required Texts:

- ***Music Play.*** **Valerio, Reynolds, Bolton, Taggart, & Gordon (GIA Publications, 1998).**

Course Calendar: (The instructor reserves the right to make changes.)
August 28/30

- **Course overview**
- **Importance of Early Childhood Music**
- **Musical development of the child**

Reading: *Music Play* (Forward-p. 5)
*****Journal Entry due September 3**

September 4/6

- **Musical development of the child (continued)**
- **The music environment—Informal Music Learning/Instructional goals**
- **Avenues of music learning**
- **Pre-K-12 National Music Standards/Standards for Early Childhood Music**

Reading: *Music Play* (pp. 5-11)
*****Journal Entry due September 10**

September 11/13

- **The role of singing and chanting**
- **Choosing songs and chants**
- **Techniques & activities for teaching songs and chants informally**

Reading: *Music Play* (pp. 12-15; 21)
*****Journal Entry due September 17**

Assignment: Prepare a song and a chant without words from Music Play, and be ready to teach it to your small group, by memory, using an informal teaching technique, on Tuesday, September 18. PASS/FAIL

September 18/20

- **Peer teach song/chant to small group**
- **The role of movement**
- **Sequential movement—Laban, bilateral, alternating**
- **Techniques and activities for teaching movement**
- **Rating scale for movement activities**

Reading: *Music Play* (pp. 16-20)
*****Journal Entry due September 24**

Assignment: Create a movement activity designed for young children focused on each of the following: 1) Body Awareness; 2) Continuous Fluid Movement; 3) Heavy Movement; 4) Light Movement; 5) Bound Movement; 6) Free Movement; 7) Fast Movement; 8) Slow Movement; 9) Direct Movement; 10) Indirect Movement. You will teach one of your activities. Bring a copy of your activity for everyone in your

small group. (Due: Tuesday, September 25). Peer teaching: PASS/FAIL; Assignment: Instructor graded.

September 25/27

- **Peer teach movement activity**
- **Individualizing instruction**

*****Journal Entry due October 1**

Assignment: Prepare a song and a chant without words from Music Play, and be ready to teach it to your small group, by memory, using an informal teaching technique. (Due: Tuesday, October 2). PASS/FAIL

October 2/4

- **Peer teach song/chant to small group**
- **Individualizing instruction (continued)**
- **Music aptitude**
- **Music aptitude tests: Audie; PMMA; AMMA**

Reading: *Music Play* (pp. 22-38; 39-40)

*****Journal Entry due October 8**

October 9/11

- **Music Babble—tonal and rhythm**
- **Techniques and activities for exiting music babble**

Assignment #1: Your small group will need to meet to decide on 5 questions to submit for the Midterm exam review. These questions need to be of substantial content. You will be evaluated by your peers according to your participation. One person from your group will need to submit your questions, by e-mail, to me NO LATER than 12:00 PM, Wednesday, October 17.

Assignment #2: Prepare a song and a chant (words/no words optional) from Music Play, and be ready to teach it to your small group, by memory, using a music babble exit technique. (Due: Thursday, October 18). PASS/FAIL

October 16—No Class—Fall Break

October 18

- **Peer teach song/chant to small group**
- **Midterm exam review**

October 23

- **Midterm exam**

October 25

- **Review Midterm Exam**
- **The role of listening**

- **Appropriate listening selections for children**
- **Develop Rating Scale for listening selections**

*****Journal Entry due October 29**

Assignment: Prepare a list of 5 listening selections that you would use with young children. List the composer and the recording information (Composer, performer, recording company, catalog number, and date). State why you chose those selections. (Due: Tuesday, October 30). Instructor graded.

October 30/November 1

- **Listening Maps and Call Charts**
- **Rating scale for Call Chart**

*****Journal Entry due November 5**

Assignment: Create a Listening Map for one of your listening selections, and a Call Chart for another. Bring a copy of your Call Chart for everyone in your small group. Be prepared to teach your Call Chart. (Due: Tuesday, November 6). Peer Teaching: PASS/FAIL; Assignment: Instructor graded.

November 6/8

- **Peer teach Call Chart**
- **Developing an Informal Music Instruction lesson plan**
- **Rating Scale for Informal Music Instruction lesson plan**

*****Journal Entry due November 12**

Assignment: With your small group, develop an Informal Music Instruction lesson plan. Each activity of the plan should include: 1) specific musical skill(s) to be developed; 2) instructional objectives; 3) procedure; 4) assessment strategies; 5) materials list; 6) copies of materials used; and reference list. Bring a copy of your plan for everyone in your small group. Be prepared to talk through your plan in class. (Due: Tuesday, November 13).

November 13/15

- **Present Informal Music Learning Plans in class. Peer Teaching: PASS/FAIL; Individual Participation within the group: Peer evaluation; Lesson Plan: Instructor graded.**

November 20

- **Teaching songs by rote—Aural/Oral Skill Level**

Assignment: Prepare a song from Jump Right In, BK. 1, or another source. You should be ready to teach this to your small group using Aural/Oral rote procedure. (Due:Tuesday, November 27. This is to be done by memory. PASS/FAIL

November 22—No Class—Thanksgiving Break

November 27/29

- **Peer teach song and chant by rote**
- **Teaching songs by rote—Verbal Association**
- **Movement: Coordination, Ensemble Movement, Circle, Line, Folk, and Formal Dance**

*****Journal Entry due December 3**

Assignment: Using one song (approved by the instructor) from Music Play, Jump Right In, or another source, create one lesson plan that ties that song in with an academic subject area. Include: 1) Copies of all material to be used; 2) specific musical skill(s) to be developed; 3) instructional objectives; 4) procedure; 5) assessment strategies; 6) target grade level, 7) materials list; and 8) reference information. Be sure to incorporate music learning techniques that have been presented in class. You will have 1 lesson plan. Type this on a word processor and bring copies for your small group. Be prepared to teach your plan. (Due: Tuesday, December 4).

NOTEBOOKS WITH OBSERVATION REPORTS and SONG BANKS ARE DUE DECEMBER 6.

December 4/6

- **Peer teach lesson plans**
- **Playing instruments—readiness and techniques**

*****Journal Entry due December 10**

Assignment : Your small group will need to meet to decide on 5 questions to submit for the Final exam review. These questions need to be of substantial content. You will be evaluated by your peers according to your participation. One person from your group will need to submit your questions, by e-mail, to me NO LATER than 12:00 PM, Monday, December 10.

December 11/13

- **Playing Instruments (continued)**
- **Music Teaching Survey**
- **Final Exam Review**

*****Journal Entry due December 17**

FINAL EXAM: *NO MAKE-UPS. NO EXCEPTIONS.*

Journal: Because this is a music course for non-music majors, I am very interested in knowing how you are doing as we progress throughout the semester. Each week you will e-mail a journal entry to me. The focus of the entries can be about that week's assignments, lectures, or activities. The focus might be on what you have learned, or an "a-ha!" moment. Please be honest with your opinions, feelings, questions, or concerns. The entries should be at least ½ page in length, however,

there is no limit to the length of your entry. Entries are due before, or on the following Monday. 10 entries (*= Journal Entry due)**

Class Participation: Class participation is very important. We learn best from interacting with one another through questioning, and then through applying, and observing what we have discussed in a setting with actual children. I hope that every student will be a willing participant.

Peer Teaching: Peer teaching is viewed as an integral part of this class, and important in learning and practicing teaching techniques. Students should come fully prepared to teach on peer teaching days.

Field Observation: 3 hours of observational field experience are required for this course. Professor Burton will provide a list of music educators that you may observe. You *must* have the teacher's signature after each observation. Also, record the day, date and time of the observation. This information is to be turned in with your notebook. There are no make-ups for missing a scheduled observation time.

Field Experience Reports: Following each field experience you will write up your observations. There should be 3 reports approximately 2 pages long each. You will be given specific directions regarding how to write them up before the first observation. All observations need to be typed and should be included in your notebook.

Song/Chant Bank: This is intended for your future classroom use. Include at least 10 songs and 5 chants that are appropriate for instruction. Information should be recorded such as meter, tonality, singing range, what the text is about, nationality/origin of the song, specific music concepts/skills that may be taught, and possible integrated concepts that may be taught. This should be included in your reference notebook.

Class Notebook: Your notebook should be organized for your future use, and will be a reference guide for your teaching. It should contain a table of contents. Use dividers to separate sections. Sections of the notebook could include: class notes, singing and chanting techniques, movement, listening lists, listening maps and call charts, lesson plans, exam questions, handouts, observation reports, and your bank of songs and chants.

Evaluation:

Assignments	**40%**
Midterm Exam	**20%**
Final Exam	**20%**
Observation Papers	**10%**
Class Notebook	**10%**

Attendance:

- **Attendance will be taken at every class. Two absences, for whatever reason, are allowed. More than two absences will negatively affect your grade, and cause your grade to go down one full letter grade for each class missed. You should view yourself as a professional. You would not expect a professional to skip work. I expect you to be in class.**

Assignments:

- **Late papers and assignments will negatively affect your grade and cause your grade to go down one full letter grade each day it is late.**
- **Make-ups of class presentations, and peer teaching will not be allowed without medical documentation, or a conference with Professor Burton.**
- **All assignments are to be typed, double-spaced with a 10 or 12 point font such as Times, Arial or Courier.**
- **Correct grammar and spelling are very important.**

Academic Honesty: Cheating or plagiarism will not be tolerated and will result in failure of the course.

Please!!!! Schedule an appointment with me if you have any questions or concerns about the course!

APPENDIX D

Music Teaching Survey

Name:_____

Please circle the number that best represents your response.

5=Strongly Agree; 4=Agree; 3=Unsure; 2=Disagree; 1=Strongly Disagree

1. It is necessary for music to be included in the school curriculum. 5 4 3 2 1
2. Students who are involved in a successful music program are more likely to succeed in academic areas. 5 4 3 2 1
3. Participating in musical activities in school serves as an important social and cultural function. 5 4 3 2 1
4. Musical ability is hereditary. 5 4 3 2 1
5. Music is a frill, and therefore limits should be set on its role within the school curriculum. 5 4 3 2 1
6. An hour per week of instruction by a music specialist is adequate to fill the basic musical needs of students. 5 4 3 2 1
7. When one has a basic knowledge of music fundamentals, music can be better appreciated. 5 4 3 2 1
8. Every child should receive at least one hour of music instruction per week. 5 4 3 2 1
9. Music students tend to be more successful in academic courses as a result of music instruction. 5 4 3 2 1
10. Open-mindedness to many different kinds of music is a worthy attribute. 5 4 3 2 1
11. School music teachers should be mostly concerned with developing good attitudes toward music rather than with teaching music content. 5 4 3 2 1
12. Music should be considered one of the basic, or core subjects. 5 4 3 2 1
13. Appreciating music depends on knowing a great deal about it. 5 4 3 2 1
14. Music should be one of the first programs cut during a financial crisis. 5 4 3 2 1
15. Music is an inseparable part of my daily life. 5 4 3 2 1
16. Public schools should be responsible for mainly academic education, not aesthetic education. 5 4 3 2 1
17. Music should be included in every elementary school curriculum. 5 4 3 2 1
18. Students who are involved in a successful music program are less likely to have behavior problems in school. 5 4 3 2 1
19. Every school should have access to a school music specialist. 5 4 3 2 1
20. Participating in musical activities outside of the school day serves an important social and cultural function. 5 4 3 2 1
21. The classroom teacher should supplement the music instruction provided by the music specialist by spending time on music during other times in the week. 5 4 3 2 1
22. Music is a good way to teach other subjects. 5 4 3 2 1

23. I would like to teach music in my own classroom. 5 4 3 2 1
24. Fundamentals courses are helpful in preparing for music methods courses. 5 4 3 2 1
25. The classroom teacher should be aware of how children develop musically. 5 4 3 2 1
26. The classroom teacher should know how to teach music to children who are at different musically-developmental levels. 5 4 3 2 1

Please circle the number that best represents your response.

5=Very Comfortable; 4=Moderately Comfortable; 3=Slightly Comfortable; 2=Uncomfortable; 1=Very Uncomfortable

---

1. How comfortable would you feel singing to or with children? 5 4 3 2 1
2. How comfortable would you feel teaching a music listening lesson to children? 5 4 3 2 1
3. How comfortable would you feel moving to music with your children?
4. How comfortable would you feel playing musical games with your children? 5 4 3 2 1
5. How comfortable would you feel discussing musical concepts with your children? 5 4 3 2 1
6. How comfortable would you feel playing rhythm instruments with your children? 5 4 3 2 1
7. How comfortable would you feel using musically creative activities with your children? 5 4 3 2 1
8. How comfortable would you feel teaching music class at the elementary level? 5 4 3 2 1

Please answer below in the provided spaces.

1. How many years, if any, have you participated in a music ensemble?_____

   What type(s)?_____

2. How many years, if any, have you had formal music lessons?_____

   What instrument(s)?_____

3. Rate your level of musicianship:
   (5=excellent; 4=very good; 3=good; 2=fair;1=poor)_____

4. Rate your level of musicianship compared to your peers in this class:
   (5=excellent; 4=very good; 3=good; 2=fair;1=poor)_____

REFERENCES

REFERENCES

Amen, B. M. (1982). The effect of selected factors on the time spent teaching music by elementary classroom teachers (Doctoral dissertation, Indiana University, 1982). Dissertation Abstracts International, 43, 2586A.

Anderson, S. (1981). Providing for kindergarten music instruction by the classroom teacher. Practicum report, Nova University, 1981. (ERIC Document Reproduction Service No. ED 252 275).

Apfelstadt, H. (1989). Do we have to sing? Factors affecting elementary education majors' attitudes toward singing. Update, 8(1), 24-26.

Arts Educational Partnership (AEP). (2002-2001). State arts educational policy database. MENC:http://www.menc.org/

Asmus, E. (1986a). Student beliefs about the causes of success and failure in music: A Study of achievement motivation. Journal of Research in Music Education, 34, 262-287.

Asmus, E. (1986b). Achievement motivation characteristics of music education And music therapy students as identified by Attribution Theory. Bulletin of the Council for Research in Music Education, 86, 71-85.

Asmus, E. (1999). The increasing demand for music teachers. Journal of Music Teacher Education, 8(2), 5-6.

Austin, J. R. (2000). Do music fundamentals classes make a difference? Future classroom teachers' ability, self-perceptions, and attributional responses to failure in music. Research Perspectives in Music Education.

Austin, J. R. (1991). The negative music attitude syndrome: Finding a cure. General Music Today, 5(1), 3-5.

Austin, J. R. & Vispoel, W. P. (1992). Motivation after failure in school music Performance classes: The facilitative effects of strategy attributions. Bulletin of the Council for Research in Music Education, No. 111, 1-24.

Baltzer, S., Bondurant-Koehler, S., and Koehler, W. (1987, February). An investigation of the relationships among elementary education majors' musical experience and attitudes toward music. Paper presented at the Music Educator's North Central Divisional Conference, Minneapolis, MN.

Barnes, S. (1987). The effect of class voice instruction and differential song material on vocal performance, vocal knowledge, and attitude of elementary education majors. Dissertation Abstracts International, 48, 2270A.

Barrett, J. R. (1996). What observation reveals: Videotaped cases as windows to Preservice teachers' beliefs about music teaching and learning. Bulletin of the Council for Research in Music Education, 130, 75-88.

Barry, N. H. (1992). Music and education in the elementary music methods class. Journal of Music Teacher Education, 2(1), 16-23.

Barry, N. H. & Orlovsky, D. (1997). Song leading effectiveness of undergraduate education majors: A comparison of student self-ratings and expert ratings under three conditions. Contributions to Music Education, 24.

Bennett, P. (1992). Rethinking expectations. Journal of Music Teacher Education, 1(2), 22-27.

Bowers, J. (1997). Sequential patterns and the music teaching effectiveness of elementary education majors. Journal of Research in Music Education, 45, 428-444.

Boyle, J. D. & Thompson, K. P. (1976). Changing inservice teachers' self-perceptions of their ability to be effective teachers of the arts. Journal of Research in Music Education, 24(4), 187-196.

Bredekamp, S. & Rosegrant, T. (Eds.). (1992). Reaching potentials: Appropriate curriculum and assessment for young children. Washington D.C.: National Association For the Education of Young Children.

Bredekamp, S. & Copple, C. (Eds.). (1997). Developmentally appropriate practice in early childhood programs. (Rev. ed.). Washington, DC: National Association for the Education of Young Children.

Bresler, L. (1993). Music in a double-bind: Instruction by non-specialists in elementary schools. Bulletin of the Council for Research in Music Education, No. 115, 1-14.

Bryson, E. F. (1983). A study of the use of music activities by classroom teachers. (Doctoral dissertation, The Florida State University, 1982). Dissertation Abstracts International, 43, 2269A-2279A.

Byo, S. (1999). Classroom teachers and music specialists perceived ability to implement the National Standards for Music Education. Journal of Research in Music Education, 47(2) 111-123.

Caine, R. N. & Caine, G. (1994). Making connections: Teaching and the human brain. Menlo Park, CA: Addison-Wesley.

Clifford, M. M. (1984). Thoughts on a theory of constructive failure. Educational Psychologist, 19, 108-120.

Corbin, L. (1989). The effects of videotape feedback on pre-service elementary teachers' ability to evaluate the teaching of music. Contributions to Music Education, 16, 87-99.

DeNardo, G. F., Kantorski, V. J., & Toth, A. J. (1990). The relationship between elementary education majors' previous musical experiences and their performance on a rhythm and melody fundamentals measure. Paper presented at the National Biennial In-service Meeting of the Music Educators National Conference, Washington, D.C.

Elliott, D. (2002). Philosophical perspectives on research. In R. Colwell & C. Richardson (Eds.), The new handbook of research on music teaching and learning. A project of the Music Educator's National Conference, 85-102. New York: Oxford.

Foundation for Music-Based Learning. (1996). Early Childhood Connections: Journal of Music and Movement Based Learning.

Fox, D. B. (1993). The musical education of early childhood majors: All God's critters got a place in the choir. Quarterly Journal of Music Teaching and Learning, 4, 27-35.

Fisher, A., Rutkowski, J., & Shelley, D. (1992). The relationship between elementary education majors' music experience/attitude and achievement in a music course for the elementary classroom teacher. PMEA Bulletin of Research in Music Education, 18, 19-27.

Gale, R. (1990). Teaching music across the curriculum: A case study. (ERIC Document Reproduction Service No. AAT MM6 1560).

Gamble, S. (September, 1988). The elementary classroom teacher: An ally for music education. Music Educators Journal, 76(1), 25-28.

Gauthier, D. & McCrary, J. (1999). Music courses for elementary education majors: An investigation of course content and purpose. Journal of Research in Music Education, 47(2), 124-134.

Gifford, E. (1993). The musical training of teachers: Old problems new insights and possible solutions. British Journal of Music Education, 10 (1), 33-46.

Gordon, E. E. (1990). A music learning theory for newborn and young children. Chicago: GIA.

Gordon, E. E. (1997). A music learning theory for newborn and young children. Chicago: GIA.

Grossman, P. L. (1990). The making of a teacher: Teacher knowledge and teacher education. New York: Teachers College Press.

Hagen, S. L. (2002). An examination of comfort levels of nonmusic elementary majors and expectations of elementary administrators regarding music education duties in the schools: A pilot study. Nashville: Poster Presentation, MENC National Conference, 2002.

Hair, H. & Smith, D. S. (1990). Development of a profile of the music education training and attitudes of early childhood education majors and music education majors at the University of Georgia. Southeastern Journal of Music Education, 1, 45-50.

Harwood, E. (1993). Learning characteristics of college students: Implications for the elementary music education methods class. The Quarterly Journal of Music Teaching and Learning, IV(1), 13-19.

Hanley, B. & Montgomery, J. (2002). Contemporary curriculum practices and their theoretical bases. In R. Colwell & C. Richardson (Eds.), The new handbook of research on music teaching and learning. A project of the Music Educator's National Conference, 113-143. New York: Oxford.

Jeanneret, N. (1997). Model for developing preservice primary teachers' confidence to teach music. Bulletin of the Council for Research in Music Education, 133, 37-44.

Kelly, S. N. (1998). Preschool classroom teachers' perceptions of useful music skills and understandings. Journal of Research in Music Education, 46(3), 374-383.

Knowles, J. G. (1992). Models for understanding preservice and beginning teachers' biographies: Illustrations from case studies. In Ivor Goodsen (Ed.), Studying teachers' lives, 99-152. New York: Teachers College Press.

Krehbiel, H. J. (1991). Illinois fine arts: Elementary classroom teachers' perceptions of music instruction (Doctoral dissertation, University of Illinois at Urbana-Champaign, 1990). Dissertation Abstracts International, 51, 778A.

Kritzmire, J. A. (1991). Elementary general music: What difference does it make? An assessment of elementary school musical memories and attitudes toward music of preservice and inservice classroom teachers. Paper presented at the Research in General Music Symposium, University of Arizona, Tucson, Arizona.

Kvet, E. J. & Watkins, R. C. (1993). Success attributes in teaching music as perceived by elementary education majors. Journal of Research in Music Education, 41(1), 70-80.

Lewis, B. (1991). The effects of a music methods course on elementary education majors' attitude toward the teaching of music in the elementary school. Southeastern Journal of Music Education, 3, 61-78.

Malin, S. A. (November, 1988). Classroom teachers: Elementary to music education. Music Educators Journal, 75(3), 30-33.

MENC. (1994). National standards for arts curriculum. Reston, VA: Consortium of National Arts Education Associates.

MENC. (1996). National standards for music education. Reston, VA: Author.

Merseth, K. K. (1996). Cases and case methods in teacher education. In J. Sikula, T. J. Buttery, & E. Guyton (Eds.), Handbook of research in teacher education, 722-744. New York: Macmillan.

Mills, J. (1989). The generalist primary teacher of music: A problem of confidence. British Journal of Music Education, 6(2), 125-138.

Mills, J. (1995/1996). Primary student teachers as musicians. Bulletin of the Council for Research in Music Education, 127, 122-126.

National Association for the Education of Young Children (NAEYC). (1992). Developmentally appropriate practice in early childhood programs serving children from birth through age eight (excerpts). In B. L. Andress & L. M. Walker (Eds.), Readings in early childhood, 15-25. Reston: Music Educator's National Conference.

National Endowment for the Arts (1988). Toward civilization: Overview from a report on arts education. Washington D.C: Author.

Newsweek. (1997). Your child from birth to three. Issue on early childhood development. Author.

Palmer, M. & Sims, W. L. (Eds.). (1993). Music in pre-kindergarten. Reston, VA: MENC.

Patton, M. Q., (1990). Qualitative evaluation and research methods. Newbury Park, CA: Sage.

Phillips, K. & Vispoel, W. (1990). The effects of class voice and breath-management instruction on vocal knowledge, attitudes, and vocal performance among elementary education majors. Quarterly Journal of Music Teaching and Learning, 1, 96-105.

Price, H. E. & Burnsed, V. (1989). Classroom teachers' assessments of elementary education music methods. Update, 8(1), 28-31.

Prickett, C. A. & Bridges, M. (1998). Familiarity with basic song repertoire: music education/theory majors versus elementary education majors. Journal of Research in Music Education, 46(4), 461-468.

Reifsteck, C. S. (1981). A comparison of field and peer teaching experiences on the development of music teaching competencies of pre-service elementary classroom teachers. (Doctoral dissertation: The Pennsylvania State University, 1980.) Dissertation Abstracts International, A41/09, 3937.

Reynolds, C. (1979). Helping classroom staff teach general music. Music Educator's Journal, 65(8), 46-49.

Richards, C. (1999). Early childhood preservice teacher's confidence in singing. Journal of Music Teacher Education, 9(1), 6-17.

Sanders, P. D. & Browne, L. A. (1998). Music self-concept of non-music majors. Contributions to Music Education 25(1), 74-86.

Sanders, P. D. (2000). Music self-concepts, music aptitude, and music background of non-music majors. Contributions to Music Education 2000, 27, 9-21.

Saunders, T. C. & Baker, D. S. (1991). In-service classroom teachers' perceptions of useful music skills and understandings. Journal of Research in Music Education, 39(3), 248-261.

Schon, D. (1987). Educating the reflective practitioner. San Fransisco: Jossey-Bass.

Schwab, J. J. (1983). The practical 4: Something for curriculum professors to do. Curriculum Inquiry, 13(3), 239-265.

Scott-Kassner, C. (1991). Research on music in early childhood. In R. Colwell (Ed.), Handbook of research on music teaching and learning, 633-650. New York: Schirmer Books.

Stafford, D. W. (1987). Perceptions of competencies and preparation needed for guiding young singers in elementary school music classes (Doctoral dissertation, The Florida State University, 1987). Dissertation Abstracts International, 48, 591A.

Tanner, D. R. (Winter, 1982). Effect of past musical training on present musical achievement of elementary education majors. Education, 103(2), 158-162.

Tarnowski, S. (1997). Transfer of elementary methods and materials into an early practicum experience as seen through preservice teacher journals. Bulletin of the Council for Research in Muisc Education, 131, 42-43.

Toohey, S. (2000). Designing courses for higher education. Buckingham, UK: Open University Press.

Towell, G. L., Snyder, D. W. & Poor, A. (1993). Listening to the past: Using student journals in a music education course. The Quarterly Journal of Music Teaching and Learning, 4(3), 18-39.

Valerio, W., Reynolds, A., Bolton, B., Taggart, C., & Gordon E. E. (1998). Music play. Chicago: GIA.

South

Vispoel, W. P. (1993). Arts self-perception inventory. Author.

Wolverton, V. (1995). Similarities and differences between musicians and non-musicians. Southeastern Journal of Music Education, 4, 145-155.