A STUDY OF ELEMENTARY STUDENT TEACHER CONFIDENCE IN AND ATTITUDES TOWARD MUSIC AND CHANGES THAT OCCUR IN A STUDENT TEACHING EXPERIENCE

Thesis for the Degree of Ph. D.
MICHIGAN STATE UNIVERSITY
MARTHA LUCILE SMITH
1969

This is to certify that the

thesis entitled

A STUDY OF ELEMENTARY STUDENT TEACHER CONFIDENCE IN AND ATTITUDES TOWARD MUSIC AND CHANGES THAT OCCUR IN A STUDENT TEACHING EXPERIENCE

presented by

MARTHA LUCILE SMITH

has been accepted towards fulfillment
of the requirements for

Ph.D. degree in Education

Date Se

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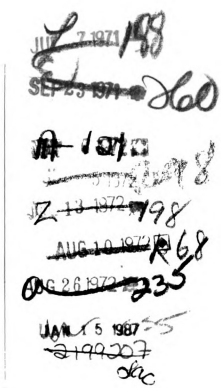
JUL 7 1971
SEP 23 1971
JUL 13 1972
AUG 10 1972
AUG 26 1972
JAN 5 1987

ABSTRACT

A STUDY OF ELEMENTARY STUDENT TEACHER CONFIDENCE IN AND ATTITUDES TOWARD MUSIC AND CHANGES THAT OCCUR IN A STUDENT TEACHING EXPERIENCE

By

Martha Lucile Smith

Purpose of the Study:

The purpose of this study was to examine changes (1) in the confidence level of student teachers toward the teaching of music, and (2) in expressed attitudes of student teachers toward children and the teaching of music that occur during an eight-week student teaching experience.

Population:

Of the eighty-three student teachers at Central Michigan University during the second eight-weeks of the spring semester of 1969, seventy-nine (95.2%) completed a battery of tests prior to student teaching. Seventy (88.6%) completed the posttest battery following student

teaching. Seventy (88.6%) completed the posttest battery following student teaching. Due to incompleted portions of the two test batteries, sixty-six subjects were included in the data analysis.

Testing Instruments and Schedule:

The Confidence Level Inventory for Teaching and Confidence Level for Teaching Music were selected to measure confidence for teaching and for teaching music. The Minnesota Teacher Attitude Inventory measured attitudes toward teaching and children; the Thurstone Interest Schedule measured interest in music; and the Music Attitude Inventory measured attitudes toward the teaching of music. An open-ended questionnaire measured ideal role and use of music by the classroom teacher and was entitled the Music Attitude Questionnaire. The test battery was administered prior to and following the student teaching experience.

Findings:

1. Of the study population 92.4% felt it desirable to have the music teacher teach in their room, an increase of 6% over pretest data.

2. Of the study population 75% felt it desirable to have the music teacher teach in their classroom on a weekly basis, an increase of 6.1% over pretest data.

3. Although 40.9% of the classroom student teachers of the study expressed a change in views as to how much time per day they would teach music, only a change of 37 seconds was indicated at posttest time. A mean time of seventeen minutes and thirty-eight seconds was indicated at pretesting and a mean time of eighteen minutes and fifteen seconds was indicated at posttesting.

4. Expressions of the study population regarding the classroom teacher's role in the teaching of music differed for and related to high and low scores in confidence for teaching music, attitudes toward the teaching of music, and interest in music.

5. The subjects expressed positive changes in confidence for teaching--an increase in CLIT scores of 17.49 significant at the .01 level; in confidence for teaching music--an increase in CLIT-M scores of 7.51 significant at the .05 level; and in interest in music--an increase in TIS scores of .2576 not significant at the .05 level of confidence.

6. Negative changes occurred in attitudes toward teaching and children with a decrease in MTAI scores of -16.92 significant at the .001 level and in attitudes toward the teaching of music with a decrease in MAI scores of -.8485 not significant at the .05 level.

7. Mixed results occurred in change in most frequent use for music with chi-square values of .970 and .242 for change in most frequent use and third most frequent use, not significant at the .05 level, and 6.060 for change in second most frequent use, significant at the .02 level.

8. The only tested relationship found to be significant was between change in confidence for teaching and

change in confidence for teaching music with an r of .5157 significant at the .001 level. Other relationships examined and obtained r's each not significant at the .05 level: a) between change in CLIT-M and change in TIS, r of -.1621, b) between change in CLIT and change in MTAI, r of -.0313, and c) between change in CLIT-M and change in MTAI, r of -.0127.

9. No significant difference existed in change in uses for music expressed by student teachers teaching in grades K-3 as compared to student teachers teaching in grades 4-6 on the basis of chi-square values of 1.762 for most frequent use, .944 for second most frequent use, and 3.201 for third most frequent use each not significant at the .05 level of confidence.

10. No significant difference at the .05 level existed between the change in the confidence level and in the posttest mean level of confidence for teaching music for music minors as compared to non-music minors. The z values obtained were 1.17 and .73 respectfully.

11. Significant changes occurred in within-the-subject focuses identified for the music teacher and for the classroom teacher. Chi-square values of 1847 and 1067 respectively were obtained, significant at the .001 level.

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By

Martha Lucile Smith

A THESIS

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

DOCTOR OF PHILOSOPHY

College of Education

1969

ACKNOWLEDGEMENT

To the visiting professor who first gave me encouragement;

To my guidance committee who aided me personally and professionally;

To my family who gave me the vital support needed;

my sincerest gratitude.

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CHAPTER I

OVERVIEW OF THE PROBLEM

Introduction

A current issue in education is the measurement of the effect of experience. Student teaching is an experience required of all teacher education majors and has been studied both at Central Michigan University[1] and in other institutions. Chapter II reviews the literature in the area of change occuring during student teaching--the major focus of this study. Most apparent to the reader will be the lack of consensus, the need for replication, and the neglect to study change in

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[1]William Randall Sleeper, "A Study of the Relationship Between Selected Background Factors of Student Teachers and Public Opinion of Certain Teaching Traits" (unpublished doctoral dissertation, Michigan State University, 1962).

attitude toward a subject matter area. This study is designed to provide insight into this last aspect, attitudinal change toward a subject matter area occurring during student teaching.

The Problem

The purpose of this study was to examine changes (1) in the confidence level of student teachers toward the teaching of music and (2) in expressed attitudes of student teachers toward children and the teaching of music that occur during an eight-week student teaching experience.

Need for Study

Interest in the problem of student teacher attitude toward the teaching of music arises from the author's conviction of the value of music for children and her personal contact and involvement in the preparation of the elementary teacher in the area of music. What the student teacher feels about music, how much she puts

these feelings into actions, and whether there are implications of these feelings and behaviors for teacher education are related components of the problem.

At the time of writing no correlational study of change among the three variables of this study had been completed. Chapter II presents the available data compiled from related studies. As will be found in that chapter, the specific factors of attitude toward the teaching of music by classroom teachers,[2] self-estimate of teaching ability,[3] and the perceived ideal role and use of music for each teacher, the classroom and the special teacher,[4] have been studied in isolated instances. These studies do not deal with the student teacher, change occurring during student teaching, nor do they attempt to

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[2]Carl Hathaway Evans, "A Study of Factors Affecting the Attitudes of Elementary Classroom Teachers Toward the Teaching of Music" (unpublished doctoral dissertation, Northwestern University, 1958).

[3]Patrick J. Groff, "Self-Estimates of Teaching Ability in Elementary School Subjects," Journal of Teacher Education, XIII (December, 1962), 417-421.

[4]James David Hoffman, "A Study of the Perceptions that Administrators, Elementary Teachers, Consultants, and Special Area Teachers Have of the Elementary Special Area Teacher and Consultant Role" (unpublished doctoral dissertation, Michigan State University, 1959).

correlate the three variables of confidence, attitude, and use for music.

The preparation for the teaching of music and the conditions under which music is taught in the elementary school are felt to be unique. First, only a limited amount of required course work in the teaching of elementary school music is included in the preparation program of the average elementary teacher. At Central Michigan University, elementary majors are required to take one three-hour course entitled, "Introduction to Elementary School Music." This course meets three hours per week for a total of eighteen weeks. Secondly, a variety of organizational plans are used in the public schools for the teaching of music.[5] These range from a professionally trained music teacher teaching all of the music to no music teacher available for any teaching. In between are found several modifications with the music teacher teaching some music, demonstrating occasionally, assisting only with planning or special programs, or acting as a supplier of equipment and

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[5]Robert Evans Nye and Vernice Trousdale Nye, Music in the Elementary School (2d ed., Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964), pp. 7-9.

materials. Thirdly, due to the above organizational plans, the classroom teacher is placed into differing roles and expected to function appropriately. In one role, she may be completely responsible for the child's education in music, in another she has a joint responsibility, and in another she has no responsibility. For these reasons, it is felt that music in the elementary school is a unique teaching area. In fact, this very uniqueness requires clarity of role among those responsible for the child's education in music in order to assure a music program characterized by sequence, continuity, and efficiency.

Several studies have explored role perception and its impact upon behavior.[6] No study was found regarding the role of equals such as the classroom teacher and the music teacher or specific teaching focuses for each individual in a cooperative endeavor. This is a study of change and will not result in defined roles. It will define the perception of role for teaching music the student teacher feels prior to and following student

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[6]Wilbur B. Brookover and David Gottlieb, A Sociology of Education (New York: American Book Company, 1964).

teaching, as well as the degree of change in that perception. Thus, a beginning in role definition will be provided both within the subject and between the teachers of the subject. Each has implications for teacher education at Central Michigan University.

Additional need for data concerning the problem results from the recognition of the limited supply of trained music teachers and the changes in elementary school organization. The rank of Central Michigan University in the nation in the preparation of elementary teachers is seventeenth. Yet, the gap between supply and demand for music teachers is five to one. Considering a single music teacher serves two to four different buildings each with ten or more classrooms, the total number of children affected by this situation is obvious. Two results seem evident, (1) the classroom teacher will teach her own music, or (2) music will be eliminated from the program. Hoffer and English[7] believe it is no longer a philosophical argument as to who should teach or can best teach; it has become an economic problem

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[7]Charles R. Hoffer and Catherine English, "The Music Specialist and the Classroom Teacher," Music Educators Journal, XLVIII (September, 1961), 45-46+.

complicated by the lack of funds for special teachers as well as the lack of trained music teachers. It is their belief that "complementary and supplementary" roles need to be developed for more efficient and effective utilization of personal skills. The results of such a development would be increased musical learnings and more meaningful experiences for both teacher and children.

Although the gradual movement away from the self-contained classroom to specialization appears to be a contradiction to the above economic situation, it is a trend. Unless one is content with the potential of no music or duplication in teaching, we can no longer overlook the need for some role clarification between the classroom teacher and music teacher. Man can be said to have three basic needs; physical, emotional, and intellectual. Few subjects exist which are able to enrich the lives of children in all three areas simultaneously. Music is one of these subjects. Thus, it would seem to be negligent on the part of the teacher to directly avoid and eliminate music in the total experiences of children.

If we truly believe in the role of music for children and if we recognize the lack of supply of those prepared in the specialized area of the teaching of music, we will recognize a need for some type of program emphasizing the skills and attitudes necessary for the teaching of music by the classroom teacher. The type of teacher education program and student teaching experience currently received at Central Michigan University may be emphasizing such skills and attitudes. However, with the gap between supply and demand for teachers reaching critical proportions, and with the total lack of research in attitude change in a subject matter field, it seems of value to study the program and changes that occur during the experience.

Questions to be Answered

What confidence level toward the teaching of music do classroom elementary student teachers express prior to student teaching? Does a student teaching experience change this confidence level? The teaching of music requires individual skills different from those

required for teaching other subject matter. It is the point of view of the author that the confidence for teaching music affects the student teacher's decision concerning the inclusion of music in the daily plan for teaching to such an extent that music sometimes is eliminated from the daily plan. One of the goals of Central Michigan University is to equip the prospective classroom teacher with adequate skills for teaching music. The study of the confidence level for prospective student teachers at Central Michigan University will help in part determine whether or not this goal is currently being achieved.

What expressed attitudes do classroom student teachers hold toward teaching and the teaching of music prior to a student teaching experience? Do these expressed attitudes change during an eight-week student teaching experience? Remmers in Introduction to Opinion and Attitude Measurement states:

> The realization is rapidly growing that attitudes, the way individuals and groups feel about the various aspects of their world are probably more determinative of behavior than mere cognitive understanding of this world.[8]

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[8] H. H. Remmers, Introduction to Opinion and Attitude Measurement (New York: Harper Brothers, 1954), pp. 15-16.

This attitude which may have great influence on an individual's behavior is the result of experience. It may have been past experience resulting in a stable attitude or in recent experience resulting in a changed attitude. The important elements are that it was formed as result of experience, and it is changeable. "As long as there is experience, there is potential for change."[9] How each is formed or changed is a complex process. This study will not attempt to determine a causal relationship but rather seek to determine if during an eight-week student teaching experience a change occurs in a student teacher's expressed attitude toward children and teaching and in a student teacher's confidence toward the teaching of music. Perhaps in examining the profiles of those students whose expressed attitudes did change, negatively or positively, some hypotheses for future research in student teaching and teacher education might result to test the causal relationship.

What role(s) and use(s) do classroom student teachers perceive for music prior to a student teaching experience? Do these perceptions change during an eight-week student

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[9]Arthur T. Jersild, Child Development and the Curriculum (New York: Teacher's College, Columbia University, 1946), p. 115.

teaching experience? What relationship exists between the perceived role(s) and use(s) for music and the student teacher's use of music? Do student teachers perceive and use music differently in grades K-3 as compared to grades 4-6?

In a pilot study conducted by the author of thirty-eight Central Michigan University student teachers, thirty-two rated music as being desirable or highly desirable. Ninteen of the thirty-two did not teach music in their student teaching experience. Within that nineteen, eleven who rated music for children as desirable or highly desirable, did not have a music teacher coming to their classroom yet did not teach music during their student teaching. One would recognize there are many variables which control what a student teacher teaches in the student teaching experience. But by giving the student teacher the opportunity to express what is an ideal program of music education for her teaching, the direct influence of these variables can be lessened. In addition, her perception of an ideal program of music education for her will be identified and examined. It is the feeling of the author from experience in teaching and a review of the literature

that differing role(s) and use(s) are given to music according to grade level. It seems advantageous to have the prospective teacher's view of this aspect of music education.

Other questions to be answered and relationships to be analyzed: What relationship exists between a student teacher's confidence level for teaching music and expressed attitude toward children and the teaching of music? What relationship exists between confidence level for teaching music and perceived ideal role(s) and use(s) of music? What difference exists in confidence level of student teachers minoring in music and student teachers not minoring in music?

Hypotheses

The study was designed to test thirteen hypotheses. These are:

Hypothesis I: There is no significant change in the confidence level of student teachers toward teaching that occurs during a student teaching experience as measured

by pretest and posttest scores on the Confidence Level Inventory for Teaching.

Hypothesis II: There is no significant change in the confidence level of student teachers toward teaching music that occurs during a student teaching experience as measured by pretest and posttest scores on the Confidence Level Inventory for Teaching Music.

Hypothesis III: There is no significant change in expressed attitudes of student teachers toward teaching and children that occurs during a student teaching experience as measured by pretest and posttest scores on the Minnesota Teacher Attitude Inventory.

Hypothesis IV: There is no significant change in expressed interests of student teachers in music that occurs during a student teaching experience as measured by pretest and posttest scores on the Thurstone Interest Schedule.

Hypothesis V: There is no significant change in student teacher perceived attitudes toward the teaching of music that occurs during a student teaching experience as measured by pretest and posttest scores on the Music Attitude Inventory.

Hypothesis VI: There is no significant change in student teacher perceived ideal use(s) of music that occurs during a student teaching experience as measured by pretest and posttest rankings on the Music Attitude Questionnaire.

Hypothesis VII: There is no significant relationship between the change in student teacher confidence level for teaching as measured by the Confidence Level Inventory for Teaching and the change in student teacher confidence level for teaching music as measured by the Confidence Level Inventory for Teaching Music.

Hypothesis VIII: There is no significant relationship between the change in student teacher confidence level for teaching music as measured by the Confidence Level Inventory for Teaching Music and the change in student teacher interest in music as measured by the Thurstone Interest Schedule.

Hypothesis IX: There is no significant relationship between the change in student teacher confidence level for teaching as measured by the Confidence Level Inventory for Teaching and the change in student teacher attitudes toward teaching and children as measured by the Minnesota Teacher Attitude Inventory.

Hypothesis X: There is no significant difference in the change in confidence level for teaching music between student teachers minoring in music and student teachers not minoring in music as measured by the Confidence Level Inventory for Teaching Music.

Hypothesis XI: There is no significant relationship between the change in student teacher confidence level for teaching music as measured by the Confidence Level Inventory for Teaching Music and the change in student teacher attitudes toward the teaching of music as measured by the Music Attitude Inventory.

Hypothesis XII: There is no significant relationship between change in student teacher interest in music as measured by the Thurstone Interest Schedule and change in student teacher perceived ideal use(s) for music as measured by the Music Attitude Questionnaire.

Definition of Terms

Andrews, adapting the definitions of the Association for Student Teaching and the American Association of Colleges of Teacher Education, has compiled some

functional definitions for selected terms. Where pertinent, the definitions by Andrews will be used.

Student Teaching--"A period of guided teaching when a college student assumes increasing responsibility for directing the learning of a group or groups of learners over a period of consecutive weeks."[10]

Student Teacher--A college student who is engaged in an assigned student teaching experience.

Supervising Teacher--"A teacher of school pupils who also directs the work of a student teacher with these same pupils."[11]

College Supervisor--"A regular college staff member who has as a part or all of his assigned work load the supervision of the activities of student teachers and relationships and conditions under which these students carry on their work."[12] At Central Michigan University the position is a full-time position, and in addition to supervising the students, the supervisor conducts periodic seminars for and with the student teachers. At Central

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[10] L. O. Andrews, Student Teaching (New York: The Center for Applied Research in Education, Inc., 1964), p.9.

[11] Ibid., p. 10.

[12] Ibid.

Michigan University this individual is called a college coordinator.

Student Teaching Center--"A school, school system, or systems which provides facilities for professional laboratory experiences for college students, but which is neither controlled nor supported by the college."[13] At Central Michigan University, centers vary from one school or city to several schools or cities within a vicinity.

Eight-week Plan--At Central Michigan University, three different plans are available for preparing elementary teachers during the laboratory experience. The vast majority of elementary student teachers participate in the plan which features one semester of teaching two hours per day followed by a semester of an eight-week block of course work on the campus and an eight-week block of full-time student teaching in one of seventeen centers. The two eight-week blocks may be reversed. During any given year there will be four groups of student teachers similar in total number of students and total number of centers. The study population included

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[13] Ibid., p. 11.

the student teachers teaching during the second eight-weeks of the 1969 spring semester.

Attitudes--"A predisposition to think, feel, perceive, and behave toward a cognitive object."[14]

Confidence for Teaching--Belief in one's ability to teach. This would include a basic grasp of the subject area(s) taught and adequate methods for teaching the subject(s). Combs[15] indicates these as two of five requisites of the good teacher.

Major Assumptions

This study assumed the following as valid assumptions:

1) The typical student teacher approaches student teaching followed three to three and one half years of education with expressed attitudes and

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[14]Fred N. Kerlinger, Foundations of Behavioral Research (Chicago: Holt, Rinehart, and Winston, Inc., 1964), p. 483.

[15]Arthur W. Combs, The Professional Education of Teachers (Boston: Allyn and Bacon, 1965), p. 20.

that these attitudes are sufficiently specific to be measurable. This assumption seems reasonable on the basis of rational thought as well as the conclusions of others:

> Student teaching experience not only results in quantitative change that may be measured in terms of skills and new understandings developed, but also in terms of qualitative changes related to the self-concept and concept of others.[16]

2) The instruments designed and methods employed in this study are adequate and suitable to the purposes of the study. (See Chapter III for information relative to the criterion instruments.)

3) The population of this study is typical of a group of elementary student teachers at Central Michigan University on the eight-week plan. Likewise, the centers for student teaching and the experiences therein are typical of those provided for student teachers at Central Michigan University. The study group was compared with other groups on the basis of three factors--number of students, number

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[16]Donald L. Lantz, "Changes in Student Teacher's Concepts of Self and Others," Journal of Teacher Education, XV (June, 1964), p. 203.

of centers, and location of centers. They were found to be similar.

Limitations

The study examined only one element of the classroom triad--the student teacher and her attitudes toward teaching and the teaching of music. Neither the supervising teacher nor the child were studied. Considering the ratio of men to women in most Central Michigan University groups of elementary student teachers, the study population did not allow a comparison of male and female attitude change.

The study did not examine the varieties in situations in which the student teaching experience occurred. As was stated in the assumptions basic to the study, it was felt the population of the study represented a normal spread of situations for student teachers at Central Michigan University. Further, it was felt that by the use of instruments allowing the student teacher to state the ideal for her own teaching, the situational influence was lessened.

The administration of pretest and posttest batteries by others rather than the author, who would have been known as a teacher of music by many participating in the study, may have resulted in some loss of control which will remain unknown. It is hoped that through the combined efforts of training the test administrators, preparing detailed directions to be read at testing time, and the utilization of personnel and testing situations familiar to the student teacher but not associated with the study and its emphasis on music, the loss of control was minimized if not overcome.

The use of the questionnaire survey method of research has the potential for limitations. Effort was taken to avoid such limitations, but failure of the respondent to complete all portions of the instrument proved the most difficult to eliminate.

Study Procedure

1. A review of the literature was conducted in the areas of student teacher attitude change during student teaching, confidence for teaching and teaching music, and music and the classroom teacher.

2. Standardized instruments for measuring the several variables were examined, and three were selected to measure attitudes toward teaching, interest in music, and confidence level for teaching and the teaching of music.

3. Specialized instruments for measuring perceived ideal role and use of music and attitudes toward music, using as guides the models of previous studies, were developed.

4. The finalized battery of tests was administered to the study population in the student teacher's 393 Psychology and Education course required prior to student teaching. The instruments were divided into two sections, the first being a take-home group distributed in class on Wednesday, March 19, 1969, and consisting of the MTAI, TIS, and CLIT. On Friday, March 31, 1969, during the next class meeting, the take-home units were collected, and the students completed the remaining units--CLIT in the areas of art, music, and physical education and the MAI and MAQ. The divided testing procedure was necessary to avoid undue conflict with the student's other academic

responsibilities and the time period scheduled for the 393 course.

5. Instructors of the 393 Psychology and Education course at Central Michigan University and a graduate assistant were trained by the author in the administration of the test battery. These three individuals administered the pretest testing.

6. During the seventh week of student teaching in all Central Michigan University student teacher centers involving elementary second eight-week student teachers, the student teachers were asked to respond to the test battery again in a posttest procedure. Total testing time for all units ranged from one hour and forty-five minutes to two hours and fifteen minutes.

7. The thirteen student teacher coordinators for the twenty-three schools involved were trained by the author in the administration of the test battery and conducted the posttesting.

8. The resulting data were tabulated, analyzed, and interpreted.

9. Conclusions and recommendations were drawn.

CHAPTER II

SURVEY OF THE RELATED LITERATURE

Three areas seem pertinent as a background for the study--change occurring during student teaching, confidence for teaching, and music and the classroom teacher. The literature available will be reviewed in that order.

Change Occurring During Student Teaching

A discussion of the definition and conceptualization of attitudes will not be covered in this review. It will be assumed the reader possesses a commonly accepted core of meaning for the term "attitude change." An extensive body of relevant literature is available for the interested reader on any one of the many facets of the term--attitude formulation, attitude measurement, experimental design, variable manipulation, the influence of social systems on the individual, and why attitudes vary among individuals in the same social system.

Research on student teaching covering the years 1950-1965 can for the most part be categorized into one of the following classifications: studies concerning the problems of student teachers, predicting student teacher success, the student teacher in the first year of teaching, the value of the student teaching experience as seen by the various participants, and studies in changes in attitudes during the student teaching experience.[1]

Two major areas dominate the research of that time on changes in attitude during student teaching: changes in attitude toward youth and toward the teaching profession. Common to many of these studies is the use of the Minnesota Teacher Attitude Inventory as a measure of student teacher attitudes toward children and teaching, and the use of an additional technique for measuring the specific factor the author is studying. These instruments have frequently been self-developed and have seldom been used by others in subsequent studies. In methodology, the tests have been given on a pretest and posttest schedule

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[1] JoAnn White, "Changes During Student Teaching as Measured by Pre-Tests and Post-Tests," Research on Student Teaching, A Report prepared by the Association for Student Teaching (Dubuque, Iowa: W. C. Brown, Inc., 1965).

with an occasional study using an intermittent schedule. There is no agreement among the studies of this time period as to the existence of change, the degree of change, or the direction of change.

In recent years, the focus has shifted slightly to include more specific changes within the individual, and a confirmation of the existence of change is being reported in the majority of studies. Of the sixteen studies herein reviewed, thirteen indicate some degree of change. In nine of the thirteen reviewed by White, an indication of change was reported. Thus, it would appear justifiable to conclude that in the majority of situations, a student teaching experience results in a measurable change for the populations involved.

Dumas[2] in a study of change which also provides insight into change as related to subject matter areas, found "for the sample as a whole, the student teaching experience resulted in more favorable self-perceptions."[3] Using the semantic differential type instrument developed

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[2]Wayne Dumas, "Factors Associated with Self-Concept Change in Student Teachers," Journal of Educational Research, LXII (February, 1969), 275-278.

[3]Ibid., p. 277.

by Fiedler and adapted by McCallon, respondents were requested to reply in such a way as to describe how they thought of themselves. The sample included 106 prospective teachers in five subject disciplines--English, social studies, science, mathematics, and physical education. Closer examination of the above results shows "Student teachers in no other subject discipline [than English] showed a significant improvement of self-perceptions during student teaching."[4] In fact, "Student teaching under the conditions described herein tends to be associated with a more negative view of self by student teachers in physical education."[5] Both of these changes were significant at the .01 level and lead this writer to the hypothetical question, does a student teacher's perceptions and attitudinal changes vary according to subject area?

Horowitz,[6] in an investigation of the relationship between the student teacher and the cooperating teacher based on Getzel's and his colleagues' conception of social systems, reported among his findings:

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[4] Ibid., p. 278.

[5] Ibid.

[6] Myer Horowitz, "Student Teaching Experiences and Attitudes of Student Teachers," Journal of Teacher Education, XIX (Fall, 1968), 317-324.

> The student teaching experience seems to bring about two significant changes among student teachers: (1) They become more nomothetic in their expectations after a period of student teaching ($p. < .005$). This change, coupled with the fact that they become less transactional ($p. < .005$), suggests that student teachers are more concerned after student teaching than before with the expectation of others for the role of teacher. (2) The second important change is that after an experience in the schools student teachers perceive cooperating teachers as more idiographic ($p. < .0005$), less transactional ($p. < .001$) than they perceived them to be prior to the student teaching experience.[7]

Jacobs[8] included an examination of the existence and direction of change during the initial professional education courses as well as during student teaching and concluded:

> Most teacher education programs are oriented in the direction of changing attitudes toward the democratic point of view. The findings of this study indicate that such modifications were accomplished in the initial courses of professional education offered by the institutions but not in the student teaching semester; in fact, the evidence pointed out that trends toward more democratic responses were reversed by the student-teaching experience.[9]

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[7] Ibid., pp. 320-321.

[8] Elmer B. Jacobs, "Attitude Change in Teacher Education: An Inquiry into the Role of Attitudes in Changing Teacher Behavior," Journal of Teacher Education, XIX (Winter, 1968), pp. 410-415.

[9] Ibid., p. 414.

For the study, 1007 students (550 in initial professional education courses and 457 in student teaching) in five teacher education institutions were tested using the Valenti-Nelson Survey of Teaching Practices with the change found in both groups to be significant. Student teachers changed from more liberal and democratic to more rigid and formalized (t ratios of 2.61 and 2.29 significant at .05 and 3.12 significant at .01).

Kinard[10] utilizing the Q-sort technique reported no significant change in openness even though the change which did occur was positive: a conclusion somewhat in contradiction to Jacobs. Underhill[11] measuring student teacher empathy (affective sensitivity), added support to previous studies on the influence of the supervising teacher. A positive relationship exists between supervising teacher's empathetic ability prior to student

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[10]Conrad Richard Kinard, "A Study of Changes in Openness of Student Teachers During the Student Teaching Experience" (unpublished doctoral dissertation, Louisiana State University and Agriculture and Mechanical College, 1968).

[11]Robert Glenn Underhill, "The Relation of Elementary Student Teacher Empathy (Affective Sensitivity) Change to Supervising Teacher Empathy and Student Teacher Success" (unpublished doctoral dissertation, Michigan State University, 1968).

teaching and elementary education major's empathetic ability change during student teaching according to the data of his study.

Two studies in 1967, Frank[12] and Ragsdale,[13] reported mixed results. In fifty-three secondary school student teachers, Frank found a significant difference between attitude changes in "Me as a Teacher, My Students, My Teaching Field, and Student Teaching" for those who were interns and for those who were first-year apprentices. The small N (12 and 23) of this study suggests the need for replication. The scores of the total study population showed no significant positive change at .05 level on the MTAI; a positive change statistically significant at the .01 level for all groups using the Semantic Differential Teacher Attitude Test developed by the author; and no significant predictive value relative to attitude change in

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[12]James Burnell Frank, "Attitude Change of Secondary School Student Teachers During Student Teaching" (unpublished doctoral dissertation, University of Texas, 1967).

[13]Elva Mae Ragsdale, "Attitude Changes of Elementary School Teachers and the Change in Their Classroom Behavior" (unpublished doctoral dissertation, Ball State University, 1967).

the scores of the Watson-Glaser Critical Thinking Appraisal.

Ragsdale employed a variety of techniques in examining changes toward children's behavior and teacher-pupil relations as correlated with the change in student teacher classroom behavior during student teaching. Coupling the MTAI, Ryans Teacher Characteristics Schedule, Flanders' System of Interaction Analysis, and the Classroom Observation Record, she found no change as measured by the MTAI and the characteristics schedule, slight change as measured on the observation record, and no change as measured by interaction analysis. She felt classroom behavior might change significantly without a corresponding change in expressed attitudes. This might provide a rationale for the lack of change found in some studies.

Brim[14] included thirty-seven student teachers in his five-part study of change during the teacher education program and found that student teacher attitudes toward children and concepts of growth and development

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[14]John Burl Brim, "Change in Teacher Education Students" (unpublished doctoral dissertation, University of Denver, 1964).

characteristics in children, for the population studied, change to a more liberal position during the undergraduate years. Student means of the MTAI were higher with each level of progression through the undergraduate years with greatest amount of change occurring in the earlier levels.

Lipscomb[15] examined the magnitude and direction of change, if any, occurring during student teaching for student teachers with superior or above average cooperating teachers as compared with those students with below average cooperating teachers. When comparing the two groups on a scale developed by the author, it was noted the attitude change among the high group was significantly greater than that for the low group even though the low group change was of sufficient magnitude to be significant at the .001 level. She, too, found the direction was toward the attitudes of the cooperating teacher.

Focusing on role perceptions of student teachers and whether a change would occur in a student teacher's

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[15]Edra Evadean Lipscomb, "A Study of the Attitudes of Student Teachers in Elementary Education (with) Lipscomb Scale of Attitudes" (unpublished doctoral dissertation, Indiana University, 1965).

perceptions of the role of a teacher, Marquez[16] reported change on this dimension also moves toward the perceptions of the supervising teacher. Of the change reported, 96.95% was toward the perceptions of the supervising teacher with 47.83% toward those of the methods instructor. Even though the high percentage of change was toward the supervising teacher, she found only a slight degree of change for the population studied.

Twenty-four music student teachers were the subjects of a study by Gray[17] in which he correlated the changes in teaching concepts of student teachers in music with the concepts of effective music teachers seeking to determine if the direction of change was toward those of the effective teacher. Prior to student teaching the correlation was .44. Following student

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[16]Julieta Fronda Marquez, "A Study of Student Teacher's Role Perception Before and After Student Teaching" (unpublished doctoral dissertation, Indiana University, 1964).

[17]Thomas Leighton Gray, "An Investigation of the Changes in Teaching Concepts of Student Teachers of Music" (unpublished doctoral dissertation, State University of Iowa, 1962).

teaching, the correlation was .76. In that a control group did not register similar change, he concluded student teachers' concepts did change and upon analysis found they became more like those of effective music teachers. To describe themselves and an "ideal" teacher, a Q-sort instrument was developed with a median reliability coefficient of .79.

Using a combined interview and questionnaire technique in his study of change in attitudes toward education and teaching in four areas (philosophy and objectives, administration and supervision, discipline, and physical facilities), Anderson[18] found slight change in a positive direction. She voiced the view that the interviewed students lacked a professional maturity necessary to discern factors influencing attitudinal changes.

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[18]Sara Elizabeth Anderson, "The Changes in Attitudes of Prospective Teachers Toward Education and Teaching in Secondary Schools" (unpublished doctoral dissertation, Indiana University, 1964).

Finding no measurable attitudinal change were White,[19] Watson,[20] and Hines,[21] in addition to those reviewed by White.[22] White[23] coupled the MTAI with a check list of teacher attitudinal and behavior modifications in reading his conclusions. Watson used the MTAI, a questionnaire, and at posttest time students were asked to reply to "Did your attitude change as a result of student teaching?" No significant change was noted for the total group, but the top 27% compared to the bottom 27% were significantly different at .01. This same level of significance was found to be in

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[19]Joseph Martin White, Jr., "Effects on Teacher Attitude and Behavior When Teachers Plan the Student Teaching Program for Students Assigned to a Participating School in a Teaching Center" (unpublished doctoral dissertation, Michigan State University, 1968).

[20]Clyde Kenneth Watson, "A Study of the Effects of Student Teaching Upon the Attitudes of Prospective Teachers and Interns" (unpublished doctoral dissertation, Northwestern University, 1964).

[21]Marjorie Lamathe Hines, "A Study of the Comparison of the Attitudes of Selected Groups of Students Before and After the Student Teaching Period Through the Use of the Q-Sort" (unpublished doctoral dissertation, Colorado State College, 1963).

[22]White, JoAnn, Op. Cit., p. 17.

[23]White, Joseph, Op. Cit.

existence for the top and bottom 10%. Hines developed an instrument using the Q-sort technique and concluded the instrument did not reveal any apparent attitude change as the student progresses through the four years of college in which the study was made. She included 132 individuals at five different levels in their preparatory program plus some graduate students.

Summarizing the studies of changes occurring during student teaching, the majority of studies report a change in attitude; the direction and magnitude of change remain ambiguous; the MTAI is used by many of measure attitudes; a variety of other instruments often developed by the authors are used to measure the major variable of the study; the focus continues to be on change toward youth and teaching with some focus on change in self.

Confidence for Teaching

Until recent years, the study of confidence for teaching has not received much emphasis even though the

concept of confidence as being important in teaching is not new. Using a global concept of confidence, which is questioned in the self-concept literature,[24] Tyler[25] found that confidence scores differentiated between successful and unsuccessful student teachers on (1) college supervisor ratings on teaching skill and (2) combined college supervisor ratings of personal relations and teaching skill. Both were significant at the .05 level of confidence.

Hoover, Kaiser, and Podolich[26] asked respondents to rank twenty-five "teaching techniques" deemed most basic to adequate instruction on the basis of how competent they felt in each area. Students were to (1) place the items into five stacks with the number one end being the technique in which they felt most competent, (2) rank

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[24]Ruth C. Wylie, The Self-Concept: A Critical Survey of Pertinent Research Literature (Lincoln, Nebraska: University of Nebraska Press, 1961).

[25]Fred T. Tyler, "The Prediction of Student Teaching Success from Personality Inventories," University of California Publications in Education, XI (1954), pp. 233-314.

[26]Kenneth H. Hoover, L. H. Kaiser, and William F. Podolich, Jr., "A Comparison of Expressed Teaching Strengths Before and After Student Teaching," Journal of Teacher Education, XVI (September, 1965), pp. 324-328.

within each stack, and (3) rank the techniques one to twenty-five. No classifications were made of the 187 usable pairs according to sex or area of specialization although an approximately equal number of secondary and elementary student teachers were in the group. The five areas where change was significant toward greater competency were (1) teacher-led discussions, (2) establishing goals or objectives in terms of student behavior, (3) construction and administration of classroom tests, rating scales, checklists, etc., (4) managing classroom behavior problems, and (5) directing classroom study activities. Reported areas of lesser competency were (1) utilizing instructional resources, (2) preparation and execution of panel discussions, (3) organization and direction of role-played activities, and (4) supervising clubs or extraclass activities.

As the authors point out, the study sought to determine magnitude and existence of change relative to the twenty-five competencies rather than change as a consequence of student teaching. With but one exception change did occur, significant in nine areas at the .01 level.

Lantz[27] in a study of thirty-six women elementary student teachers using an interpersonal check list composed of sixteen scales of interpersonal behavior variables, found changes in student teacher concepts of self, in other elementary teachers, and in the ideal elementary teacher.

> Student teaching experience not only results in quantitative changes that may be measured in terms of skills and new understandings developed, but also in terms of qualitative changes related to the self-concept and concepts of others. It is evident that the changes in concepts of self, most other elementary teachers, and ideal elementary teachers do occur during the student-teaching experience.[28]

In a study conducted by Groff,[29] 645 student teachers from six different California colleges were asked to rank order eleven elementary school subjects according to their self-estimated ability to teach the subjects. In addition, they were asked to indicate subjects which they believed they were exceptionally well prepared to teach or extremely poorly prepared to teach. The subjects responded to these requests one month prior to completion

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[27] Lantz, Op. Cit.

[28] Ibid., p. 203.

[29] Groff, Op. Cit.

of their teacher education program and student teaching. Pertinent to the present discussion is the fact that with but one exception the colleges had required all students to take from six to twelve units of music and art.

> Music appeared to be the subject the students believed they were the least prepared to teach. The men ranked it 11; the women, 10. The total group of students ranked it extremely close to rank 11. Difference between percentage point rating of music and the 11th subject was only .2%. The 645 students also indicated that they were exceptionally poorly prepared to teach music more than two and one-half times as frequently as any other subject.[30]

Percentages show, 20% ranked music one, two, or three, while 47.1% ranked it nine, ten, or eleven. Indicating they felt poorly prepared to teach music were 37.6%. Music received 104 indications of "feeling extremely poorly prepared" as compared to one subject receiving no such designations and another receiving five. A significant difference was found in the percentage-point ratings given by men as compared to those given by women with the women rating themselves as feeling better prepared to teach music. Groff concluded:

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[30] Ibid., p. 421.

> The contention of subject-matter specialists that the more courses in subject-matter areas an elementary-school student teacher has taken, the better prepared he will be to teach seems partially substantiated by the opinions of the students who participated in this study.[31]

One is cautioned about generalizing for student teachers as a group on the basis of the data from one segment. However, the size of the population, the geographical spread of the colleges, and the magnitude of the findings adds weight to the conclusions. Change was not a part of this study as no pretesting was conducted.

Czajkowski[32] designed an investigation "to extend an understanding of a specific measure of self-regard--confidence in one's teaching ability--and its relation to a specific area of functioning--student teaching."[33] Using the Confidence Level Inventory for Teaching to measure confidence, the MTAI to measure teacher's attitudes toward children and school work, Rokeach Dogmatism Scale

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[31] Ibid.

[32] Theodore J. Czajkowski, "The Relationship of Confidence for Teaching to Selected Personal Characteristics and Performances of Student Teachers" (unpublished doctoral dissertation, Michigan State University, 1968).

[33] Ibid., p. 1.

to measure relative "openness" and "closedness," and the Edwards Personal Preference Schedule to assess differences in need patterns, 124 student teachers at Michigan State University were tested on a pretest and posttest schedule. Among the findings were:

> No relationship was found between confidence level for teaching as measured by the CLIT and attitudes toward children and school work as measured by the MTAI.
>
> Measures of confidence level for teaching differed when taken prior to student teaching and at the end of student teaching.[34]

Confidence was found to be significantly higher at the end of student teaching for the population studied. The use and form of the CLIT in Czajkowski's study parallels the use and form of the CLIT in the present study. His conclusions were helpful in posing hypotheses for the current study.

Butts and Ryans[35] in two studies of attitude change toward science pointed out that all teachers do not demonstrate the same degree of change. Existent,

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[34] Ibid., pp. 92-94.

[35] David B. Butts and Chester E. Ryans, "A Study in Teacher Attitude Change" and "A Study of Teacher Change" (Austin, Texas: Science Education Center, University of Texas, Science Inservice Project Report #17 and #19).

although perhaps not in a normal distribution, are varying attitudinal positions with the potential for a wide variety in degrees of change. Factors they found relevant to a positive change for primary level teachers were grade level and previous course hours in science. For intermediate level teachers, previous course hours in science was more relevant a contributor.

Hines,[36] Gelineau,[37] and Evans[38] analyzed the factors affecting attitudes toward selected subject areas as viewed by classroom teachers. For science, Hines found teachers were teaching more science than one would suspect; an inadequate background definitely influences the amount of science teaching done; competition for time from other areas might have some influence; and the belief that science is a man's field might have some influence on the amount of science taught. Other factors examined were

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[36]Sallylee Hughes Hines, "A Study of Certain Factors Which Affect the Opinions of Elementary School Teachers in the Teaching of Science" (unpublished doctoral dissertation, Oklahoma State University, 1966).

[37]Ruth Phyllis Boak Gelineau, "Factors Influencing Attitudinal Variation Among Classroom Teachers in the Teaching of Music" (unpublished doctoral dissertation, University of Connecticut, 1960).

[38]Evans, Op. Cit.

felt to have no influence. She reported the above as a result of a 67.7% return of an opinionnaire mailed to 523 elementary teachers.

Gelineau, expressing an assumed concern over unfavorable attitudes which many teachers hold regarding the teaching of elementary school music, sought the answers to three major questions: What factors are involved in the development of attitudes? Is attitude variation attributable to certain environmental factors or training factors? Which factors are responsible for positive attitudes, which for negative attitudes?

A 100% return of the 204 questionnaires personally distributed to classroom teachers in four towns and two cities in the states of Connecticut and New Hampshire was reported. The study lacks a statistical analysis of significance and is subject to the criticisms of questionnaire-type studies. But its data are consistent with the conclusions of others in that a variety in the amount of music teaching by the classroom teacher exists, a variety of people are perceived to have influenced the teacher's attitudes as well as a variety of experiences, a difference in attitude exists between teachers of

primary grades and teachers of upper grades, and contrary to the conclusions of some, teaching experience seems to affect attitudes positively, at least for the population of her study.

Of the three studies, the most extensive is that of Evans. Assuming the classroom teacher has been or should be teaching music, and that classroom teachers are either negative or positive, favorable or unfavorable toward the teaching of any music, Evans explored the factors which affect the teacher's attitude toward the teaching of music. After sending a questionnaire to the 1951-56 graduates of State University Teachers College, Cortland, New York, who had majored in elementary education, Evans obtained a 61% return. Although citing loss of addresses, drop-outs from teaching, and a change in occupational field--all legitimate causes--the percentage of responses (30%) in relation to the total graduates of those years is relatively small.

Among the questions the study asked was, "What are the degrees of adequacy, confidence, willingness, and success in teaching music which the classroom teacher has

within his present teaching situation?"[39] The success factor was measured by a questionnaire sent to the teacher's principal asking him to rate the teacher on two questions, the teacher's success in teaching music in the classroom and the teacher's success in classroom teaching. A five response scale of "highly successful," "successful," "fairly successful," "slightly successful," and "not yet successful" was used. The other factors were measured by the questionnaire sent to the teachers who responded to a scale reading very adequate, quite adequate, somewhat adequate, almost no adequacy, and inadequate. As is mentioned in Likert-type scales, one might question whether there was equal distance between each step on the later scale. To this writer, quite broad gaps exist between quite adequate and somewhat adequate as well as between somewhat adequate and almost no adequacy.

Defining adequacy as being a general feeling of training and ability to teach music in the elementary classroom, he included three major groups: ability to teach music, technical vocabulary, and use of resources. With a total of twelve items and defining confidence as

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[39] Ibid., p. 11.

being related to the process of teaching music, he included:

> Ability to sing song material of grade school level, using the singing voice for teaching songs and related work in the classroom, the singing and teaching of part songs as used in upper grades, teaching music reading and notation at grade school level, playing the piano for melodies and easy accompaniments in the classroom, engaging in rhythmic activities in classroom music, engaging in creative activities in classroom music, conducting listening and appreciation lessons using record player, film strips, movies and other related resources, correlating music activities with other subject areas through stories, pictures, and projects, singing alone rather than with a group, teaching music when or if the principal is in the room, and teaching music when or if the special music teacher is in the room.[40]

The resulting data are somewhat confusing in that no effort was made to separate the upper and primary teachers in reporting the mean scores. Later in the study he identifies thirty-eight of the 371 (28 men and 10 women) as teaching grades 7-9 where he notes a music teacher is responsible for the program. The mean scores reported for adequacy and confidence are:

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[40] Ibid., p. 92-93.

Mean Scores for Areas of Adequacy[41]

	Ability to Teach Music	Technical Vocabulary	Use of Resources
Men*	1.8	2.0	2.2
Women	2.6	2.6	2.8
Total	2.5	2.5	2.6

*No men were reported teaching in the primary grades.

Mean Scores for Areas of Confidence[42]

Areas	Men	Women	Total
Singing	2.1	2.8	2.6
Use of voice	1.9	2.7	2.5
Teaching part songs	1.6	1.9	1.8
Reading notation	1.8	2.6	2.2
Playing piano	.5	2.1	1.7
Rhythmic activities	2.2	2.9	2.8
Creative activities	1.9	2.7	2.5
Appreciation	3.1	3.1	3.1
Correlation	2.9	3.0	3.0
Singing alone	1.7	2.0	2.0
Singing for Principal	1.9	2.4	2.3
Singing for special teacher	1.9	2.4	2.3

Scoring was on a 4, 3, 2, 1, 0 basis. He concluded, attitudes of classroom teachers are favorable; classroom teachers feel adequate, confident, willing, and successful in teaching music; 42% of the music in classrooms is taught by the classroom teacher; singing is the problem

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[41] Ibid., p. 145.

[42] Ibid., pp. 146-148.

most common to the greatest number of individuals; men show less ability, interest and favorable attitudes toward teaching music than women; teachers at lower grade levels of K through 3 have more favorable attitudes toward music than teachers in upper grade levels (no men were in the study group teaching K through 3); confidence in teaching music is relative to the amount of musical experience had; and favorableness of attitude increased with years of teaching experience.

The conclusions of eight studies[43] relative to the adequacy of the pre-service preparation of elementary

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[43]Silas LeRoy Boyd, "The Music Preparation of General Elementary Teachers in State Supported Colleges and Universities" (unpublished doctoral dissertation, Indiana University, 1961).

Melburne David Chugg, "A Study of the Classroom Music Program in the Elementary Schools of Utah" (unpublished doctoral dissertation, University of Oregon, 1964).

Justin LeRoy Dyrud, "A Study of the Qualifications and Experiences in Music of Elementary Classroom Teachers in the Public Schools of Oregon" (unpublished doctoral dissertation, University of Oregon, 1959).

Jessie L. Fleming, "The Determination of Musical Experiences Designed to Develop the Musical Competencies Required of Elementary School Teachers in Maryland," Journal of Research in Music Education, I (Spring, 1963), pp. 59-67.

Arthur Francis Klein, "Elementary Teachers' Judgments Regarding the Adequacy of Their Musical

classroom teachers to teach music in terms of the teacher's felt confidence to teach are summarized: (1) Pre-service training is inconsistent and often results in perceived inadequacy for teaching music. (2) Significant differences exist in amount of music taught and teacher perceived confidence in teaching music between primary level teachers and upper level teachers. (3) Classroom teachers are not teaching equally all five areas of music--creative, listening, playing, rhythms, singing. (4) Classroom teachers perceive themselves to be more adequate for teaching some areas of music over others.

Preparations" (unpublished doctoral dissertation, George Peabody College for Teachers, 1955).

Joseph Clayton Logan, "An Analysis of In-Service Teacher Evaluations of Their Preparatory Curriculum in Elementary Classroom Music," Journal of Research in Music Education, XV (Winter, 1967), pp. 289-292.

Robert Franklin Schambaugh, "A Comparison of the Competencies Necessary to Teach Elementary General Music Education and the Measured Competencies of Elementary Classroom Teachers" (unpublished doctoral dissertation, University of Colorado, 1960).

Milton Smith Trusler, "The Musical Education of Elementary Classroom Teachers: A Survey in Appraisal of the Musical Preparation of Elementary Teachers in Arkansas" (unpublished doctoral dissertation, Indiana University, 1957).

To summarize the literature on confidence for teaching: confidence for teaching has only recently been examined in depth; data support the position confidence might vary for grade level taught and subject area taught; only limited data exist regarding the variables of this study--change in confidence for teaching music as perceived by student teachers.

Music and the Classroom Teacher

A comprehensive review of the literature reveals that the majority of the writing in the area of music and the classroom teacher appears in a variety of educational journals and consists predominately of personal reflections. Only occasionally is a study with control reported. The remaining portion of the information exists in elementary methods texts written by experienced music and/or general educators backed by action research, teaching experience, and in some instances empirical data.

Twenty-eight articles written during the past ten years were found to discuss the music teacher-classroom teacher relationship directly. The year 1965-66 provides

an example of the scope and variety of sources.[44] Because the journal literature consists mainly of personal experience and practices related to isolated situations, the reader is cautioned concerning the acceptance of conclusions based solely on such material. Exceptions more comprehensive in nature and supported by reliable data will be identified and included in this review of the literature of the research regarding the classroom teacher and music teacher.

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[44] A. A. Schwadron, "In Defense of the Special Teacher," Music Educators Journal, LXX (September, 1965), pp. 62-4.

G. E. Garlid, "Is Music an Extra?," Minnesota Journal of Education, XLVI (December, 1965), pp. 18-19.

A. A. Schwadron, "Music and the Classroom Teacher," Music Journal, XXIV (February, 1966), 64+.

M. G. McAuley, E. Wheeler, and F. B. West, Jr., "Should Art and Music be Taught by Classroom Teachers?," Instructor, LXXV (December, 1965), p. 23.

E. M. Badger and E. M. Covell, "Teaching Music in the Self-Contained Classroom: Opinions Differ," National Education Association Journal, LV (May, 1966), pp. 16-18.

C. H. Hansford and T. H. Hansford, "Where Are We Headed with Music in the Self-Contained Classroom?," Music Educators Journal, LII (November, 1965), pp. 66-68+.

C. E. Gold, "Who Should Teach General Music in the Elementary School?," School Musician, XXXVII (December, 1965), pp. 46-47.

M. S. Egbert, "You Can Teach More Music Than You Think," Grade Teacher, LXXXIII (April, 1966), 64-65+.

Peterson[45] in an examination of organizational practice in Arizona in 1955 found for grades K-3, 36% using a cooperative plan, 26% having the classroom teacher teaching music with little assistance from the special teacher, 23% having all music taught by the specialist, and 15% where the classroom teachers traded subjects among each other presumably with those who felt more competent teaching music. In grades 4-6, 57% featured all music being taught by the specialist, 21% using a cooperative plan, 17% the trade-procedure, and 5% with the classroom teacher teaching the music. Looking at the data for the elementary school as a whole, classroom teachers were solely responsible in 31.5% of the schools and were cooperating with the music specialist in 28.5% of the schools.

In 1958, Evans[46] concluded from the data of his study and for the population included, 42% of the music was taught by classroom teachers. In 1963, based on a sample of 790 elementary school principals selected by

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[45]Wilbur Peterson, "Organization Plans Favored by Administrators for Elementary School General Music," Music Educators Journal, XLIII (January, 1957), pp. 50.

[46]Evans, op. cit.

random in ten different strata of school enrollments, the National Education Association Research Division reported the following as practice:[47]

Grade	No Instruction	Classroom Teacher Only	Classroom Teacher Plus	Specialist Only	No Response
1	5.0%	40.5%	40.2%	12.6%	1.7%
2	5.5	39.0	40.7	13.4	1.4
3	5.0	37.0	41.1	15.5	1.4
4	5.9	31.6	40.7	20.4	1.4
5	5.8	30.3	40.3	22.1	1.5
6	6.1	30.5	38.3	23.2	1.9

Questions suggested by these statistics provide focus for this study. To what degree do these classroom teachers who are teaching music and those who are not, feel adequate and confident to teach elementary music? How do prospective teachers feel about the prospect of teaching their own music? How do prospective teachers perceive themselves in relation to the music teacher if one is available?

Some authors writing about methods completely ignore the issue of organizational variety in music

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[47] Music and Art in the Public Schools, Research Monograph 1963-M3, Published by the Research Division of the National Educational Association (Washington, D.C.: National Education Association, 1963), p. 15.

teaching (Bergethon and Boardman,[48] Elliott,[49] Knuth and Knuth[50] and Slind and Davis[51]). Others (Nye and Nye,[52] Myers,[53] and Runkle and Erikson[54] discuss the variety of plans in operation but make no clear-cut defense of any one or of a cooperative endeavor. Winslow,[55] in a forward to one text, implies the problem of adequacy for teaching is solved regardless of who does the teaching simply by utilizing the skills found in the recommended text.

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[48]Bjornar Bergethon and Eunice Boardman, Musical Growth in the Elementary School (Chicago: Holt, Rinehart, and Winston, 1963).

[49]Raymond Elliott, Learning and Teaching Music (Columbus, Ohio: Charles E. Merrill Books, Inc., 1966).

[50]Alice Snyder Knuth and William E. Knuth, Basic Resources for Learning Music (Belmont, California: Wadsworth Publishing Co., Inc., 1966).

[51]Lloyd H. Slind and D. Evan Davis, Bringing Music to Children (New York: Harper and Row, 1964).

[52]Nye and Nye, op. cit.

[53]Louise Kifer Myers, Teaching Children Music in the Elementary School (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1961).

[54]Aleta Runkle and Mary LeBow Erikson, Music for Today's Boys and Girls (Boston: Allyn and Bacon, 1966).

[55]Carl O. Thompson and Harriett Nordholm, Keys to Teaching Elementary School Music (Minneapolis: P. A. Schmitt Music Co., 1949).

Two authors elaborate more extensively and recommend a cooperative approach--the position of the current study. Swanson[56] supports her view on three basic points: the limited skill of the classroom teacher for teaching music, the need to relate the music program to the classroom program, and the desire for music to be a part of the child's day at times other than the scheduled music period.

Garretson[57] in discussing "Who is to teach music?" concludes:

> In this approach the responsibility for the teaching of music is a cooperative endeavor between the music consultant and the classroom teacher. The function of the music consultant is to aid and assist classroom teachers toward growth in professional competence. Underlying this approach are the administrator's beliefs that classroom teachers <u>can</u> teach music, that classroom teachers are in a unique position of correlating music with other classroom work, that music ought to be a part of the daily experience of children rather than simply a twice-a-week activity, that most teachers will need some special help if the total program is to be effective, and that the music consultant does possess a unique background which enables

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[56]Bessie R. Swanson, <u>Music in the Education of Children</u>, 2d ed. (Belmont, California: Wadsworth Publishing Co., Inc., 1964), pp. 12-13.

[57]Robert L. Garretson, <u>Music in Childhood Education</u> (New York: Appleton-Century-Crofts, 1966).

> him to give special help to those teachers who need it.[58]

This cooperative view is not new[59] but currently may be facing new opposition from released-time provisions in teacher contracts.

Research support for the modified plan exists. In a comparative study of four approaches to the teaching of sight reading, plan III--"combination plan; self-contained classroom in grades 1-3 and a music specialist in grades 4-6 with all music supervised by a director of music on regularly scheduled visitation"[60] was found to be the superior plan.

Hermann's paradigm visually portrays the cooperative approach. He states line 1 could represent "change-of-pace" use where the classroom teacher accepts full responsibility for teaching. Line 5 might represent a lesson on music reading or composition with full responsibility assumed by the music teacher. Line 3 could be the

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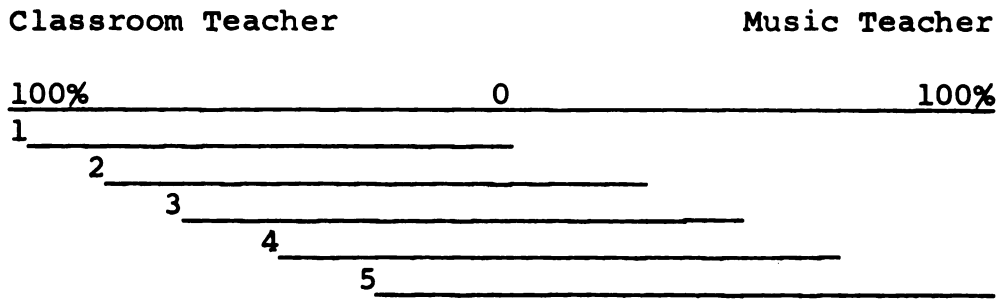
[58] Ibid., p. 11.

[59] James L. Mursell, Music and the Classroom Teacher (Chicago: Silver Burdett Co., 1951).

[60] Evelyn Louise Hermann, "A Comparison Study of the Sight-Reading Ability of Students Taught by the Music Specialist and of Students Taught by the General Teacher in a Self-Contained Classroom" (unpublished doctoral dissertation, University of Oregon, 1962).

Location of Responsibility for the Teaching of Music in the Elementary School[61]



classroom teacher following-up the lesson taught by the music teacher where equal responsiblity rests with each teacher. Line 2 might be the simple use of rhythm instruments during social studies related activities with line 4 being a classroom related activity during the music period with each individual sharing the responsibility but in unequal proportion. Hermann concludes:

> The extent of shared responsibilities not only varies with each teacher but also depends on the personality and training of the music consultant. It should also be clear that the status of shared responsibilities does <u>not remain static</u>.[62]

Thus, on the basis of the classroom teacher's interest, skill, ability, or training in music, she would be designated as responsible for specific aspects of the music

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[61]Edward J. Hermann, <u>Supervising Music in the Elementary School</u> (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), p. 7.

[62]<u>Ibid</u>.

program with the music teacher assuming the remainder. As recommended by Hermann, the two roles would not remain static but be subject to evaluation and revision in light of the teacher's successes and newly acquired skills or changes in music consultants. Such role definition between the classroom teacher and the music teacher would seek to eliminate overlapping and omissions and also seek to build on the strengths of the two teachers.

Hoffman[63] studied the convergence and divergence of role perceptions of administrators, elementary teachers, consultants, and special area teachers. He examined seven areas: 1) where and when the role occurs in school teaching and other relationships with children, 2) teaching, 3) consulting relationships with teachers, 4) educational background and experience and role effect, 5) status effects, 6) supervisory duties and capacities, and 7) being the representative of the central administrative office. As noted in the list of areas, he did not examine the more specific teaching functions of each individual in

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[63]James David Hoffman, "A Study of the Perceptions that Administrators, Elementary Teachers, Consultants, and Special Area Teachers Have of the Elementary Special Area Teacher and Consultant Role" (unpublished doctoral dissertation, Michigan State University, 1959).

each subject area but his data support the cooperative plan in terms of how teachers and special teachers view their roles. Although he concluded there is divergence in perceptions among the four groups concerning the seven factors, a closer analysis of the data shows convergence of opinion between the two individuals discussed in the present study. Agreement was found to be 100% on six of the seven factors with the two groups holding convergent opinions on the seventh factor 81.9% of the time.

Realizing the economic and human resources available may not be adequate for the ideal situation, as a second part to Peterson's study[64] the principals were asked to indicate the plan that they preferred. The preferences of the principals of the study were for grades 1-3, 55% preferring the cooperative plan, 33% for all music to be taught by the special teacher, 9% preferring the classroom teacher as the teacher of music, and 3% the trade plan. In grades 4-6, the principals preferred the music teacher to have sole responsibility in 53% of the schools, the cooperative plan in 39%, the classroom teacher as teacher in 5%, and a trade plan

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[64] Peterson, op. cit.

in 3% of the schools. Thus, 47% preferred the cooperative plan with 43% preferring the specialist only plan when viewed 1-6. However, when viewed 1-3 and 4-6, a reversal of preferences exists with 55% preferring the cooperative plan for 1-3 and 53% preferring the specialist plan for grades 4-6. It would appear from the views of principals and teachers--classroom teachers and special area teachers--that some foundation exists for the cooperative plan both in practice and preference.

Others[65] who have examined the music teacher-classroom teacher relationship have found: 1) a large percentage of elementary school music is taught by classroom teachers. 2) A large percentage of elementary school classroom teachers feel the need for more adequate training. 3) The classroom teacher can influence the child's attitudes toward music either in a positive or negative way. 4) Some evidence exists to support the position many children are being deprived of musical activities.

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[65]See Journal of Research in Education, XII (Spring, 1964), and XXVI (Summer, 1968) for a total listing of studies.

From the data available regarding the relationship between the classroom teacher and the music teacher, it was concluded: organizational variety exists; empirical data and expert opinion support some organizational plans over others; proof of the existence of clarity in role perceptions within the subject of music and among the teaching participants is not available; and data from student teachers suggest the need for continued study of student teacher perceptions of adequacy for teaching music as related to organizational plans providing the greatest degree of support necessary for successful teaching.

CHAPTER III

CRITERION INSTRUMENTS

Variables to be Measured

In the context of this study, three variables needed measuring: confidence for teaching; attitudes toward children, music, and teaching; and perceived ideal role and use of music.

The Confidence Level Inventory for Teaching and Confidence Level Inventory for Teaching Music were selected to measure confidence for teaching and for teaching music. The Minnesota Teacher Attitude Inventory measured attitudes toward teaching and children; the Thurstone Interest Schedule measured interest in music; and the Music Attitude Inventory measured attitudes toward the teaching of music. An open-ended questionnaire and forced-anchor rating scale measured ideal role and use of music by the classroom teacher and was entitled the Music Attitude Questionnaire.

Confidence Level Inventory for Teaching[1]

LePere and Brehm describe the Confidence Level Inventory for Teaching (CLIT) as an instrument designed to measure an individual's self-concept in relation to teaching. The Michigan State University student teacher evaluation form was the basis for the development of the original CLIT items. The present form of the CLIT is the result of continued testing and revision. First developed and used in a 1964 study by LePere and Cox,[2] and consisting of eighty-one items, the instrument was again administered in 1966. Following an item discrimination analysis, forty-four items remained. This form II was administered to 179 subjects in late 1966. On the basis of low and inconsistent tetrachordic correlation coefficients with previous results, the items were reduced to twenty-four. One hundred and twenty-six subjects responded on a pretest and posttest basis for form III of

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[1]Jean M. LePere and Shirley A. Brehm, Confidence Level Inventory for Teaching (East Lansing: Michigan State University, 1967).

[2]Jean M. LePere and Richard C. Cox, Training Elementary Teachers: Comparison of Separate and Block Methods Courses (East Lansing, Michigan: Bureau of Educational Research Services, 1964).

the CLIT in spring of 1967.[3] On the basis of z test for statistical significance at the .05 level using r to z transformations, twenty-two of the twenty-four items remained. Czajkowski[4] administered form IV of the test to 124 subjects following a pretest and posttest schedule. Tetrachordic correlation coefficients (r_t) calculated for each item were consistent with those obtained by LePere and Cox.

As mentioned, test-retest data on the subjects were obtained in both the LePere and Cox and the Czajkowski studies. The Pearson product-moment correlation coefficient for test scores before and after student teaching was .47 in the former study, and .61 in the later. In both situations a ten-week period occurred between test and retest, during which the subjects in both studies participated in a student teaching experience.

In testing, the subject is asked to respond to a ten-scale response, reading from "I feel extreme concern

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[3]Information relative to the development of the Confidence Level Inventory for Teaching was obtained by personal interview with Dr. Jean M. LePere and Dr. Shirley A. Brehm of Michigan State University.

[4]Czajkowski, op. cit.

over my ability in this area" to "I am extremely confident in my ability in this area." Scores are obtained by the summation process.

Brookover and others[5] state that a difference might exist between a person's self-confidence as a teacher and one's self-confidence for teaching a particular subject. One may feel adequate as a teacher but inadequate and lacking in confidence as a teacher of science. It was therefore assumed a need existed to measure confidence for teaching and confidence for teaching music. The CLIT was selected as a measure of the student teacher's confidence in teaching and the teaching of music due to its previously proven validity with student teachers, the similarity between the student teacher evaluation forms of Michigan State University used as a basis in developing the instrument and those of Central Michigan University, and the ease of adjusting the instrument from a measure of confidence in teaching to a measure of confidence for teaching music. It was felt the student teacher, not having had benefit of special music methods

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[5]Wilbur B. Brookover and others, Self-Concept of Ability and School Achievement, III, Final Report of Cooperative Research Project No. 2831 (East Lansing, Michigan: Educational Publications Services, Michigan State University, 1967).

courses, would organize the teaching of music in much the same way as for general teaching. Likewise, the same form used to evaluate the total student teaching experience was used to evaluate that part of the experience including teaching music. Therefore, it was determined an instrument valid for measuring general confidence for teaching and based on similar evaluation forms, would be suitable for this study to measure confidence in teaching music.

Only the directions of form IV of the CLIT were revised for use in measuring the student teacher's felt confidence in the subjects of music (CLIT-M), art (CLIT-A), and physical education (CLIT-PE). These later forms were employed to avoid undue attention to the study's focus on music and the potential bias such a direct focus would have on the student's responses.

Copies of each of these instruments can be found in Appendix I.

Minnesota Teacher Attitude Inventory[6]

Getzel and Jackson[7] class the Minnesota Teacher Attitude Inventory (MTAI) as the most popular instrument for the measurement of teacher attitudes. White[8] in summarizing recent studies on change in student teaching identified the MTAI as common to studies of attitude change in student teachers.

The MTAI was developed at the University of Minnesota and the authors state:

> Investigations carried on by the authors over the past ten years indicate the attitudes of teachers toward children and school work can be measured with high reliability, and that they are significantly correlated with the teacher-pupil relations found in the teacher's classrooms. The MTAI has emerged from these researches. It is designed to measure those attitudes of a teacher which predict how well he will get along with pupils in interpersonal relationships, and indirectly how well satisfied he will be with teaching as a vocation.[9]

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[6]Walter W. Cook, Carroll Leeds, and Robert Callis, Minnesota Teacher Attitude Inventory (New York: The Psychological Corporation, 1951).

[7]J. W. Getzels and P. W. Jackson, "The Teacher's Personality and Characteristics," Handbook of Research on Teaching, ed. N. L. Gage (Chicago: Rand McNally and Co., 1965), Ch. 11, pp. 506-582.

[8]White, JoAnn, op. cit.

[9]Cook, et al., op. cit., p. 3.

The rationale for the employment of the MTAI in this study is based on the MTAI being a common link to other studies. Further, accepted from a review of the literature is the conclusion that the MTAI measures attitudes of student teachers with "a fair degree of reliability and validity."[10]

Validity checks of the MTAI were conducted by administering the instrument to an anonymous group of 100 teachers and correlating their scores with three criteria: principal ratings of the teachers, classroom ratings of the teachers by Leeds using a modification of Baxter's Rating Scale of the Teacher's Personal Effectiveness, and student ratings on a fifty-item "My Teacher" questionnaire. The correlations between the principal, observer, and pupil ratings and the scores on the MTAI were .45, .49, and .46 respectively.[11] When combined, the three criteria gave a validity of .59 and .60 for the weighted and simplified scores respectively.[12] According to the authors, the reliability of the instrument (Spearman-Brown

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[10] H. L. Stein and J. A. Hardy, "A Validation Study of the MTAI in Manitoba," Journal of Educational Research, L (1957), p. 326.

[11] Cook, et al., op. cit., p. 13.

[12] Ibid.

split-half procedure) is .909.[13] Readers interested in other aspects of the instrument are referred to the test manual.

Hand scoring requires the subtracting of the disagreements (wrongs) from the agreements (rights) for the attitude score; -150 to +150 is possible. Appropriate norms are available for comparison purposes as well as placement in an equivalent percentile rank if desired.

Numerous studies have been conducted to verify the use of the MTAI.[14] Because there is no consensus of opinion among these studies, the situation is complex, and the drawing of conclusions on the basis of only the MTAI is subject to question.

A copy of the MTAI can be found in Appendix I.

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[13] Ibid., p. 14.

[14] See N. L. Gage, ed., Handbook of Research on Teaching (Chicago: Rand McNally and Co., 1965), Ch. 11, pp. 508-524 for a discussion of studies utilizing the MTAI.

Thurstone Interest Schedule[15]

The Thurstone Interest Schedule (TIS) is designed as a counseling instrument to help a person systematically clarify his understanding of his vocational interests. The ten-score profile represents relative interest in the ten vocational fields measured. The fields are physical science, biological science, computational, business, executive, persuasive, linguistic, humanitarian, artistic, and musical. Two comparisons are made between the fields, making the ten scores comparable according to the authors. Frederiksen[16] questions this assumption on the basis of no evidence that the items are of equal value. As an example of high reliability, he states music may be a field not affected by this criticism.

The subject is instructed to indicate preference for a field by circling a desired area to show interest or cross it out to show disinterest. He is encouraged to mark both areas in a pair in like manner rather than a

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[15]L. L. Thurstone, Thurstone Interest Schedule (New York: The Psychological Corporation, 1948).

[16]Norman Frederikson, "A Review of the Thurstone Interest Schedule," The Fourth Mental Measurements Yearbook, ed. Oscar Krisen Buros (Highland Park, New Jersey: The Gryphon Press, 1953), pp. 744-5.

forced choice decision of either-or. This procedure often results in high or low scores.

The instrument can be scored easily by the subject or the examiner. In any field the raw score is the sum of the items circled in the designated perpendicular column plus the sum of the circled items in the horizontal row of the same field. As there are twenty pairings, scores may range from zero to twenty. For counselling purposes, the scores can be easily profiled on the back of the schedule.

Reliability coefficients were computed for 200 schedules by the split-half method. Reliability for the music field is .96,[17] highest for the schedule. The validity investigation produced item validities higher than in many educational and psychological tests and ranged for the musical field from a low of .71 to a high of .93, averaging .85.[18] Super[19] in criticizing the broadness of the job titles and in suggesting the need for making

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[17]Thurstone, op. cit., p. 9.

[18]Ibid.

[19]Donald E. Super, "A Review of the Thurstone Interest Schedule," The Fourth Mental Measurements Yearbook, ed. Oscar Krisen Buros (Highland Park, New Jersey: The Gryphon Press, 1953), pp. 745-6.

clear what each title covers, also suggests the high correlations for the musical items may mean they are not subject to these criticism. The only comparison with other interest schedules completed is with the Kuder where the musical interests correlate +.72.[20]

The instrument was selected for this study for a quick and reliable measure of the subject's interest in the occupational field of music.[21] It is felt by the author that a major difference exists between being interested in music as an occupation, being interested in teaching music as a music teacher might demonstrate, and being interested in teaching music as a classroom teacher might indicate. Thus further measures of interest and attitude toward music were developed for this study. The Thurstone instrument did provide a standardized measure of interest in music as a vocation.

For this study only the musical interest score was utilized as it was not pertinent to the study to correlate musical interests and other fields but rather to correlate interest with confidence and attitudes toward

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[20]Thurstone, op. cit., p. 10.

[21]Kerlinger, op. cit., p. 490.

music. Popham and Sadnavitch[22] report similar treatment of the TIS in the area of interest in physical science.

A copy of the TIS can be found in Appendix I.

Music Attitude Inventory

Two instruments were developed by the author to measure the factors of perceived attitudes toward music and role(s) and use(s) of music by the classroom teacher. The rationale for employment of instruments of this nature was the felt discrepancy that existed between available standardized instruments which measure attitudes and interests in music as a vocation and the needs of this study to measure attitudes and interests in music for children that a classroom teacher might hold.

Based on the research in teaching music and the writing of experts, several statements concerning children, music, and the teaching of music were formulated. From an original list totaling 129 statements dealing with five aspects of music, seventy-one were selected

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[22] W. James P. Popham and Joseph M. Sadnavitch, "Filmed Science Courses in the Public Schools: An Experimental Appraisal," Science Education, XLV (1961) pp. 327-335.

for validity testing. These five aspects were: 1) purpose of music for children as taught by the classroom teacher; 2) attitudes toward children and their need for music; 3) confidence for teaching music; 4) scheduling music; and 5) the classroom teacher-music teacher relationship, seventy-one statements were selected for validity testing. They were selected on the basis of greater clarity, lack of ambiguity, absence of duplication, and potential felt for differentiating between teachers with high and low attitudes toward music for children.

For an examination of validity, items were presented to a jury of experts consisting of two groups of experienced music teachers. Involved were thirty-three full-time master of music education candidates and doctor of music education candidates at Michigan State University. Based on the greatest power of discrimination as well as having a suitable number of questions per factor, twenty-eight items were selected for the final form. Thirty statements of a similar nature concerning art and physical education were added to the instrument in order to lessen the focus upon music. This fifty-eight item inventory was then administered to a group of student

teachers at Utica, Michigan, for the purpose of determining clarity of directions and desired functionality of the instrument.

The twenty-eight music questions were submitted to three Michigan State University professors of music for the classroom teacher to eliminate bias in classifying the questions. Each of the professors was asked to determine whether the statements would group into five preselected categories. Upon receipt of their categorizations, a joint discussion was held by the writer and the music authorities to discuss divergent opinions. The questions, according to category and discrimination power, are herein listed.

Purpose of music as taught by the classroom teacher--

1. Music helps lift fatigue at the end of a long study period. +.77

2. The major purpose of the music program as taught by the classroom teacher is to discover talent. -.93

3. The major purpose of the music program as taught by the classroom teacher is to insure that the attitudes of children toward music are positive. +.57

4. The major purpose of music as taught by the classroom teacher is to assist in the social-emotional growth of the child. +.57

5. Teaching the subject is the major purpose for music as taught by the classroom teacher. -.75

6. The major purpose for music as taught by the classroom teacher is for recreation and personal enjoyment. +.63

7. The development of psychomotor skills is the major purpose for music as taught by the classroom teacher. -.81

Attitudes toward children and their need for music--

1. Music as taught by the classroom teacher serves the needs of all children. -1.

2. Children profit from a schedule of music every day. +.88

3. The best place for music is before or after school. -.90

4. Music would be the first of the special subjects (art, music, physical education) eliminated by the classroom teacher if the time in the day was short. (impossible to use expert's ratings.)[23]

5. Music would be the last of the special subjects (art, music, physical education) eliminated by the classroom teacher if the time in the day was short. (Impossible to use expert's ratings.)

Confidence for teaching music--

1. Music is the easiest of the special subjects (art, music, physical education) to teach. (Impossible to use the expert's ratings.)

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[23]As the experts were teachers of music, their ratings regarding the ease or comparative difficulty of the teaching of music were not felt to be applicable to the degree of difficulty the classroom teacher might sense.

2. Music is the hardest of the special subjects (art, music, physical education) to teach. (Impossible to use the expert's ratings.)

3. Necessary skills in the teaching of music are such, it is highly desirable to have a special teacher rather than the classroom teacher to teach music. +.80

4. If the classroom teacher didn't have to sing, she'd teach more music. +.80

5. If the classroom teacher could play the piano, she would teach more music. +.80

Scheduling music--

1. For K-2 children, music several times a day is better than one long period. +.90

2. Children should not be excused from the regular class for music activities. -.67

3. The school day is so full it is impractical for the classroom teacher to include music other than at the regular time with the music teacher. -1.

4. The best place for music is before or after school. -.90

5. Longer periods of time, less frequently scheduled, are appropriate for music in grades 3-6. -.88

6. Children need more musical experiences than can be given during the periodic visits of a music teacher. +.86

Classroom teacher-music teacher roles--

1. The intellectual aspects of music should be taught by a music teacher. +.86

2. The classroom teacher should teach her own music. -.73

3. The music teacher should teach all of the music. -1.

4. The ideal arrangement is to have the special teacher of music visit the classroom on an occasional basis such as once a month. -.88

5. The total music program is the joint responsibility of the classroom teacher and the special teacher. +.87

The respondent is requested to respond to the items according to how he feels in terms of a five-term scale reading from strongly agree to strongly disagree. Scoring for the instrument utilizes the summation method weighted in terms of the degree of favorability. A total score of twenty-eight to one hundred and forty is possible. Factional scores are I--7 to 35, II--5 to 25, III--5 to 25, IV--6 to 30, and V--5 to 25.

It is recognized many problems exist in the development of attitudinal scales. Stern states:

> (1) are all items relevant to the same measurement continuum,
> (2) are the items in fact ordered as steps along the continuum,
> (3) is the distance between the steps constant, and
> (4) are the responses actually a function of the attitude the items were intended to sample, rather than of some irrelevant process?[24]

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[24]Stern, op. cit., p. 405.

To the extent possible, the developed instrument overcame the above mentioned problems and was suitable to the task of this study.

Music Attitude Questionnaire

A second instrument to measure perceived ideal role and use of music was developed. It was varied in form, including some direct questions, some forced-choice questions, some open-ended questions, and a forced-anchor ranking. Based on the issues felt pertinent to the study and only answerable by the means identified, thirteen questions were posed to each subject. Again, in order to divert the attention from the area of music, art and physical education questions were included.

In order to avoid reader bias, a random sample of thirty-two respondee comments for most frequent use of music and ideal role for the classroom teacher in the child's education in music were submitted to three impartial readers. Comparisons of ratings resulted in seven factional groups: music for pleasure and relaxation, classroom related music activities, music class related

activities, creative activities, child growth and development needs, use of music in special education, and school programs. Each group is briefly explained and sample respondee comments given.

Pleasure and relaxation--Included are those comments indicating the use of music as secondary to other purposes, unstructured in organization, and aimed at the emotional atmosphere of the classroom. Examples: "to calm," "playing soothing music for enjoyment," "relaxation after study," "outlet for energy," "unstructured free activities."

Classroom related activities--As the question asked the student teacher how she would use music, included are comments indicating the use of music was to enrich the classroom studies. Examples: "correlating with other activities," "according to special seasons," "patriotic songs," "when appropriate to a unit of study," "heritage."

Music related activities--Included are those comments indicating the use of music furthers the child's growth in musical skills, understandings, or attitudes. Examples: "to develop a favorable outlook on music," "introduce the instruments," "to develop vocal skills

and talent," "planned music lessons," "re-emphasize musical skills," "review the songs learned in music."

Creative activities--Included are comments indicating music as providing an opportunity for self-expression. Examples: "creative writing of song," "means of expression in movement," "creativity."

Child growth and development--Included are comments indicating specific growth needs and the use of music in developing these needs. Examples: "group feelings," "sharing special talents," "to develop socially."

Special education--Included are comments suggesting music as assisting the special needs of children such as in speech correction.

Programs--As it was felt these are often joint responsibilities and, as well, the student teacher frequently did not indicate who held the major responsibility, any references to programs were placed in a separate category.

The finalized battery of tests was administered to the study population in the student teacher's 393 Psychology and Education course required prior to student teaching. The instruments were divided into two sections, the first being a take-home group and consisting of the

MTAI, TIS, and CLIT. During the next class meeting, the take-home units were collected, and the student completed the remaining units--CLIT in the areas of art, music, and physical education and the MAI and MAQ. During the seventh week of student teaching in all Central Michigan University student teacher centers involving elementary second eight-week student teachers, the student teachers were asked to respond to the test battery in a posttest procedure.

In summary--The CLIT and CLIT-M were selected to measure confidence for teaching and for teaching music. The MTAI measured attitudes toward teaching and children; the TIS measured interest in music; and the MAI measured attitudes toward the teaching of music. An open-ended questionnaire and forced-anchor rating scale measured ideal role and use of music by the classroom teacher entitled the MAQ.

Copies of all instruments can be found in Appendix I.

CHAPTER IV

PRESENTATION OF THE DATA

Review of Procedure

The purpose of this study was to examine changes (1) in the confidence level of student teachers toward the teaching of music and (2) in expressed attitudes of student teachers toward children and the teaching of music that occur during an eight-week student teaching experience.

Of the eighty-three student teachers at Central Michigan University during the second eight-weeks of the spring semester of 1969, seventy-nine (95.2%) completed a battery of tests prior to student teaching. Seventy (88.6%) completed the posttest battery following student teaching. Due to incompleted portions of the two test batteries, sixty-six subjects were included in the data analysis.

TABLE 1

Analysis of Non-Participants

1	no MTAI pretest scores
1	no MTAI posttest scores (not the same individual as above)
2	no MAI posttest scores
4	no pretest scores--due to absence from the regularly scheduled 393 Psychology and Education class sessions
9	no posttest scores--due to absence from the regularly scheduled student teacher seminars held at the student teacher's center

To determine the significance of change for testing hypotheses one through five, a "t" test of the mean of the differences was used.

Chi-square, to test whether the frequency of change was greater than chance, was used to test the significance of hypothesis six.

The Pearson product-moment correlation coefficient was computed to test hypotheses seven through nine and eleven. The product-moment requires an assumption that the two variables are continuous and that the relationship between the two variables is linear.[1] To

[1] N. M. Downie and R. W. Heath, Basic Statistical Methods (New York: Harper and Row, 1965), pp. 127-144.

test for significance, the "t" test that the correlation coefficient is equal to zero in the population was used.

To test the significance in change in confidence for teaching music for music minors as compared to non-music minors, hypothesis ten, a Mann-Whitney U test[2] was performed. The resulting "z" score was used as a measure of significance.

Hypothesis twelve proved untestable as a result of the decision to rank order by frequency the uses identified by student teachers for music in their teaching.

To test whether there was a significant difference in change in perceived use(s) of music between teachers in grades K-3 as compared to teachers in grades 4-6, hypothesis thirteen, a chi-square test of the observed change frequencies was computed.

The responses to the open-ended questions were tabulated and analyzed.

As data regarding change in within-the-subject focuses were available and amenable to statistical analysis, two additional hypotheses were stated and tested.

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[2]Sidney Seigel, Nonparametric Statistics for the Behavioral Sciences (New York: McGraw-Hill Book Company, Inc., 1956), pp. 116-127.

Hypothesis 14--There is no significant change in within-the-subject focuses identified by the classroom student teacher for the music teacher that occurs during a student teaching experience as measured by pre-test and posttest rankings on the Music Attitude Questionnaire.

Hypothesis 15--There is no significant change in within-the-subject focuses identified by the classroom student teacher for the classroom teacher that occurs during a student teaching experience as measured by pretest and posttest rankings on the Music Attitude Questionnaire.

Hypotheses fourteen and fifteen were tested by obtaining the differences in rankings pre- to post and computing a Friedman Test on the ranked differences as a measure of significance.[3] An analysis of the rank differences also was computed.

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[3]Kerlinger, op. cit., pp. 264-267.

The five percent level (.05) for acceptance or rejection of each null hypothesis was chosen as being sufficiently rigorous.

Hypotheses

Hypothesis I

There is no significant change in the confidence level of student teachers toward teaching that occurs during a student teaching experience as measured by pretest and posttest scores on the Confidence Level Inventory for Teaching.

TABLE 2

Mean of the Differences and Obtained "t" Value for Pre- and Post CLIT Self-Ratings

CLIT Self-Ratings	Mean	Mean Differences	Degrees of Freedom	Obtained "t"
Pre-Student Teaching	168.863	17.485	65	5.182*
Post-Student Teaching	186.348			

*Significant at the .01 level of confidence.

The null hypothesis that no significant change in the confidence level of student teachers toward teaching occurs during a student teaching experience was rejected at the .01 level of confidence. A significant positive increase in CLIT mean ratings of 17.485 points did occur between pretest and posttest measures.

Hypothesis II

There is no significant change in the confidence level of student teachers toward teaching music that occurs during a student teaching experience as measured by pretest and posttest scores on the Confidence Level Inventory for Teaching Music.

TABLE 3

Mean of the Differences and Obtained "t" Value for Pre- and Post CLIT-M Self Ratings

CLIT-M Self-Ratings	Mean	Mean Differences	Degrees of Freedom	Obtained "t"
Pre-Student Teaching	166.727	7.515	65	2.139*
Post-Student Teaching	174.242			

*Significant at the .05 level of confidence.

The null hypothesis that no significant change in the confidence level of student teachers toward the teaching of music occurs during a student teaching experience was rejected at the .05 level of confidence. A significant positive increase in CLIT-M mean ratings of 7.515 points did occur between pretest and posttest measures.

Hypothesis III

There is no significant change in expressed attitudes of student teachers toward teaching and children that occurs during a student teaching experience as measured by pretest and posttest scores on the Minnesota Teacher Attitude Inventory.

TABLE 4

Mean of the Differences and Obtained "t" Value for Pre- and Post MTAI Scores

MTAI Scores	Mean	Mean Differences	Degrees of Freedom	Obtained "t"
Pre-Student Teaching	65.333	-16.924	65	-6.843*
Post-Student Teaching	48.409			

*Significant at the .001 level of confidence.

The null hypothesis that no significant change in the attitudes of student teachers toward teaching and children occurs during a student teaching experience was rejected at the .001 level of confidence. A significant negative decrease in MTAI mean scores of -16.924 points did occur between pretest and posttest measures.

Hypothesis IV

There is no significant change in expressed interests of student teachers in music that occurs during a student teaching experience as measured by pretest and posttest scores on the Thurstone Interest Schedule.

TABLE 5

Mean of the Differences and Obtained "t" Value for Pre- and Post TIS Scores

TIS Scores	Mean	Mean Differences	Degrees of Freedom	Obtained "t"
Pre-Student Teaching	8.924	.258	65	.5400*
Post-Student Teaching	9.182			

*Not significant at the .05 level of confidence.

The null hypothesis that no significant change in expressed interests of student teachers in music occurs during a student teaching experience was accepted at the .05 level of confidence. A slight positive change in TIS scores of .258 points occurred between pretest and posttest measures.

Hypothesis V

There is no significant change in student teacher perceived attitudes toward the teaching of music that occurs during a student teaching experience as measured by pretest and posttest scores on the Music Attitude Inventory.

TABLE 6

Mean of the Differences and Obtained "t" Value for Pre- and Post MAI Scores

MAI Scores	Mean	Mean Differences	Degrees of Freedom	Obtained "t"
Pre-Student Teaching	101.833	-.848	65	-1.212*
Post-Student Teaching	100.985			

*Not significant at the .05 level of confidence.

The null hypothesis that no significant change in student teacher perceived attitudes toward the teaching of music occurs during a student teaching experience was accepted at the .05 level of confidence. A slight negative change in MAI scores of .848 points occurred between pretest and posttest measures.

Hypothesis VI

There is no significant change in student teacher perceived use(s) of music that occurs during a student teaching experience as measured by pretest and posttest rankings on the Music Attitude Questionnaire.

TABLE 7

Frequency Distribution of Identified Student Teacher Most Frequent Ways for Using Music

Activity Category	Pretest Rank Order			Posttest Rank Order		
	1st use	2nd use	3rd use	1st use	2nd use	3rd use
Pleasure and Relaxation Activities	28	8	4	31	12	6
Classroom Related Activities	15	17	24	13	20	20
Music Related Activities	10	12	7	6	11	5
Creative Activities	0	3	1	0	2	2
Child Growth and Development Activities	1	3	2	0	2	0
Special Education Activities	1	0	0	0	0	0
Program Activities	0	0	0	0	0	0
No Specified Activities	19	23	28	16	19	33
N =	66	66	66	66	66	66

TABLE 8

Frequency Distribution of Change--No Change in Identified Most Frequent Ways for Using Music and Chi-Square Values of Pretest-Posttest Change

Rank Order of Use	Same	Different	Chi-Square Value
Most Frequent Use	29	37	.970
Second Most Frequent Use	23	43	6.060*
Third Most Frequent Use	35	31	.242

*Significant at .02 confidence points with 1 df.

The null hypothesis that no significant change in student teacher use(s) of music occurs during a student teaching experience as measured by pretest and posttest rank ordered expressions on the MAQ was accepted for most frequent use, rejected for second most frequent use, and accepted for third most frequent use. A chi-square value of 3.841 with one degree of freedom was necessary to test whether the change was greater than chance. Actual change frequencies showed proportions of .56 for change in most frequent use, .65 for change in second most frequent use, and .47 for change in third most frequent use.

Hypothesis VII

There is no significant relationship between the change in student teacher confidence level for teaching as measured by the Confidence Level Inventory for Teaching and the change in student teacher confidence level for teaching music as measured by the Confidence Level Inventory for Teaching Music.

TABLE 9

Product-Moment Correlation Between Change in CLIT Self-Ratings and Change in CLIT-M Self-Ratings

Instrument	Mean Change	Standard Deviation	Product-Moment Correlation
CLIT	17.4848	27.194	r = .51577*
CLIT-M	7.5151	28.313	

*Significant at the .001 level of confidence.

The obtained correlation indicated a relationship significantly different from zero at the .001 level of confidence. The null hypothesis of no significant relationship was rejected. A correlation coefficient of .4078 is necessary for significance at .001 level. The direction of the correlation was positive.

Hypothesis VIII

There is no significant relationship between the change in student teacher confidence level for teaching music as measured by the Confidence Level Inventory for Teaching Music and the change in student teacher interest in music as measured by the Thurstone Interest Schedule.

TABLE 10

Product-Moment Correlation Between Change in CLIT-M Self-Ratings and Change in TIS Scores

Instrument	Mean Change	Standard Deviation	Product-Moment Correlation
CLIT-M	7.5151	28.313	r = -.19209*
TIS	.2576	3.844	

*Not significant at the .05 level of confidence.

The obtained correlation indicated the relationship was not significantly different from zero at the .05 level of confidence. The null hypothesis of no significant relationship was accepted. A correlation coefficient of .2500 is necessary for significance at the .05 level. The direction of the correlation obtained was negative.

Hypothesis IX

There is no significant relationship between the change in student teacher confidence level for teaching as measured by the Confidence Level Inventory for Teaching and the change in student teacher attitudes toward teaching and children as measured by the Minnesota Teacher Attitude Inventory.

TABLE 11

Product-Moment Correlation Between Change in CLIT Self-Ratings and Change in MTAI Scores

Instrument	Mean Change	Standard Deviation	Product-Moment Correlation
CLIT	17.4848	27.1940	4 = -.03126*
MTAI	-16.9242	19.9340	

*Not significant at the .05 level of confidence.

The obtained correlation indicated the relationship was not significantly different from zero at the .05 level of confidence. The null hypothesis of no significant relationship was accepted. A correlation coefficient of .2500 is necessary for significance at the .05 level. The direction of the correlation obtained was negative.

Hypothesis X

There is no significant difference in the change in confidence level for teaching music between student teachers minoring in music and student teachers not minoring in music as measured by the Confidence Level Inventory for Teaching Music.

TABLE 12

Mann-Whitney U Test of the Significance in Differences in Change for Music Minors and Non-Music Minors on the CLIT-M and Obtained z Score

Subjects	N	Sum of the Change Ranks	U Values	Obtained "z"
Music Minors	10	396.5	218.5	1.17*
Non-Music Minors	56	1814.5	341.4	

*Not significant at the .05 level of confidence.

The null hypothesis that no significant difference exists between the change in confidence level for teaching music expressed by student teachers minoring in music and the change in confidence level for teaching music expressed by non-music minors as measured by the CLIT-M was accepted. A z value of 1.17 obtained as a result of a Mann-Whitney U test was not significant at the .05 level of confidence.

Hypothesis XI

There is no significant relationship between the change in student teacher confidence level for teaching music as measured by the Confidence Level Inventory for Teaching Music and the change in student teacher attitudes toward the teaching of music as measured by the Music Attitude Inventory.

TABLE 13

Product-Moment Correlation Between Change in CLIT-M Self-Ratings and Change in MAI Scores

Instrument	Mean Change	Standard Deviation	Product-Moment Correlation
CLIT-M	7.5152	28.3132	r = -.01272*
MAI	-.8485	5.64390	

*Not significant at the .05 level of confidence.

The obtained correlation indicated the relationship was not significantly different from zero at the .05 level of confidence. The null hypothesis of no significant relationship was accepted. A correlation coefficient of .2500 is necessary for significance at the .05 level. The direction of the correlation obtained was negative.

Hypothesis XII

There is no significant relationship between change in student teacher interest in music as measured by the Thurstone Interest Schedule and change in student teacher perceived use(s) for music as measured by the Music Attitude Questionnaire.

TABLE 14

Product-Moment Correlation Between Change in TIS and Change in MAQ

Instrument	Mean Change	Standard Deviation	Product-Moment Correlation
TIS	16.9242	19.933	
MAQ			r = *

*r not computed.

The hypothesis that there is no significant relationship between change in student teacher interest in music and change in student teacher perceived use for music was not tested due to the decision to rank order the uses identified by student teachers for music in their teaching.

Hypothesis XIII

There is no significant difference in the change in perceived use(s) of music between student teachers in grades K-3 as compared to student teachers in grades 4-6 as measured by the Music Attitude Questionnaire.

TABLE 15

Frequency Distribution of Change--No Change in Ways for Using Music Identified by Teachers in Grades K-3 and Teachers in Grades 4-6 and Chi-Square Values of Pretest-Posttest Change

Use	N = 66 Subjects	Same	Different	Chi-Square Value
1st	Teachers K-3	16	21	1.762*
	Teachers 4-6	13	16	
2nd	Teachers K-3	12	25	.944*
	Teachers 4-6	11	18	
3rd	Teachers K-3	16	21	3.201*
	Teachers 4-6	19	10	

*Not significant at the 5 percent level with 2 df.

The null hypothesis that there is no significant difference in the change in student teacher use(s) of music between student teachers in grades K-3 as compared to student teachers in grades 4-6 was accepted at the 5 percent level for first, second, and third most frequent use. A chi-square value of 5.991 was necessary for significance with two degrees of freedom.

Hypothesis XIV

There is no significant change in within-the-subject focuses identified by the classroom student teacher for the music teacher that occurs during a student teaching experience as measured by pretest and posttest ranking on the Music Attitude Questionnaire.

TABLE 16

Sum of the Ranked Differences of Within-the-Subject Focuses for the Music Teacher

Items	1	2	3	4	5	6	7	8
Summed Ranks	237.5	282.5	214.5	219	244	268	255.5	223

N = 54

k = 8

X^2_r = 1847.808*

$$X^2_r = \frac{12}{Nk(k+1)} \sum_{j=1}^{k} (R_j)^2 - 3N(k+1)$$

*Significant at the .001 percent level with 7 df.

The null hypothesis that no significant change in within-the-subject focuses identified by the classroom student teacher for the music teacher occurs during a student teaching experience was rejected at the .001 percent level. A .01 confidence level was used to examine differences in rankings given to items following the significant Friedman test. All differences were significant at the .01 level. (See Appendix II for rank order comparisons. See Appendix III for a rank ordering of the within-the-subject focuses identified by the sixty-six subjects for the music teacher.)

Hypothesis XV

There is no significant change in within-the-subject focuses identified by the classroom student teacher for the classroom teacher that occurs during a student teaching experience as measured by pretest and post-test rankings on the Music Attitude Questionnaire.

TABLE 17

Sum of the Ranked Differences of Within-the-Subject Focuses for the Classroom Teacher

Items	1	2	3	4	5	6	7	8
Summed Ranks	187.5	218	160.5	159.5	169.5	193.5	157.5	161

N = 39

k = 8

$X^2_r = 1067.085$*

$$X^2_r = \frac{12}{Nk(k+1)} \sum_{j=1}^{k} (R_j)^2 - 3N(k+1)$$

*Significant at the .001 percent level with 7 df.

The null hypothesis that no significant change in within-the-subject focuses identified by the classroom student teacher for the classroom teacher occurs during a student teaching experience was rejected at the .001 percent level. A .01 confidence level was used to examine differences in rankings given to items following the significant Friedman test. All but four differences--Rank 3 to 8, Rank 3 to 4, Rank 4 to 8, and Rank 4 to 7--were significant at the .01 level. (See Appendix II for rank order comparison. See Appendix III for a rank ordering of the within-the-subject focuses identified by the sixty-six subjects for the classroom teacher.)

Responses to Music Attitude Questionnaire

MAQ Question 2

In response to the question, "Do you feel a special teacher of music is desirable for your teaching in the above grade?," the following responses were given:

TABLE 18

Frequency Distribution and Percentage of Pre-Posttest Change-MAQ Question 2

Responses	Pre N	Pre %	Post N	Post %	Change %
yes	57	86.4%	61	92.4%	6% increase
no	8	12.1	4	6.1	6% decrease
no response	1	1.5	1	1.5	no change

TABLE 19

Analysis of Change Responses to MAQ Question 2

5 changing from "no" to "yes"
1 changing from "yes" to "no"
1 changing from "yes" to no response
1 changing from no response to "yes"

On the basis of the data of this study it is concluded that for the student teachers of the study a student teaching experience tends to add strength to the previously held attitude regarding the desirability of having a music teacher in the student teacher's classroom. Prior to student teaching 86.4% of the student teachers favored such a plan. Following student teaching, 92.4% of the student teachers favored the same plan.

MAQ Question 3

In response to the question, "If you answered yes to the above how frequently would you desire for them [the music teacher] to teach in your room?," the following responses were given:

TABLE 20

Frequency Distribution and Percentage of Pre-Posttest Change-MAQ Question 3

	Pre		Post		
Responses	N	%	N	%	Change %
Daily	6	9.1%	5	7.6%	1.5% decrease
Weekly	46	69.7	50	75.8	6.1% increase
Monthly	3	4.55	3	4.5	no change
On Call	3	4.55	2	3.0	1.5% decrease
No Response	8	12.1	6	9.1	3.0% decrease

TABLE 21

Analysis of Change Responses to MAQ Question 3

6	changed from daily to weekly
4	changed from weekly to daily
3	changed from weekly to monthly
3	changed from weekly to no response
2	changed from monthly to weekly
1	changed from monthly to on call
1	changed from on call to no response
1	changed from on call to weekly
1	changed from no response to daily
5	changed from no response to weekly

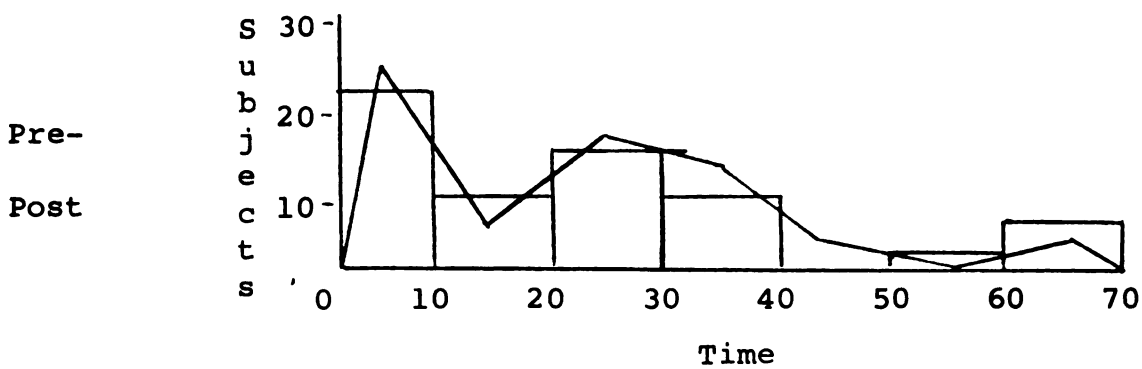
For the study population the data supports the conclusion that for many, a student teaching experience results in a change in attitude regarding the frequency of the music teacher's teaching in the student teacher's room. Although 59.1% (39 subjects) did not change their original views, 49.9% (27 subjects) did change. However, these changes did not have an effect on what the student teachers felt was the most desired schedule. In both pretesting and posttesting, the most frequently desired schedule was for weekly teaching by the music teacher. Prior to student teaching 69.7% favored such a plan while following student teaching the percentage rose to 75.8%

MAQ Question 9

In answer to the question, "When and if you would use music, in terms of time in the day and frequency per week, what are the most desirable times for music?," the following responses were given:

GRAPH 1

Pre- and Posttest Length of Time



Pre		Post	
Time	Subjects	Time	Subjects
0 - 9 minutes	22	0 - 9 minutes	24
10 - 19 minutes	11	10 - 19 minutes	7
20 - 29 minutes	16	20 - 29 minutes	17
30 - 39 minutes	11	30 - 39 minutes	14
40 - 49 minutes	0	40 - 49 minutes	2
50 - 59 minutes	1	50 - 59 minutes	0
60 minutes	5	60 minutes	2
	N = 66		N = 66

TABLE 22

Central Tendency in Pre- and Posttest Length of Time Responses

Pre		Post	
Range	0 minutes through 60	Range	0 minutes through 60
Mode	0 minutes	Mode	0 minutes
Median	17 minutes	Median	17 minutes
Mean	17 minutes and 38 seconds	Mean	18 minutes and 15 seconds

TABLE 23

Individual Responses to MAQ Question 9

Subjects	How Often	Amount of Time Per Period
2	daily	5 to 10 minutes
1	daily	10 minutes
5	daily	10 to 15 minutes
7	daily	15 to 25 minutes
3	daily	20 minutes
5	daily	30 minutes
1	3 or 4 times per week	15 to 20 minutes
2	3 times per week	30 minutes
6	2 times per week	20 to 30 minutes
2	2 times per week	30 to 45 minutes
1	2 times per week	40 minutes
1	weekly	20 minutes
5	weekly	30 minutes
2	weekly	60 minutes
1	monthly	40 minutes
1	as often as needed	
1	anytime, depends on situation	
1	when needed	
19	would teach no music	

Even though thirty-eight subjects actually changed amounts of time from their pretest indications leaving twenty-eight indicating no change, it was concluded a student teaching experience results in only slight change in total amount of time to be used by the classroom teacher. This conclusion is based on an increase of only thirty-seven seconds for the mean time allowed. An analysis of the posttest responses showed the shorter periods of time being linked to the more frequent periods per week and the longer periods of time linked with the less frequent periods per week.

MAQ Question 12

The responses to the question, "State briefly what you feel should be your role as classroom teacher in the child's education in music," proved difficult to categorize. The respondents often mentioned several roles making it difficult to separate into a hierarchial order. Further, some respondents failed to mention a role at either pretest or posttest time making change difficult to identify and measure. Using the top twenty-seven

percent (18 subjects) as the high group for each test, three sorts were performed on the data. First, those subjects scoring high or low in confidence on the CLIT-M were identified. Second, those scoring high or low in attitude on the MAI were identified. Third, those subjects scoring high or low in interest on the TIS were identified. From these six lists fifteen individuals were identified having either (1) high scores on all three instruments, (2) high scores on two instruments and no low scores, or (3) high scores on two instruments and one low score, and sixteen subjects having (1) low scores on all three instruments, (2) low scores on two instruments and no high scores, or (3) low scores on two instruments and one high score. This left thirty-five subjects which might be categorized as being "average."

The responses to question twelve have thus been grouped but are not listed in any other significant order within the group. Each subject's response to question twelve at pretest and posttest time will be quoted along with the subject's posttest response to the question of how much time, how frequently, and when in the day.[4]

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[4]The following statements are the actual responses to question twelve given by the sixty-six subjects involved in the study.

Individual Low Scorers

Role - Pre--Music belongs in the classroom daily. It's a wonderful means of communication. Taught by the classroom teacher, it should be for recreation or expressive purposes.

Post--My role is to expand upon his experiences with the subject, by giving him the opportunity to relate what he has learned to his surroundings.

Other--No comments as to how often or how much time.

Role - Pre--I have less confidence in music than in art, but I feel I can contribute if I continue to plan and search for musical activities. I do not feel qualified to teach the formal aspects of music, however.

Post--To teach appreciation and make music enjoyable. To provide for many experiences which employ music. To correlate role playing with music activity.

Other--No comments.

Role - Pre--To listen and appreciate the progress the students have made in this area. Also to help them see how music is so important in regular classroom activities and daily life.

Post--I would try to use music in cooperation with other subjects. I also feel during a free period or recreation time music should be used just to promote enjoyment and relaxation.

Other--No comments.

Role - Pre--As a classroom teacher, music should be enjoyable and used for relieving tension or boredom in the room. In Kindergarten the special teacher should be used as a resource person and maybe occasionally teach.

Post--The extra music in the classroom would be used for relaxation.

Other--No comments.

Role - Pre--I feel I would use and teach music in a way they would develop an appreciation for it.

Post--No comments.

Other--No comments.

Role - Pre--Spontaneous music--not planned.

Post--A follow-up of what the special teacher does and activities coordinated with the units one is teaching.

Other--Three days a week, last part of the afternoon, for 30 minutes.

Role - Pre--To help the child enjoy and appreciate music.

Post--To encourage any interest, to relate it to other subjects and to build an appreciation.

Other--No comments.

Role - Pre--I will try to help direct some plays, and try to learn from the special teacher myself. I feel I am very incompetent in this field.

Post--To assist the special instructor any way possible. To encourage the child.

Other--No comments.

Role - Pre--For recreational purposes, help children learn to appreciate music and distinguish between different kinds.

Post--Help the child as much as I can with his education in music.

Other--As often as the occasion comes up, for 30 minutes.

Role - Pre--To be able to correlate the subject matter and its use in music. Be able to show children new ideas or suggestions.

Post--No comment.

Other--Tuesday and Thursdays, afternoons about 2:30, for 20 to 30 minutes.

Role - Pre--To give enjoyable experiences and appreciation for all aspects of music. This is to supplement their music curriculum.

Post--Supplement special teaching. Use for listening and relaxing and enjoyment.

Other--Two times per week, in the morning, for 30 to 45 minutes.

Role - Pre--To help him learn to listen and feel the music and have his body act accordingly.

Post--Awareness of and a smooth movement with music.

Other--Daily, in the afternoon, for 20 minutes.

Role - Pre--Try to encourage creativity.

Post--No comment.

Other--At least once a week for 30 minutes.

Role - Pre--I would hope to add to what the music teacher taught in class other than music.

Post--I feel it is my role to help the children develop a positive attitude toward music.

Other--Three days a week, at 10:30-11:00 for 20 minutes.

Role - Pre--To use music for fun and some learning.

Post--To aid in speech development, learn common songs and mainly for enjoyment.

Other--No comments.

Role - Pre--To expose the children to musical activity and to establish a positive attitude toward it.

Post--A sincere positive feeling toward all kinds of music.

Other--Twice a week for 20 to 30 minutes when it adds enrichment.

Individual High Scorers

Role - Pre--No comment.

Post--I intend to show how music can be an emotionally expressive outlet, how learning

some basic fundamentals can help make any music more enjoyable, how music has changed through the years, and how it can be effectively incorporated with other subjects.

Other--Daily, when most effective, for 15 to 30 minutes.

Role - Pre--The regular classroom teacher should use music as a means to enhance a unit of study and for pleasure. Basic theory and steps should be left to the qualified teacher.

Post--Get the children involved so that they can enjoy music.

Other--Once a week, mid-afternoon, for 30 minutes.

Role - Pre--The pleasures of singing any time appropriate.

Post--Carry through on suggestions the music teacher suggests. Give each child a feeling of relaxation, pleasure, fun from participating and listening to music.

Other--Every other day, when the need arises, for 15 minutes.

Role - Pre--Give him knowledge of the many instruments available for musical expression; possibly realize his own talent. Build skills in the various techniques and methods of music.

Post--Get children to carry a tune, appreciate different types of music.

Other--No comments.

Role - Pre--Correlate it to the units being studied.

Post--Enjoyment, encouragement.

Other--Everyday, first thing in the morning for 10 minutes.

Role - Pre--I believe it's the teacher's role to provide opportunities for individual differences and for success for each individual child as he strives for a sense of identity. Exposure to many different forms and an enthusiastic approach are of most importance.

Post--To help children feel free to express themselves and enjoy music in an uninhibited way.

Other--Every day, often, any time--from 5 minutes to 30, one song to five.

Role - Pre--To assist the regular music teacher and to allow for the development of the child.

Post--No comment.

Other--No comments.

Role - Pre--Allow new experiences for children, to allow them to be creative, give an opportunity to develop socially, emotionally, and their own talent.

Post--No comment.

Other--No comments.

Role - Pre--To develop social and emotional freedom within the child with an appreciation, understanding, and enjoyment of our aesthetic culture.

Post--Talent, recreation, understanding, and appreciation for music, for I feel this is how beauty and individuality is most often expressed today.

Other--Daily, often, whenever children appear restless, short times.

Role - Pre--Coordinate with special teacher so that you work together in all areas.

Post--Correlate with subject.

Other--No comments.

Role - Pre--To develop appreciation, encourage talent and enjoyment as a recreational activity.

Post--Relaxing, recreational activity.

Other--Twice a week, morning 10:00-10:20, for 20 minutes.

Role - Pre--To help the child learn the joy and fun of music. To help him appreciate good music.

Post--Helping child to respond and to learn to enjoy music.

Other--Everyday, in the morning, for 20 minutes.

Role - Pre--Mainly to instill in each child a desire and enjoyment that music can give to himself and others, either as a performer or an audience.

Post--Relaxation and enjoyment.

Other--Twice a week, 1:45-2:10, for 25 minutes.

Role - Pre--The classroom teacher should do the majority of the teaching receiving assistance for development of a program and guidelines for bettering her plans from the special teacher. The special teacher's main role is as adviser and consultant. The special teacher doesn't have time to develop a daily program.

Post--Provide activities which will aid the child's growth. Creative expression and relaxation. A program should be developed which will satisfy the needs of the child using a special teacher with those areas requiring specialization--talent scouting, skill appraisal--and using her assistance for building a better program.

Other--No comment.

Role - Pre--Help them to develop a desire to learn about music and to appreciate and understand it.

Post--Encourage their enjoyment of music and give them the opportunity to learn new things in music.

Other--Daily, first thing in the morning and afternoon, 20 to 30 minutes.

Individual "Average" Scorers

Role - Pre--To develop in the children an understanding and appreciation of music and its recreational value to the child.

Post--I should develop an awareness and appreciation of the various types of music and an understanding of musical ability to make life richer and fuller.

Other--Daily, before lunch or end of school, for 10 to 30 minutes.

Role - Pre--Provide a background in music that will create an appreciation for music and a confidence in participation.

Post--To introduce music in a relaxed atmosphere--as a recreational and social experience.

Other--Daily, first thing in the morning, for 20 minutes.

Role - Pre--I feel if I taught the basics of notes and rests and appreciation to learn more and also vocal music that children could build on.

Post--Teach appreciation of music. Teach the basics, notes, rests, chords, time, keys. For recreation and self-enjoyment. For social and emotional development.

Other--Tuesday and Thursdays, between 1:00-1:45, for 25 minutes.

Role - Pre--To sing songs which everyone knows for enjoyment.

Post--To enjoy songs and teach them new ones.

Other--Once a week or twice for one hour.

Role - Pre--Music could be used in the classroom to relieve boredom and frustration. It is one way to create class spirit. As a teacher, I would be aiding the specialist by trying to create a good atmosphere for the appreciation of music.

Post--Talent exploration, teaching music, and developing aesthetic appreciation.

Other--Afternoons, anytime when necessary, depends on situation.

Role - Pre--Secondary role to special teacher.

Post--No comment.

Other--No comments.

Role - Pre--I want to spontaneously use music especially in the lower grades. It can be used to convey mood and feeling.

Post--No comment.

Other--No comments.

Role - Pre--To supplement the work of the music teacher. To bring in songs that would relate to certain subjects--children would enjoy this and profit by it.

Post--Help music teacher in carry-over in classroom.

Other--Weekly or twice a week for 30-40 minutes.

Role - Pre--For enjoyment.

Post--Acquaint the children with the classics. Enjoyment.

Other--Often as needed, to break-up "book" subjects, at least 15 minutes daily.

Role - Pre--To relate music to various areas--social studies, art especially.

Post--Introduce music pertaining to special events or to units of study.

Other--No comments.

Role - Pre--Provide a source of relaxation and enjoyment for students.

Post--To provide a friendly atmosphere where children can relax and enjoy themselves while still learning something of value in the music itself.

Other--Daily, early morning or afternoon, 10 to 12 minutes.

Role - Pre--Music as taught by the classroom teacher should be emotionally relaxing and invigorating. She should try and make music enjoyable to all children. It too should not be an always planned item.

Post--My role as a teacher should allow the child to expand his knowledge in all areas. The child should come to realize the many areas of expression in music. Help hom develop an emotional maturity.

Other--Once a week, when the children are restless, 20 minutes.

Role - Pre--To provide opportunities for the class to review those songs which are favorites and to carry out any requests of the special teacher.

Post--Supplement and reinforce special teacher.

Other--Daily, last 15-25 minutes per day, for 15-25 minutes.

Role - Pre--Music for enjoyment only.

Post--To help the child rest from the daily routine and let him appreciate cultural differences in music.

Other--Daily, short periods, 30 minutes.

Role - Pre--Make the child realize the possibilities in music, how much can be learned the many areas where music is and can be used, develop a good feeling for music and what it has to offer.

Post--No comment.

Other--Daily, middle of morning or afternoon, 15 to 20 minutes.

Role - Pre--Recreation, learning new songs associated with holidays and special events.

Post--Songs learned for fun or having to do with seasons.

Other--Once a month, afternoon, for 40 minutes.

Role - Pre--Give them the opportunity to do something most small children naturally enjoy.

Post--Be the teacher of all they'll have as usually the early grades have no special teacher.

Other--Daily, after lunch, for 15 to 20 minutes.

Role - Pre--My role would be to supplement that of the music teacher--maybe study composers, compare types of music, history of it, more fun type songs, action songs.

Post--To supplement the regular music teacher.

Other--Weekly in the morning for 30 minutes.

Role - Pre--To work with the special teacher but to be free to use music during the day whenever I want.

Post--I should use music whenever it will profit the majority of the children.

Other--Before lunch, after long study periods, for 10 to 15 minutes.

Role - Pre--Develop appreciation and basic understanding.

Post--Enjoyment.

Other--Three or four times per week, in the afternoon for 15 to 20 minutes.

Role - Pre--As a helper to the special teacher.

Post--I want to help them enjoy all kinds of music.

Other--No comments.

Role - Pre--The teacher should help the children develop an appreciation and liking for music. It's a means of self-expression.

Post--To help develop talent as fully as I am able to do.

Other--Daily, 9:30-10:00, for 30 minutes.

Role - Pre--Give children experience everyday if possible. Follow-up special teacher program, develop aesthetic response and appreciation for, connected with art and physical education, for relaxation and enjoyment.

Post--Provide experience with often so that child develops appreciation for music.

Other--Everyday, when the need arises, at least a 30-minute period.

Role - Pre--To present many aspects of music so they have experience and are able to experiment.

Post--Folk songs with social studies, relaxation, seasons.

Other--Once a week, Fridays, for 30 minutes.

Role - Pre--Help child develop socially and emotionally. Give child opportunity for expression through song and dance.

Post--No comment.

Other--No comments.

Role - Pre--The classroom teacher should provide a variety of activities and additional time to that provided by the special teacher.

Post--No comment.

Other--No comments.

Role - Pre--To relax and enjoy music. To understand some of the origins of the songs. To develop a better person by using it.

Post--Give the child a basic understanding and enjoyment of music.

Other--Daily, spontaneously, for 30 minutes.

Role - Pre--I should help the child learn to appreciate music. It should give him pleasure. Skills would be secondary.

Post--Mainly for recreation.

Other--Weekly, Friday afternoons, 30 minutes.

Role - Pre--She should also be a supplement in some way, either by playing the piano, using records, or just singing songs.

Post--As a supplement to the special teacher--use what she taught.

Other--Weekly, Wednesdays 9:00-10:00, for 60 minutes.

Role - Pre--To have a background and appreciation for music. To find it enjoying and relaxing and to give them the opportunity to develop any skills which they may have.

Post--To enable them to become familiar with the variety of songs. To give them a background of composers, notes, etc. To let them enjoy music.

Other--Twice a week, afternoons, for 20 minutes.

Role - Pre--In music the role is somewhat the same as art--continue the lessons of the special teacher. Emphasis on enjoyment.

Post--No comment.

Other--No comments.

Role - Pre--To teach appreciation of the subject in all its forms as far as style and also in instruments and singing.

Post--To help the child understand the basics of music in our lives and how it's always near us and to appreciate the good from the bad.

Other--Daily, when the children are restless, 10 to 15 minutes.

Role - Pre--To help children see that music is relaxing, fun, beautiful, and useful.

Post--To provide recreation and enjoyment through the use of music.

Other--To start the day, for 5 to 10 minutes.

Role - Pre--My role should be to help the child appreciate music by giving him exposure to it.

Post--To help the children enjoy and appreciate music.

Other--Once or twice a week, last class of the day, for 30 to 45 minutes.

Content Analysis of the Responses to MAQ Question 12

A content analysis of the responses to perceived role tended to support the conclusion that the expressed

roles of the student teachers involved are related to their attitude, confidence, and interest scores and that a difference exists between the roles expressed for high scorers when compared to low scorers. No pattern developed for the "average" subjects when compared to high or low scorers. The comparison of high and low scorers indicated:

1. Eight (50%) of the low scorers made no comment as to how they would use music. Justification for such might include (a) a direct relationship exists between their expressed views and their attitudes toward music and their lack of confidence and interest and attitude toward music, or (b) an inability exists in student teachers to express in tangible terms how they would use music. (Only seven of the thirty-five (20%) "average" subjects failed to make a response. Five of the sixteen (33%) high scorers made no comment.)

2. The low scorers seemed to use more qualified statements with less powerful verbs thus expressing less conviction or action. For example: "I would have less confidence . . . ," "I would try . . . ," "I would hope . . . ," and "I feel . . ."

3. The high scorers seemed to use more powerful verbs and fewer qualifiers to those words. For example: "I intend . . . ," "Give him . . . ," "I believe . . . ," "To develop . . ." None of the high scorers mentioned a lack of confidence.

4. The low scorers tended to see their role to be the development of appreciation and enjoyment of music, whereas, the high scorers tended to indicate their role as involving specific content matters.

Although it is recognized that a difference exists between expressions of usage and actual usage, it does appear--from the content analysis--that the expressions of usage do differ for student teachers with high scores in confidence, attitude, and interest in music when compared to student teachers with low scores in those same areas.

Item Analysis of Role Statements on MAI

All MAI statements and percentage responses will be itemized. Eleven, however, have been isolated for special comment.

In a comparison of classroom teacher attitudes with the attitudes of the music experts used in establishing reliability, only one of the twenty-eight statements showed a reversal of attitude both on pretest and post-test scores. The student teacher views on that item, "Longer periods of time, less frequently scheduled, are appropriate for music in grades 3-6," also were reflected in their responses to the request for that amount of time and frequency per week which is most desirable for music.

There, too, they linked longer periods of time with less frequent scheduling.

A close examination of the responses regarding two significant issues in music education for the classroom teacher showed some interesting results. First, on the issue of the importance of singing ability, at pretest time the student teachers of the study took a divided stance. At posttest time this still was true but the group showed less neutrality on the subject. The scoring at pretest time was 29% agree, 24% neutral, and 47% disagree that the classroom teacher would teach more music if she did not have to sing. At posttesting the scores were 43% agree, 19% neutral, and 38% disagree. Researchers in the area of music for the classroom teacher have cited this as a reason given by classroom teachers for not teaching music. The student teachers of this study were more in agreement with that position following a student teaching experience than before.

Secondly, the need for the ability to play the piano was mildly indicated prior to student teaching. At that time, 57% agreed such an ability would affect the classroom teacher's decision to teach music. Following

student teaching, the data showed 72% agreeing. Music educators are also divided on this issue. For these student teachers it seemed more influential following student teaching than before.

The student teachers of the study were in fairly strong agreement that the teaching of music was not the easiest of the three special subjects--art, music, and physical education. They were in less agreement as to whether it was the hardest. Although ease and difficulty are related to the individual as well as the subject, this small comparison of the three subjects at both periods of time indicates student teachers perceive themselves differently in relation to the three subjects.

A rank-ordering of the responses to the question, "What is the major purpose of the music program as taught by the classroom teacher?," shows:

1 - for the lifting of fatique at the end of long study periods

2 - for recreational purposes

3 - for the development of positive attitudes toward music

4 - to assist in the social-emotional growth of the child

A rank-ordering of the responses as to what are not the major purposes of the music program as taught by the classroom teacher shows: it is not

1 - to discover talent

2 - to teach the subject (The classroom teachers agreed, although less strongly than the music experts, that the intellectual aspects of music should be taught by a music teacher.)

3 - to develop psychomotor skills

The twenty-eight statements follow, along with the pretest and posttest percentages and direction of feelings. The first figure is the pretest percentage with the second being the posttest percentage. Three figures indicate the lack of a majority view and show the percentages agreeing, those neutral, and those disagreeing.

Attitude Statements in Order as on the MAI

For K-2 children, music several times a day is better than one long period.

+.89 +.90

The intellectual aspects of music should be taught by a music teacher.

+.56 +.62

Music helps lift fatigue at the end of a long study period.

+.92 +.91

Music is the easiest of the special subjects (art, music, physical education) to teach.

-.82 -.71

The major purpose of the music program as taught by the classroom teacher is to discover talent.

-.93 -.91

Children should not be excused from the regular class for music activities.

-.89 -.81

The major purpose of the music program as taught by the classroom teacher is to insure that the attitudes of children toward music are positive.

+.57 +.69

Necessary skills in the teaching of music are such, it is highly desirable to have a special teacher rather than the classroom teacher to teach music.

+.75 +.66

Music as taught by the classroom teacher serves the needs of all children.

-.77 -.74

The school day is so full it is impractical for the classroom teacher to include music other than at the regular time with the music teacher.

-.87 -.75

If the classroom teacher didn't have to sing, she'd teach more music.

+.29/.24/-.47 +.43/.19/-.38

Children profit from a schedule of music every day.

+.65 +.50/.34/-.16

The classroom teacher should teach her own music.

-.61 -.60

The best place for music is before or after school.

-.90 -.82

The major purpose of music as taught by the classroom teacher is to assist in the social-emotional growth of the child.

+.51 +.56

The music teacher should teach all of the music.

-.90 -.91

Longer periods of time, less frequently scheduled, are appropriate for music in grades 3-6.

+.57 +.66

The ideal arrangement is to have the special teacher of music visit the classroom on an occasional basis such as once a month.

-.89 -.84

Teaching the subject is the major purpose for music as taught by the classroom teacher.

-.86 -.75

If the classroom teacher could play the piano, she would teach more music.

+.57 +.72

The major purpose for music as taught by the classroom teacher is for recreation and personal enjoyment.

+.80 +.85

Music would be the first of the special subjects (art, music, physical education) eliminated by the classroom teacher if the time in the day was short.

+.39/.22/-.39 +.30/.32/-.38

Children need more musical experiences than can be given during the periodic visits of a music teacher.

+.89 +.85

A well-planned music program meets the needs of all children.

+.48/.15/-.37 +.44/.21/-.35

Music is the hardest of the special subjects (art, music, physical education) to teach.

+.43/.22/-.35 +.40/.25/-.35

The development of psychomotor skills is the major purpose for music as taught by the classroom teacher.

-.68 -.62

Music would be the last of the special subjects (art, music, physical education) eliminated by the classroom teacher if the time in the day was short.

-.51 +.28/.34/-.38

The total music program is the joint responsibility of the classroom teacher and the music teacher.

+.96 +.96

Summary of the Hypotheses

Hypothesis	Results
1 - There is no significant change in the confidence level of student teachers toward teaching that occurs during a student teaching experience as measured by pretest and posttest scores on the Confidence Level Inventory for Teaching.	The null hypothesis of no significant change in the confidence level of student teachers was rejected. A t value of 5.182 was obtained, significant at the .01 level of confidence.
2 - There is no significant change in the confidence level of student teachers toward teaching music that occurs during a student teaching experience as measured by pretest and posttest scores on the Confidence Level Inventory for Teaching Music.	The null hypothesis of no significant change in the confidence level of student teachers toward the teaching of music was rejected. A t value of 2.139 was obtained, significant at the .05 level of confidence.

3 - There is no significant change in expressed attitudes of student teachers toward teaching and children that occurs during a student teaching experience as measured by pretest and posttest scores on the Minnesota Teacher Attitude Inventory.	The null hypothesis of no significant change in attitudes toward teaching and children was rejected. A t value of -6.843 was obtained, significant at the .001 level of confidence.
4 - There is no significant change in expressed interests of student teachers in music that occurs during a student teaching experience as measured by pretest and posttest scores on the Thurstone Interest Schedule.	The null hypothesis of no significant change in expressed interests in music was accepted. A t value of .5400 was obtained, not significant at the .05 level of confidence.

5 - There is no significant change in student teacher perceived attitudes toward the teaching of music that occurs during a student teaching experience as measured by pretest and posttest scores on the Music Attitude Inventory.	The null hypothesis of no significant change in perceived attitudes toward the teaching of music was accepted. A t value of -1.212 was obtained, not significant at the .05 level of confidence.
6 - There is no significant change in student teacher perceived use(s) of music that occurs during a student teaching experience as measured by pretest and posttest rankings on the Music Attitude Questionnaire.	The null hypothesis of no significant change in perceived use(s) of music was accepted for most frequent use, rejected for second most frequent use, and accepted for third most frequent use. Non-significant chi-square values of .970 and .242 were obtained.

	A 6.060 significant chi-square value at the .02 level was obtained for change in second most frequent use.
7 - There is no significant relationship between the change in student teacher confidence level for teaching as measured by the Confidence Level Inventory for Teaching and the change in student teacher confidence level for teaching music as measured by the Confidence Level Inventory for Teaching Music.	The null hypothesis of no significant relationship between change in confidence for teaching and change in confidence for teaching music was rejected. An r of .516, significant at the .001 level was obtained.
8 - There is no significant relationship between the change in student teacher confidence level for	The null hypothesis of no significant relationship between change in confidence for teaching music

	teaching music as measured by the Confidence Level Inventory for Teaching Music and the change in student teacher interest in music as measured by the Thurstone Interest Schedule.	and change in interest in music was accepted. The obtained r of -.162 was not significant at the .05 level.
9 -	There is no significant relationship between the change in student teacher confidence level for teaching as measured by the Confidence Level Inventory for Teaching and the change in student teacher attitudes toward teaching and children as measured by the Minnesota Teacher Attitude Inventory.	The null hypothesis of no significant relationship between change in confidence level for teaching and change in attitudes toward teaching and children was accepted. An r of -.03126, not significant at the .05 level, was obtained.

10 - There is no significant difference in the change in confidence level for teaching music between student teachers minoring in music and student teachers not minoring in music as measured by the Confidence Level Inventory for Teaching Music.	The null hypothesis of no difference in change in confidence level between teachers with a minor in music and those without was accepted. A z score of 1.17 was not significant at the .05 level of confidence.
11 - There is no significant relationship between the change in student teacher confidence level for teaching music as measured by the Confidence Level Inventory for Teaching Music and the change in student teacher attitudes toward the teaching of music as measured by the Music Attitude Inventory.	The null hypothesis of no significant relationship between change in confidence level for teaching music and change in attitudes toward the teaching of music was accepted. The obtained r of -.0127 was not significant at the .05 level.

12 - There is no significant relationship between change in student teacher interest in music as measured by the Thurstone Interest Schedule and change in student teacher perceived use(s) for music as measured by the Music Attitude Questionnaire.	The null hypothesis of no significant relationship between change in interest in music and change in use(s) for music was not tested due to the decision to rank order the uses.
13 - There is no significant difference in the change in use(s) of music between student teachers in grades K-3 as compared to student teachers in grades 4-6 as measured by the Music Attitude Questionnaire.	The null hypothesis of no significant difference in change in perceived use(s) of music between teachers in grades K-3 and teachers in grades 4-6 was accepted. Obtained chi-square values of 1.762 for most frequent use, .944 for second most frequent use, and 3.201 for

	third most frequent use were obtained. Each was not significant at the .05 level.
14 - There is no significant change in within-the-subject focuses identified by the classroom student teacher for the music teacher that occurs during a student teaching experience as measured by pretest and posttest rankings on the Music Attitude Questionnaire.	The null hypothesis of no significant change in within-the-subject focuses identified by the classroom student teacher for the music teacher was rejected. A chi-square value of 1847 was obtained, significant at .001 percent level.
15 - There is no significant change in within-the-subject focuses identified by the classroom student teacher for the	The null hypothesis of no significant change in within-the-subject focuses identified by the classroom student teacher

classroom teacher that occurs during a student teaching experience as measured by pretest and posttest rankings on the Music Attitude Questionnaire.

for the classroom teacher was rejected. A chi-square value of 1067 was obtained, significant at the .001 percent level.

Summary of the Data Shown from the Open-Ended Questions

Question 2 - At posttest time, 92.4% of the student teachers of the study favored having the music teacher teach in their room. This was an increase of 6% over pretest percentages.

Question 3 - At posttest time, 75.8% of the student teachers of the study favored a weekly teaching plan for the music teacher. This was a 6.1% increase over pretest percentages. Forty and nine tenths percent of the subjects changed their pretest view following student teaching.

Question 9 - The median time of seventeen minutes was indicated both at pretesting and posttesting for the amount of time the student teacher herself would use music in her classroom. The mean for amount of time at pretesting was seventeen minutes and thirty-eight seconds. At posttesting, it was eighteen minutes and fifteen seconds; a change of thirty-seven seconds. A relationship was indicated between length of time and frequency of days, with the shorter time periods related to the more frequent number of days per week. The reverse was also true; the longer periods of time related to the less frequent times per week.

Question 12 - A content analysis of the responses to perceived role tended to support the conclusion that the expressed roles of the student teachers involved are related to their attitude, confidence, and interest scores and that a difference exists between the roles

expressed for high scorers when compared to low scorers. No pattern developed for "average" subjects when compared to high or low scorers.

CHAPTER V

SUMMARY AND CONCLUSIONS

This chapter is divided into five sections: a review of the purposes, population, and procedures of the study; a summary of the findings; the conclusions drawn from the data obtained; implications of the study data; and recommendations for future research.

The purpose of this study was to examine changes (1) in the confidence level of student teachers toward the teaching of music and, (2) in expressed attitudes of student teachers toward children and the teaching of music that occur during an eight-week student teaching experience.

Of the eighty-three student teachers at Central Michigan University during the second eight-weeks of the spring semester of 1969, seventy-nine (95.2%) completed a battery of tests prior to student teaching. Seventy (88.6%) completed the posttest battery following student teaching. Due to incompleted portions of the two test batteries, sixty-six subjects were included in the data analysis.

In the context of this study, three variables needed measuring: confidence for teaching; attitudes toward children, music and teaching; and perceived ideal role and use of music. The Confidence Level Inventory for Teaching and Confidence Level Inventory for Teaching Music were selected to measure confidence for teaching and for teaching music. The Minnesota Teacher Attitude Inventory measured attitudes toward teaching and children; the Thurstone Interest Schedule measured interest in music; and the Music Attitude Inventory measured attitudes toward the teaching of music. An open-ended questionnaire and forced-anchor rating scale measured ideal role and use of music by the classroom teacher and was entitled the Music Attitude Questionnaire.

The finalized battery of tests was administered to the study population in the student teacher's 393 Psychology and Education course required prior to student teaching. The instruments were divided into two sections, the first being a take-home group and consisting of the MTAI, TIS, and CLIT. During the next class meeting, the take-home units were collected, and the students completed the remaining units--CLIT in the areas of art, music, and

physical education and the MAI and MAQ. During the seventh week of student teaching in all Central Michigan University student teacher centers involving elementary second eight-week student teachers, the student teachers were asked to respond to the test battery in a posttest procedure.

Fourteen hypotheses were tested, eight tested for the existence of a significant change occurring during student teaching, four for the existence of a significant relationship between change occurring in two variables of interest, and two tested the existence of a difference within the study population on a variable of interest.

Summary

Five of the eight null hypotheses of change were rejected. A significant positive change at the .01 level of confidence, t value of 5.182, occurred in the expressed confidence level of the student teachers involved in the study. A significant positive change, at the .05 level of confidence, t value of 2.139, occurred in the

expressed confidence level of the study population toward the teaching of music. The null hypothesis of no significant change in within-the-subject focuses identified by the student teachers of the study for the music teacher was rejected following the obtaining of a significant chi-square value of 1847. The null hypothesis of no significant change occurring in within-the-subject focuses identified by the student teacher for the classroom teacher was rejected on the basis of a significant chi-square value of 1067. A significant negative change, at the .001 level of confidence, occurred in expressed attitudes toward teaching and children.

Change was indicated but found not to be significant at the .05 level in the expressions of the student teachers of the study in interest in music and attitudes toward the teaching of music. Change in the former dimension was positive while negative on the latter with t values of .5400 and -1.212 obtained.

Mixed results followed the testing of the hypothesis of no significant change occurring in the use of music. The change in second most frequent use was significant at the .02 level, but change in most frequent

use and third most frequent use were not significant at the .05 level. Chi-square values in order of frequency of use were .970, 6.060, and .242.

Only one of the four hypothesized relationships was found to be significant at the .05 level of confidence--the relationship between change in confidence for teaching and change in confidence for teaching music, r of .516 significant at the .001 level. Obtained Pearson product-moment correlation coefficients for the relationship of change in confidence level for teaching music and change in interest in music, for change in confidence level for teaching and change in attitudes toward teaching and children, for change in confidence level for teaching music and attitudes toward the teaching of music of -.162, -.3126, and -.0127, were not significant at the .05 level of confidence.

The null hypothesis of no significant difference in the change in use of music between student teachers of the study teaching in grades K-3 and student teachers of the study teaching in grades 4-6 was accepted on the basis of chi-square values of 1.762 for change in most frequent use, .944 for change in second most frequent use,

and 3.201 for change in third most frequent use. No significant difference was found in change in confidence level for teaching music for student teachers with a minor in music as compared to those without as well as no significant difference in posttest mean level of confidence for teaching as expressed by the same two groups. Obtained on the basis of a Mann-Whitney U test were z scores of .73 and 1.17, respectifully, not significant at the .05 level.

Conclusions

The conclusions drawn from this study apply only to the sample from which the data were obtained. Therefore, that which is true for these student teachers cannot be assumed to be true for all student teachers due to the specific and common background peculiar to the sixty-six student teachers studied.

Change occurred in all dimensions measured, although of differing magnitude and direction. Four significant positive changes occurred during the student teaching experience for the subjects of the study. These

were in confidence for teaching, in confidence for teaching music, in the difference in change in focus within-the-subject for the music teacher, and in the difference in change in focus within-the-subject for the classroom teacher. One significant negative change occurred during the student teaching experience for the subjects of the study. That was the change in attitudes toward children and teaching.

Prior to student teaching, the confidence level for teaching mean (168.86) was at the lower limit of the interval, "relatively confident." Following student teaching, the confidence level for teaching mean (186.34) was at the upper limits of the same interval. It is concluded from the expressions of confidence by the subjects of the study, that the student teaching experience reinforced and extended an already existing attitude of confidence for teaching. Although as individuals, some expressed negative change as well as limited change, for the group a positive change in expressed confidence for teaching of 17.58 degrees significant at the .01 level of confidence did occur during the student teaching experience.

The second area showing significant positive change was in the expressions of confidence for teaching music. This is not an unexpected result, particularly when given a knowledge of the change which occurred in general confidence for teaching. Prior to student teaching, the subject's mean level of confidence (166.7) was slightly below that which they expressed for general confidence (168.86). Following the student teaching experience the mean for the group rose 7.51 points, significantly different from chance at the .05 level but not as great a degree of change as expressed in general confidence. It is concluded that during the student teaching experience provided for the subjects of the study, a change, significant at the .05 level, occurred which tended to strengthen and further the attitudes formed earlier regarding the individual's confidence for teaching music.

The third and fourth significant positive changes were the changes in within-the-subject focuses. The chi-square values for change in focus within-the-subject, both for the music teacher and the classroom teacher, were highly significant, 1847 and 1067 respectively,

leading to the conclusion that the student teaching experience for the subjects involved resulted in significant positive changes in within-the-subject focuses for both the classroom teacher and the music teacher as expressed by the classroom student teacher. The degree of change expressed by the subjects of the study suggests the existence of a high degree of instability in the student teachers regarding a final rank order for the various focuses and/or the possibility that differing meanings or criteria for judgment were used for posttest rankings resulting in the unusually significant changes in rankings. The results of the analysis of ranks also proved significant, with but four exceptions, and added support to each of the above. Without further research, it is impossible to identify exact causal factors contributing to the unusually significant results.

Significant negative change which occurred during the student teaching experience for the subjects involved was in the student teacher's expressed attitudes toward teaching and children. Prior to student teaching, the subjects of the study expressed a group mean of 65.33, considerably below the national norm for their age group.

Following the student teaching experience, the expressed mean (48.41) showed a decrease of 16.9 points, significantly different from chance at the .001 level. The existence of change in a negative direction is always difficult to explain. Such a magnitude of change further complicates the explanation. As the theoretical base for the study was that the potential for change would occur as the result of a new experience, the existence of a negative change does not alter the theoretical base of the hypothesis. The assumption behind the requirement of student teaching, however, is that it is an experience aimed at the development of positive attitudes toward teaching and children. Possible hypothetical questions developing from the results obtained include: Were the expressions of attitude as closely related to actual attitudes as the test proposes? Was there respondent bias contributing to the negative score due to the format of the test or the conditions for testing? Did the preparation program provide artifical expectations of teaching resulting in negative change upon contact with actual experience? Was the student teaching experience provided for the subjects not as representative as assumed? Was

the study population as representative as assumed? From the obtained data it is concluded that during the student teaching experience provided for the subjects involved, a negative (-16.92) change occurred in attitudes toward teaching and children. Only through additional experimentation and research can a causal explanation be given for the direction and magnitude of the change. It is further concluded on the basis of the obtained confidence level for teaching scores and the obtained attitude toward teaching and children scores that increased confidence for teaching does not necessarily result in greater interest in teaching and children. For the subjects of this study, greater confidence was frequently coupled with less interest in teaching and children. All but thirteen of the subjects indicated less interest in teaching and children at posttest time. Whereas all but fourteen showed greater confidence in teaching at posttesting. Many hypothetical questions and speculations result from this data. Additional research, of the follow-up type, seems vitally needed to ascertain causal explanations for this unexpected result.

Two accepted hypotheses of no change significantly different from chance at the .05 level were those of change in interest in music and in attitudes toward the teaching of music. From the expressed interest in music mean scores of 8.92 prior to student teaching and 9.18 following student teaching, it is concluded that the subjects expressed an average attitude of interest in music prior to student teaching and that the student teaching experience provided had a slight but not significant effect on this attitude.

No significant change occurred during the student teaching experience of the subjects involved in expressed attitudes toward the teaching of music. A slight negative change of .85 did occur, based on a pretest group mean of 101.83 and a posttest group mean of 100.98. Even though the magnitude of the change is slight, its negative direction is subject to question. Again, the theoretical base is not questioned, but the hypothetical questions previously mentioned do apply. Further, as this change score was based on a testing instrument not previously employed, an additional question arises regarding the ability of students to express attitudes and/or the

ability of the instrument to measure the expressions. The conclusion drawn from the data obtained is that during the student teaching experience provided for the subjects involved, no significant change in student teacher attitude toward the teaching of music occurred as measured by the instrument employed.

Mixed results were obtained from the testing of the hypothesized change in the use of music occurring during the student teaching experience. Chi-square values of .960 for change in most frequent use and .242 for change in third most frequent use were not significant at the .05 level. However, change in second most frequent use, chi-square value of 6.060, was significant at the .05 level. The three most frequent uses expressed at posttest time were music for pleasure and relaxation, music as related to classroom activities, and music-class-related activities. The same three uses were expressed at posttest time but in a different order--music as related to classroom activites, music for pleasure and relaxation, and music-class-related activites. Although the change was significant for that use identified as the second most frequent use for music, it is concluded

that during the student teaching experience no significant change occurred in the actual uses for music identified by the student teachers prior to their student teaching experience, only significant change in the order of frequency of use. Further, it is noted that many (35% at pretesting and 34% at posttesting) saw no identifiable uses for music in their teaching.

The analysis of correlation between change in confidence level for teaching and change in confidence level for teaching music provided a Pearson product-moment r of .51577 significant at the .001 level. The high positive correlation suggested that individuals high on one variable tended to be high on the other. It is concluded that for the subjects of the study changes which occurred in confidence level for teaching were related to the changes which occurred in confidence level for teaching music.

A negative correlation not significant at the .05 level was obtained between changes in confidence in teaching music and interest in music. Even though the change was not significant, again, the negative correlation of change is of interest. It is concluded that positive

change in confidence was not accompanied by a positive change in interest; in fact, as demonstrated by the subjects of this study, it may be accompanied by a negative change in interest.

A second negative correlation not significant at the .05 level resulted from the analysis of the relationship between change in teacher's expressed confidence for teaching and change in a student teacher's expressed interest in teaching and children. A Pearson product-moment r of -.03126 showed the two variables not to be significantly related. It is concluded from the study data that a positive change in confidence did not tend to be related to an equally positive change in attitudes toward teaching and children. For the subjects of the study, an increase in confidence for teaching was accompanied by a negative change in the attitudes toward teaching and music.

The third negative correlation obtained was in testing the hypothesis of no significant relationship between change in confidence for teaching music and change in attitudes toward the teaching of music. The relationship was found to be negative but not significant with

an r of -.01272. On the basis of the study data it is concluded a positive change in confidence for teaching music tends not to be accompanied by a positive change in attitudes toward the teaching of music. For the subjects of this study, the negative change which occurred during student teaching in attitudes toward the teaching of music as accompanied by a positive change in confidence for teaching music.

Based on a test of the significance in difference in change in uses for music as expressed by student teachers teaching in grades K-3 and student teachers teaching in grades 4-6, it is concluded that the change in uses for music identified by the subjects of the study do not differ according to the grade level the student teacher teaches.

No significant difference was found between change in confidence for teaching music as expressed by music minors and change in confidence for teaching music as expressed by non-music minors or between the posttest mean in confidence for teaching music expressed by music minors and the confidence for teaching music expressed by non-music minors. Even though the range of change was

narrower for the music minors (1 through 48 as compared to -65 through 69 for the non-music minors) and the post-test mean was higher (181.2 as compared to 173) the degree of change was not significantly different for music minors than that for non-music minors, and no significant difference existed between the posttest confidence level mean of the music minors when compared to the posttest confidence level mean of non-music minors. From the lack of a significant difference in the two factors, it is concluded that the additional training provided for the one portion of the study population did not result in a significantly more confident teacher or a significantly greater or lesser amount of change in confidence occurring during student teaching. As a test of significance, z scores of 1.17 and .73 were obtained.

Based on an analysis of the responses to the open-ended questions, it is concluded that 92.4% of the subjects of the study desire a music teacher with 75.8% desiring her on a weekly basis, and that an experience in student teaching tends to reinforce these previously held attitudes. The response data showed no significant change in mean time allowed for music with a mean time of 17

minutes and thirty-eight seconds being expressed at pre-testing and a mean time of 18 minutes and fifteen seconds at posttesting. The content analysis of the responses to perceived role for the classroom teacher in the child's education in music showed a tendency to be different for and related to high and low scores in confidence for teaching music, attitudes toward the teaching of music, and interest in music.

Implications

The study of the effect of experience upon the individual is an interesting problem illustrating the potential in experience for negative as well as positive results. The student teaching experience is theoretically designed to result in positive changes in the confidence, skills, and attitudes of the student teacher and is planned to occur in that portion of the student's preparatory program where the potential for the most positive changes can develop. It is of utmost concern to the researcher in teacher education when negative changes in

attitudes, such as those found in this study, do occur during that experience designed to result in positive changes. It is of even greater concern to the teacher educator to find that such negative changes were accompanied by feelings of greater confidence for teaching. On the basis of the study data, it can not be assumed that the more confident teacher will likewise be more interested in teaching and children.

The current student teaching experience and preparatory program provided for the subjects of the study appear to be adequately building a supporting confidence level for the inexperienced teacher. However, it appears from the study data that both the preparatory program and the student teaching experience are not resulting in the development of increasingly positive attitudes toward children and teaching. Further, the University can not assume that the student teaching experience or the preparatory program is presently able to overcome the deficiencies of the other aspect of the program. As a consequence, it is recommended that some additions or modifications be undertaken in both phases of the teacher education program currently offered at the University from which the population of the study was drawn.

An additional area for which the data suggests implications for program analysis and/or modification is that of the effect of the music minor program. If the assumption is that additional training, in this case additional course hours, should result in a more confident teacher, the data of the study suggest that the music minor program which the subjects of the study received did not produce such results. It would appear that the University would profit from an examination of the existing program in light of the results of the study.

Thus, the major implications of this study are: How can an experience developing greater confidence for teaching be re-designed to include also the development of improved attitudes toward teaching, children, and music, and How can the preparatory program of the student teacher be re-designed to include prior to student teaching the development of more positive attitudes toward teaching and children? Caution must be taken and a constant evaluation conducted of the effect of program modifications so as not to jeopardize the already existing and successful attributes of the current program.

Suggestions for Future Research

1. As the population was not a randomly drawn sample but rather a representative sample, a replication of the study would be of value using random selection of subjects, supervisors, centers, and teaching situations.

2. Because of a small number of music minors in the study population, the conclusions behind the hypothesis regarding differences existing between music minors and non-music minors would be strengthened by a longitudinal study involving more music minors over a longer period of time.

3. As the data obtained showed an existence of change in all dimensions tested, research to measure the degree of stability and the existence of stability for the resulting change that occurs in the first year of teaching or up to the first five years of teaching would be of interest and of value.

4. An additional type of follow-up study would be a measuring of the actual uses of music given by

the student teachers of the study to determine the degree of relationship between stated use and actual use.

5. A vital need exists for following the present study with a study of the other elements in the student teaching experience--the classroom supervisor, the music teacher, the children--to obtain information regarding their effect upon attitudes and confidence toward the teaching of music.

6. For the University from which the population was drawn, methodological studies and/or experimentation seem vital to determine causal explanations for the conflicting results that occurred in direction of change in the study. The existence of both negative and positive changes to the degree found in the study suggests the need for a close examination of the preparatory program as well as the student teaching experience so as to extract those factors contributing to positive changes and eliminate those contributing to negative changes.

7. Although the attitude toward music scores was comparatively high, and for the group showed little change, methodological studies aimed at developing greater interest in teaching music on the part of the classroom teacher utilizing a controlled design, might result in a reliable means to raise the classroom teacher's attitude toward the teaching of music.

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APPENDIX I

CRITERION INSTRUMENTS

APPENDIX I--A

MINNESOTA TEACHER ATTITUDE

INVENTORY

DO NOT OPEN UNTIL TOLD TO DO SO

APPENDIX I--A

MINNESOTA TEACHER ATTITUDE INVENTORY

Form A

WALTER W. COOK
University of Minnesota

CARROLL H. LEEDS
Furman University

ROBERT CALLIS
University of Missouri

DIRECTIONS

This inventory consists of 150 statements designed to sample opinions about teacher-pupil relations. There is considerable disagreement as to what these relations should be; therefore, there are no right or wrong answers. What is wanted is your own individual feeling about the statements. Read each statement and decide how YOU feel about it. Then mark your answer on the space provided on the answer sheet. Do not make any marks on this booklet.

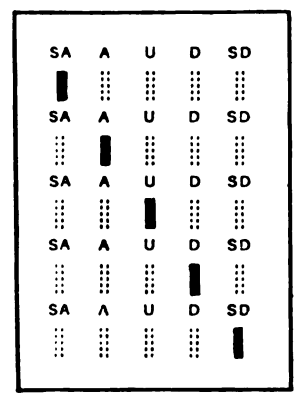
If you **strongly agree,** blacken space under "SA" .....

If you **agree,** blacken space under "A" .....

If you are **undecided** or **uncertain,** blacken space under "U" .....

If you **disagree,** blacken space under "D" .....

If you **strongly disagree,** blacken space under "SD" .....



Think in terms of the general situation rather than specific ones. There is no time limit, but work as rapidly as you can. PLEASE RESPOND TO EVERY ITEM.

The inventory contained in this booklet has been designed for use with answer forms published or authorized by The Psychological Corporation. If other answer forms are used, The Psychological Corporation takes no responsibility for the meaningfulness of scores.

Printed in U.S.A.

The Psychological Corporation, 304 East 45th Street, New York, N. Y. 10017

SA—Strongly agree
A—Agree

U—Undecided
or uncertain

D—Disagree
SD—Strongly disagree

1. Most children are obedient.
2. Pupils who "act smart" probably have too high an opinion of themselves.
3. Minor disciplinary situations should sometimes be turned into jokes.
4. Shyness is preferable to boldness.
5. Teaching never gets monotonous.
6. Most pupils don't appreciate what a teacher does for them.
7. If the teacher laughs with the pupils in amusing classroom situations, the class tends to get out of control.
8. A child's companionships can be too carefully supervised.
9. A child should be encouraged to keep his likes and dislikes to himself.
10. It sometimes does a child good to be criticized in the presence of other pupils.
11. Unquestioning obedience in a child is not desirable.
12. Pupils should be required to do more studying at home.
13. The first lesson a child needs to learn is to obey the teacher without hesitation.
14. Young people are difficult to understand these days.
15. There is too great an emphasis upon "keeping order" in the classroom.
16. A pupil's failure is seldom the fault of the teacher.
17. There are times when a teacher cannot be blamed for losing patience with a pupil.
18. A teacher should never discuss sex problems with the pupils.
19. Pupils have it too easy in the modern school.
20. A teacher should not be expected to burden himself with a pupil's problems.
21. Pupils expect too much help from the teacher in getting their lessons.
22. A teacher should not be expected to sacrifice an evening of recreation in order to visit a child's home.
23. Most pupils do not make an adequate effort to prepare their lessons.
24. Too many children nowadays are allowed to have their own way.
25. Children's wants are just as important as those of an adult.
26. The teacher is usually to blame when pupils fail to follow directions.
27. A child should be taught to obey an adult without question.
28. The boastful child is usually over-confident of his ability.
29. Children have a natural tendency to be unruly.
30. A teacher cannot place much faith in the statements of pupils.

GO ON TO THE NEXT PAGE

SA—Strongly agree
A—Agree

U—Undecided
or uncertain

D—Disagree
SD—Strongly disagree.

31. Some children ask too many questions.

32. A pupil should not be required to stand when reciting.

33. The teacher should not be expected to manage a child if the latter's parents are unable to do so.

34. A teacher should never acknowledge his ignorance of a topic in the presence of his pupils.

35. Discipline in the modern school is not as strict as it should be.

36. Most pupils lack productive imagination.

37. Standards of work should vary with the pupil.

38. The majority of children take their responsibilities seriously.

39. To maintain good discipline in the classroom a teacher needs to be "hard-boiled."

40. Success is more motivating than failure.

41. Imaginative tales demand the same punishment as lying.

42. Every pupil in the sixth grade should have sixth grade reading ability.

43. A good motivating device is the critical comparison of a pupil's work with that of other pupils.

44. It is better for a child to be bashful than to be "boy or girl crazy."

45. Course grades should never be lowered as punishment.

46. More "old-fashioned whippings" are needed today.

47. The child must learn that "teacher knows best."

48. Increased freedom in the classroom creates confusion.

49. A teacher should not be expected to be sympathetic toward truants.

50. Teachers should exercise more authority over their pupils than they do.

51. Discipline problems are the teacher's greatest worry.

52. The low achiever probably is not working hard enough and applying himself.

53. There is too much emphasis on grading.

54. Most children lack common courtesy toward adults.

55. Aggressive children are the greatest problems.

56. At times it is necessary that the whole class suffer when the teacher is unable to identify the culprit.

57. Many teachers are not severe enough in their dealings with pupils.

58. Children "should be seen and not heard."

59. A teacher should always have at least a few failures.

60. It is easier to correct discipline problems than it is to prevent them.

GO ON TO THE NEXT PAGE

SA—Strongly agree
A—Agree

U—Undecided
or uncertain

D—Disagree
SD—Strongly disagree

61. Children are usually too sociable in the classroom.

62. Most pupils are resourceful when left on their own.

63. Too much nonsense goes on in many classrooms these days.

64. The school is often to blame in cases of truancy.

65. Children are too carefree.

66. Pupils who fail to prepare their lessons daily should be kept after school to make this preparation.

67. Pupils who are foreigners usually make the teacher's task more unpleasant.

68. Most children would like to use good English.

69. Assigning additional school work is often an effective means of punishment.

70. Dishonesty as found in cheating is probably one of the most serious of moral offenses.

71. Children should be allowed more freedom in their execution of learning activities.

72. Pupils must learn to respect teachers if for no other reason than that they are teachers.

73. Children need not always understand the reasons for social conduct.

74. Pupils usually are not qualified to select their own topics for themes and reports.

75. No child should rebel against authority.

76. There is too much leniency today in the handling of children.

77. Difficult disciplinary problems are seldom the fault of the teacher.

78. The whims and impulsive desires of children are usually worthy of attention.

79. Children usually have a hard time following instructions.

80. Children nowadays are allowed too much freedom in school.

81. All children should start to read by the age of seven.

82. Universal promotion of pupils lowers achievement standards.

83. Children are unable to reason adequately.

84. A teacher should not tolerate use of slang expressions by his pupils.

85. The child who misbehaves should be made to feel guilty and ashamed of himself.

86. If a child wants to speak or to leave his seat during the class period, he should always get permission from the teacher.

87. Pupils should not respect teachers any more than any other adults.

88. Throwing of chalk and erasers should always demand severe punishment.

89. Teachers who are liked best probably have a better understanding of their pupils.

90. Most pupils try to make things easier for the teacher.

GO ON TO THE NEXT PAGE

SA—Strongly agree
A—Agree

U—Undecided
or uncertain

D—Disagree
SD—Strongly disagree

91. Most teachers do not give sufficient explanation in their teaching.

92. There are too many activities lacking in academic respectability that are being introduced into the curriculum of the modern school.

93. Children should be given more freedom in the classroom than they usually get.

94. Most pupils are unnecessarily thoughtless relative to the teacher's wishes.

95. Children should not expect talking privileges when adults wish to speak.

96. Pupils are usually slow to "catch on" to new material.

97. Teachers are responsible for knowing the home conditions of every one of their pupils.

98. Pupils can be very boring at times.

99. Children have no business asking questions about sex.

100. Children must be told exactly what to do and how to do it.

101. Most pupils are considerate of their teachers.

102. Whispering should not be tolerated.

103. Shy pupils especially should be required to stand when reciting.

104. Teachers should consider problems of conduct more seriously than they do.

105. A teacher should never leave the class to its own management.

106. A teacher should not be expected to do more work than he is paid for.

107. There is nothing that can be more irritating than some pupils.

108. "Lack of application" is probably one of the most frequent causes for failure.

109. Young people nowadays are too frivolous.

110. As a rule teachers are too lenient with their pupils.

111. Slow pupils certainly try one's patience.

112. Grading is of value because of the competition element.

113. Pupils like to annoy the teacher.

114. Children usually will not think for themselves.

115. Classroom rules and regulations must be considered inviolable.

116. Most pupils have too easy a time of it and do not learn to do real work.

117. Children are so likeable that their shortcomings can usually be overlooked.

118. A pupil found writing obscene notes should be severely punished.

119. A teacher seldom finds children really enjoyable.

120. There is usually one best way to do school work which all pupils should follow.

GO ON TO THE NEXT PAGE

SA—Strongly agree
A—Agree

U—Undecided
or uncertain

D—Disagree
SD—Strongly disagree

121. It isn't practicable to base school work upon children's interests.

122. It is difficult to understand why some children want to come to school so early in the morning before opening time.

123. Children that cannot meet the school standards should be dropped.

124. Children are usually too inquisitive.

125. It is sometimes necessary to break promises made to children.

126. Children today are given too much freedom.

127. One should be able to get along with almost any child.

128. Children are not mature enough to make their own decisions.

129. A child who bites his nails needs to be shamed.

130. Children will think for themselves if permitted.

131. There is no excuse for the extreme sensitivity of some children.

132. Children just cannot be trusted.

133. Children should be given reasons for the restrictions placed upon them.

134. Most pupils are not interested in learning.

135. It is usually the uninteresting and difficult subjects that will do the pupil the most good.

136. A pupil should always be fully aware of what is expected of him.

137. There is too much intermingling of the sexes in extra-curricular activities.

138. The child who stutters should be given the opportunity to recite oftener.

139. The teacher should disregard the complaints of the child who constantly talks about imaginary illnesses.

140. Teachers probably over-emphasize the seriousness of such pupil behavior as the writing of obscene notes.

141. Teachers should not expect pupils to like them.

142. Children act more civilized than do many adults.

143. Aggressive children require the most attention.

144. Teachers can be in the wrong as well as pupils.

145. Young people today are just as good as those of the past generation.

146. Keeping discipline is not the problem that many teachers claim it to be.

147. A pupil has the right to disagree openly with his teachers.

148. Most pupil misbehavior is done to annoy the teacher.

149. One should not expect pupils to enjoy school.

150. In pupil appraisal effort should not be distinguished from scholarship.


THE PSYCHOLOGICAL CORPORATION
INCORPORATED
IN 1921

APPENDIX I--B

CONFIDENCE LEVEL INVENTORY

FOR TEACHING

(For Student Teachers)

APPENDIX I--B

CONFIDENCE LEVEL INVENTORY FOR TEACHING
(For Student Teachers)

by
Jean M. LePere, Ph.D.
Shirley A. Brehm, Ph.D.

Michigan State University College of Education

Student Name_____
(Last) (First) (Middle)

Student Number_____ Sex_____ Age_____

Previous Teaching Experience?_____

The following scale is designed to help us discover some of your feelings about a number of teaching areas. The instrument also introduces the beginning student to many facets of classroom teaching. This questionnaire is moderately long. We earnestly request your cooperation in answering all items carefully.

Check each item below on the numerical scale. 1 is the low and 10 is the high end.

1 - 2 I feel extreme concern about my abilities in this area.
3 - 4 I feel greater than average concern about my abilities in this area.
5 - 6 I feel average concern about and have average confidence in my abilities in this area.
7 - 8 I feel relatively confident about my abilities in this area.
9 - 10 I feel extremely confident about my abilities in this area.

I. WORKING WITH PEOPLE	1	2	3	4	5	6	7	8	9	10
1. Maintaining reasonable levels of expectations from pupils										
2. Gaining confidence and respect of pupils										
3. Communicating effectively with parents										

Appendix I--B (continued)

II. ESTABLISHING CLASSROOM CLIMATE	1	2	3	4	5	6	7	8	9	10
1. Adjusting appropriately between a permissive and authoritative manner in classroom situations										
2. Demonstrating judiciousness and fairness with all pupils										
3. Involving pupils in appropriate decision-making situations										
4. Working in such a manner that individual pupils seek help with personal problems										
5. Moving to specific learning activities as group shows readiness										

III. PLANNING FOR INSTRUCTION										
1. Consistently reading, studying, and gathering information for teaching plans										
2. Selecting appropriate teaching materials and having them immediately available for use when needed										
3. Planning thoroughly for short-term (daily) and long-term (unit or project) work										
4. Considering sequence and continuity of pupil experiences as key factors in learning										
5. Recognizing individual differences in evaluating pupil performance										

Appendix I-- B (continued)

IV. MANAGING INSTRUCTION	1	2	3	4	5	6	7	8	9	10
1. Directing and managing daily instruction so that pupils are interested, motivated, and shown a desire to learn										
2. Developing a questioning attitude and intellectual curiosity in pupils										
3. Developing effective processes of problem solving and critical thinking on the part of pupils										
4. Working effectively with pupils of small groups										
5. Recognizing the need for re-teaching at appropriate intervals										
6. Dealing appropriately with unexpected situations as they develop										
7. Adapting instruction to changing needs of pupils and class										

V. COMMAND OF SUBJECT AND TEACHING MATERIALS										
1. Showing persistence in seeking added information and knowledge from many sources in teaching subjects										
2. Seeking help and suggestions from specialists and consultants in subject areas where needed										

Appendix I-- B (continued)

VI. PROFESSIONAL QUALITIES	1	2	3	4	5	6	7	8	9	10
1. Seeking opportunity to assume responsibility										
2. Having a sincere enthusiasm for the job										

APPENDIX I--C

THURSTONE INTEREST SCHEDULE

THURSTONE INTEREST SCHEDULE

Write your name here: ..... (Given names or initials) ..... (Last name)

Date: ..... Age: .....

Present occupation: .....

Education: .....

In this schedule you are asked to express your preferences for different occupations. The occupations are given in pairs and you are asked to check them to indicate your preferences. In each comparison, assume that there is no difference in income or prestige.

For each pair of occupations, mark as follows:

Draw a ring around 1 if you prefer the first of a pair of occupations.

(1)	Chemist	The person who marked this comparison would rather be a chemist than a ship captain. Therefore he marked chemist.
	Ship captain (2)	

Draw a ring around 2 if you prefer the second of a pair of occupations.

1	Band leader	The person who marked this comparison would rather be an Army officer than a band leader.
	Army officer (2)	

Draw rings around both numbers if you like both occupations.

(1)	Landscape architect	The person who marked this comparison likes both occupations equally well. Therefore he marked both of them.
	Physician (2)	

Cross out both occupations if you dislike both of them.

1	~~Social service~~	The person who marked this comparison dislikes both occupations. Therefore he crossed them out.
	~~Recreation director~~ 2	

Turn to the next page and mark your own preferences.

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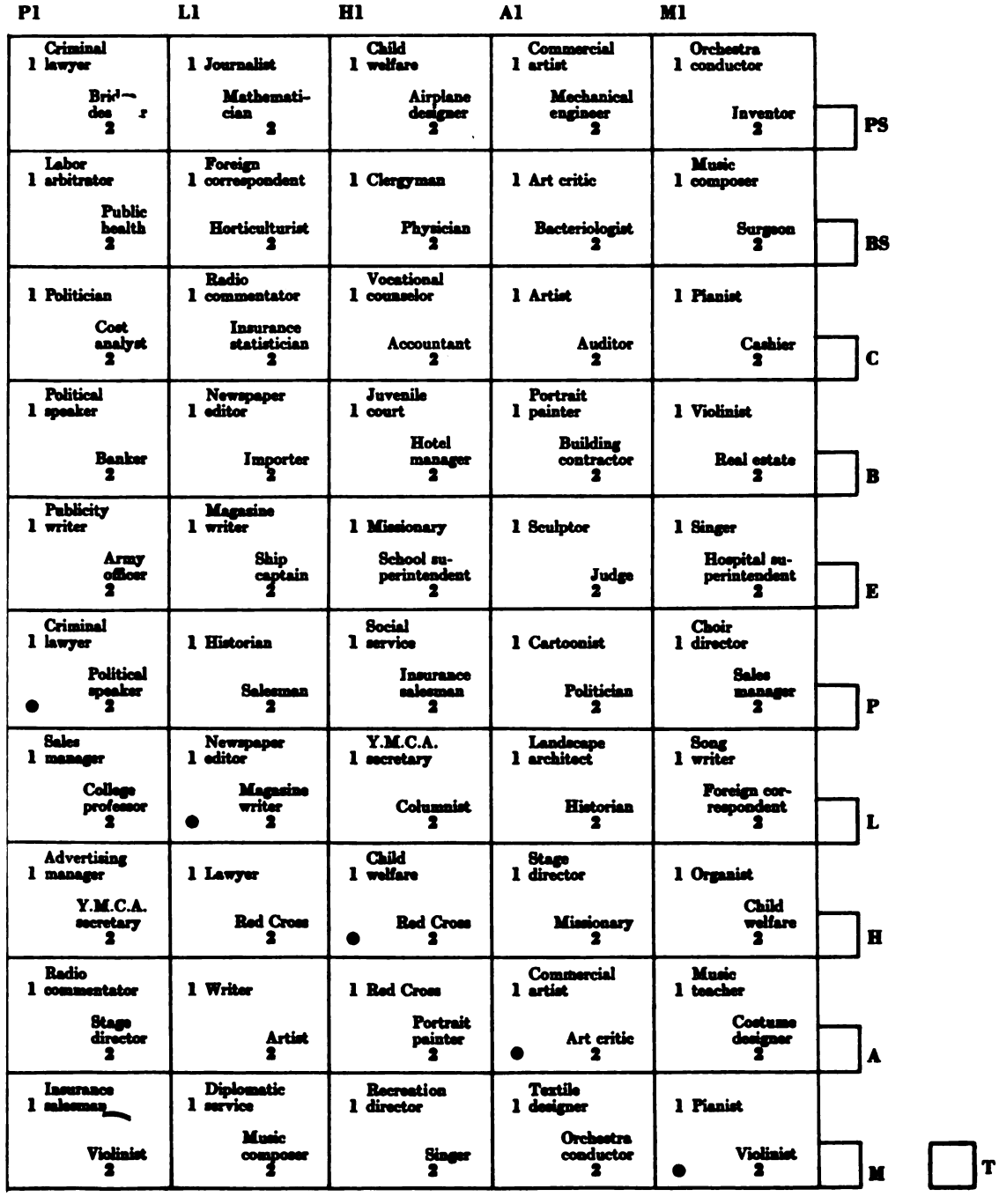
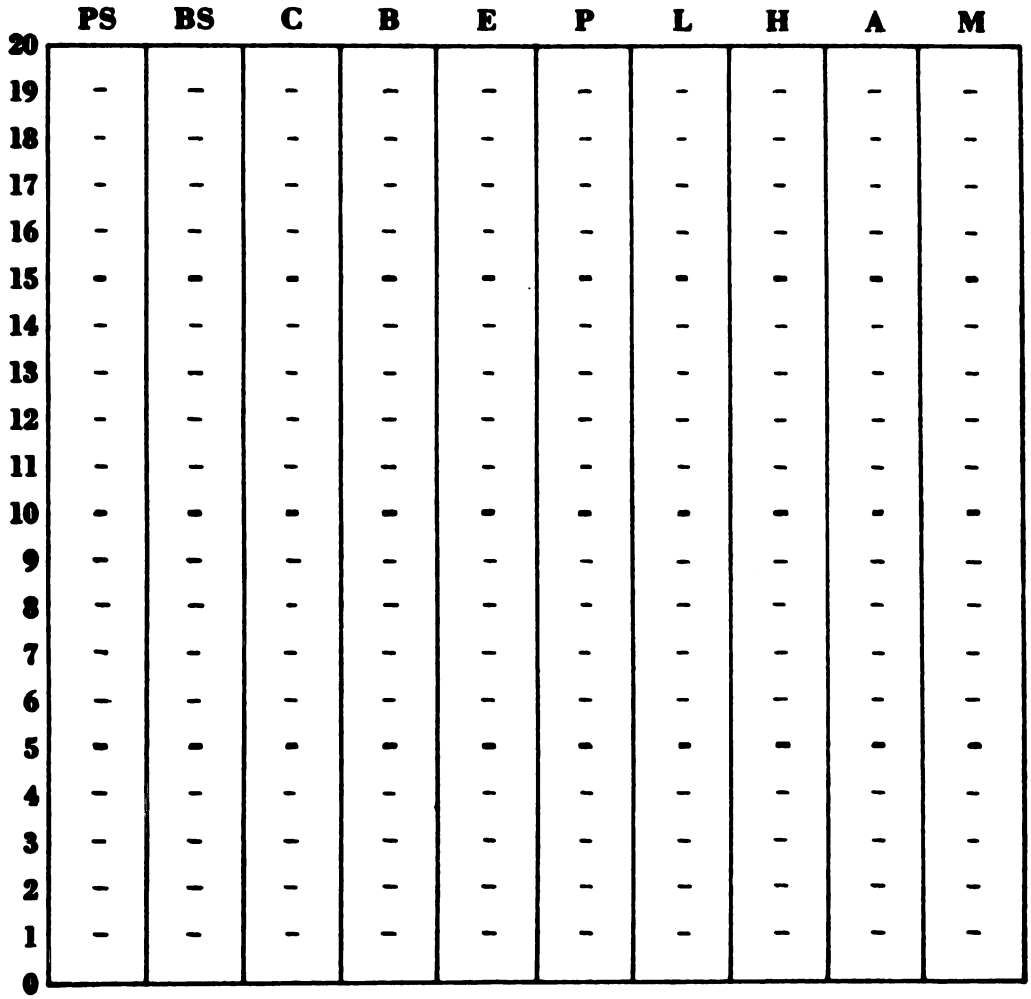
	PS1	BS1	C1	B1	E1
PS2	1 Physicist ● Engineer 2	1 Physician Physicist 2	1 Auditor Chemist 2	1 Banker Machine designer 2	Campaign 1 manager Civil engine 2
BS2	Mechanical 1 engineer Anatomist 2	1 Physiologist ● Zoölogist 2	1 Statistician Botanist 2	Business 1 manager Physiologist 2	1 City mayor Biologist 2
C2	1 Inventor Purchasing agent 2	1 Physiologist Statistician 2	1 Cost Analyst ● Tax specialist 2	1 Manufacturer Bank examiner 2	1 Judge Tax specialist 2
B2	1 Chemist Automobile dealer 2	1 Anatomist Manufacturer 2	1 Accountant Retail merchant 2	Retail 1 merchant ● Manufacturer 2	State 1 governor Wholesale merchant 2
E2	Electrical 1 engineer Museum director 2	1 Zoölogist Factory superintendent 2	Insurance 1 statistician Campaign manager 2	Investment 1 broker City mayor 2	1 Hotel manager ● City mayor 2
P2	Mathemati- 1 cian Criminal lawyer 2	1 Bacteriologist Advertising manager 2	Bank 1 examiner Labor arbitrator 2	1 Real estate Political speaker 2	Coast Guard 1 officer Editorial writer 2
L2	1 Physicist Author 2	1 Botanist Diplomatic service 2	Cost 1 analyst Lecturer 2	Store 1 manager Lawyer 2	Hospital 1 superintendent Journalist 2
H2	1 Astronomer Clergyman 2	1 Horticulturist Recreation director 2	Purchasing 1 agent Juvenile court 2	Retail 1 merchant Vocational counselor 2	School 1 superintendent Social service 2
A2	Machine 1 designer Landscape architect 2	1 Surgeon Sculptor 2	Tax 1 specialist Textile designer 2	Wholesale 1 merchant Art critic 2	1 Ship captain Commercial artist 2
M2	Electronics 1 expert Music teacher 2	1 Biologist Pianist 2	1 Cashier Band leader 2	Insurance 1 broker Song writer 2	Factory 1 superintendent Organist 2


P1
L1
H1
A1
M1
Criminal 1 lawyer
Bridge designer 2
1 Journalist
Mathematician 2
Child 1 welfare
Airplane designer 2
Commercial 1 artist
Mechanical engineer 2
Orchestra 1 conductor
Inventor 2
PS
Labor 1 arbitrator
Public health 2
Foreign 1 correspondent
Horticulturist 2
1 Clergyman
Physician 2
1 Art critic
Bacteriologist 2
Music 1 composer
Surgeon 2
BS
1 Politician
Cost analyst 2
Radio 1 commentator
Insurance statistician 2
Vocational 1 counselor
Accountant 2
1 Artist
Auditor 2
1 Pianist
Cashier 2
C
Political 1 speaker
Banker 2
Newspaper 1 editor
Importer 2
Juvenile 1 court
Hotel manager 2
Portrait 1 painter
Building contractor 2
1 Violinist
Real estate 2
B
Publicity 1 writer
Army officer 2
Magazine 1 writer
Ship captain 2
1 Missionary
School superintendent 2
1 Sculptor
Judge 2
1 Singer
Hospital superintendent 2
E
Criminal 1 lawyer
Political speaker 2
1 Historian
Salesman 2
Social 1 service
Insurance salesman 2
1 Cartoonist
Politician 2
Choir 1 director
Sales manager 2
P
Sales 1 manager
College professor 2
Newspaper 1 editor
Magazine writer 2
Y.M.C.A. 1 secretary
Columnist 2
Landscape 1 architect
Historian 2
Song 1 writer
Foreign correspondent 2
L
Advertising 1 manager
Y.M.C.A. secretary 2
1 Lawyer
Red Cross 2
Child 1 welfare
Red Cross 2
Stage 1 director
Missionary 2
1 Organist
Child welfare 2
H
Radio 1 commentator
Stage director 2
1 Writer
Artist 2
1 Red Cross
Portrait painter 2
Commercial 1 artist
Art critic 2
Music 1 teacher
Costume designer 2
A
Insurance 1 salesman
Violinist 2
Diplomatic 1 service
Music composer 2
Recreation 1 director
Singer 2
Textile 1 designer
Orchestra conductor 2
1 Pianist
Violinist 2
M
T

INTEREST PROFILE



APPENDIX I--D

MUSIC

CONFIDENCE LEVEL INVENTORY FOR

TEACHING MUSIC

(For Student Teachers)

APPENDIX I--D

MUSIC

CONFIDENCE LEVEL INVENTORY FOR TEACHING MUSIC
(For Student Teachers)

by
Jean M. LePere, Ph. D.
Shirley A. Brehm, Ph.D.

Michigan State University College of Education

Student Name _____
(Last) (First) (Middle)

Student Number _____ Sex _____ Age _____

Previous teaching experience other than first student teaching experience: _____

The following scale is designed to help us discover some of your feelings about a number of teaching areas. The instrument also introduces the beginning student teacher to many facets of classroom teaching. This questionnaire is moderately long. We earnestly request your cooperation in answering all items carefully.

Check each item below on the numerical scale. 1 is the low and 10 is the high end. On this form you are to consider the following as to how you feel about yourself in the area of the teaching of MUSIC.

1 - 2 I feel extreme concern about my abilities in this area.
3 - 4 I feel greater than average concern about my abilities in this area.
5 - 6 I feel average concern about and have average confidence in my abilities in this area.
7 - 8 I feel relatively confident about my abilities in this area.
9 - 10 I feel extremely confident about my abilities in this area.

I. WORKING WITH PEOPLE	1	2	3	4	5	6	7	8	9	10
1. Maintaining reasonable levels of expectations from pupils										
2. Gaining confidence and respect of pupils										
3. Communicating effectively with parents										

Appendix I--D (continued)

II. ESTABLISHING CLASSROOM CLIMATE	1	2	3	4	5	6	7	8	9	10
1. Adjusting appropriately between a permissive and authoritative manner in classroom situations										
2. Demonstrating judiciousness and fairness with all pupils										
3. Involving pupils in appropriate decision-making situations										
4. Working in such a manner that individual pupils seek help with personal problems										
5. Moving to specific learning activities as group shows readiness										

III. PLANNING FOR INSTRUCTION										
1. Consistently reading, studying, and gathering information for teaching plans										
2. Selecting appropriate teaching materials and having them immediately available for use when needed										
3. Planning thoroughly for short-term (daily) and long-term (unit or project) work										
4. Considering sequence and continuity of pupil experiences as key factors in learning										
5. Recognizing individual differences in evaluating pupil performance										

Appendix I--D (continued)

IV. MANAGING INSTRUCTION	1	2	3	4	5	6	7	8	9	10
1. Directing and managing daily instruction so that pupils are interested, motivated, and shown a desire to learn										
2. Developing a questioning attitude and intellectual curiosity in pupils										
3. Developing effective processes of problem solving and critical thinking on the part of pupils										
4. Working effectively with pupils of small groups										
5. Recognizing the need for re-teaching at appropriate intervals										
6. Dealing appropriately with unexpected situations as they develop										
7. Adapting instruction to changing needs of pupils and class										

V. COMMAND OF SUBJECT AND TEACHING MATERIALS										
1. Showing persistence in seeking added information and knowledge from many sources in teaching subjects										
2. Seeking help and suggestions from specialists and consultants in subject areas where needed										

Appendix I-- D (continued)

VI. PROFESSIONAL QUALITIES	1	2	3	4	5	6	7	8	9	10
1. Seeking opportunity to assume responsibility										
2. Having a sincere enthusiasm for the job										

APPENDIX I--E

MUSIC ATTITUDE QUESTIONNAIRE

APPENDIX I--E

MUSIC ATTITUDE QUESTIONNAIRE

Name_____

Major_____ Minors_____

Center for Second Student Teaching Experience_____

In the questions below we are asking your opinion of what is an ideal working relationship for you in the teaching of art, music, and physical education. You may wish to recall or relate to your first student teaching experience or to some observations, but we want <u>your</u> feelings and <u>your</u> ideal. We recognize that seldom do student teachers have control over what is taught during the day, thus, here we wish to provide you with an opportunity to express what is ideal in terms of the teaching of art, music, and physical education for you.

1. As a point of reference, indicate a grade to which your thoughts most closely relate.

   K 1 2 3 4 5 6 (circle grade level)

2. Do you feel a special teacher of art, music, and physical education is desirable for your teaching in the above grades? (please circle)

Art	yes	no
Music	yes	no
Physical Education	yes	no

3. If you answered yes to any of the above, how frequently would you desire for them to teach in your room? (Please circle)

Art	daily	weekly	monthly	on call
Music	daily	weekly	monthly	on call
Physical Education	daily	weekly	monthly	on call

4. Continue on to the next question if you feel you should teach all of your own art, music, and physical education. When the special teacher teaches in your room what would you wish for <u>her</u> to focus her teaching upon? Below are given eight focuses for each subject. Rank them in order of one through eight (one is minimum, eight is maximum) according to the amount of stress you would want the <u>special teacher</u> to place in teaching the subject. Do the ranking for each subject. Do not duplicate any number within a subject area.

Appendix I--E (continued)

	Art	Music	Physical Education
Aesthetic understanding and appreciation			
Creative experiences and development			
Learning the subject			
Psychomotor skill development			
Recreation, free-activity			
Social-emotional development			
Talent exploration and development			
Transmission of the cultural heritage			

5. Continue on to the next question if you feel the art teacher should teach all of the art. Considering your response to having a special art teacher and the frequency of her visits, in what ways would you consider it desirable for you to teach art? Try to be specific by using phrases such as "projects for special seasons," "group activities along with social studies," "help on the bulletin boards," "regular art lessons," etc.

6. Continue to the next question if you feel the physical education teacher should teach all of the physical education. Considering your response to having a special physical education teacher and the frequency of her visits, in what ways would you consider it desirable for you to teach physical education? Try to be specific by using phrases such as "organized team games between classrooms," "scheduled skill development activities," "folk games along with social studies," "organized activities at recess," "creative movement," etc.

Appendix I--E (continued)

7. Continue to the next question if you feel the music teacher should teach all of the music. Considering your response to having a special music teacher and the frequency of her visits, in what ways would you consider it desirable for you to teach music? Try to be specific by using phrases as "folk songs along with social studies," "music according to special seasons," "in planned and directed weekly periods," etc.

8. Continue on if you listed nothing in question seven. Of number seven above, which ways would you most frequently use music? List in order of greatest use.

9. Continue on if you feel the music teacher should teach all of the music. When and if you would use music, in terms of time in the day and frequency per week, what are the most desirable times for music? You may wish to use words such as "daily before...," "after...," "when the children are...," "8:10 to 8:20 on Wednesdays," "for twenty minutes twice a week," etc.

When -

How often -

Amount of time -

Appendix I--E (continued)

10. Continue on to the next question if you feel the special teachers should do all of the teaching. In the space provided on this paper for each subject area given, rank the eight focuses listed in order of one through eight (one is minimum, eight is maximum) according to the amount of stress you would place on each in your teaching of the subject. Do the ranking for each subject. Do not duplicate any number within a subject area.

	Art	Music	Physical Education
Aesthetic understanding and appreciation			
Creative experiences and development			
Learning the subject			
Psychomotor skill development			
Recreation, free-activity			
Social-emotional development			
Talent exploration and development			
Transmission of the cultural heritage			

11. State briefly, what you feel should be your role as classroom teacher in the child's education in art.

12. State briefly, what you feel should be your role as classroom teacher in the child's education in music.

13. State briefly, what you feel should be your role as classroom teacher in the child's education in physical education.

APPENDIX I--F

MUSIC ATTITUDE INVENTORY

APPENDIX I--F

MUSIC ATTITUDE INVENTORY

WRITE YOUR NAME AND STUDENT NUMBER HERE AND ON THE IBM SHEET INCLUDED.

Name_____Student Number_____

Below are several statements concerning the use of the special subjects (art, music, and phsyical education) in the elementary school. As a prospective classroom teacher, you are being asked to respond to the statements according to how you feel about yourself and what the statement implies about the teaching of the special subject. There are no right or wrong answers. Please use the following scale in responding.

1--strongly agree 2--agree 3--neutral or undecided
4--disagree 5--strongly disagree

1. For K-2 children, music several times a day is better than one long period.

2. Classroom teachers would teach more art if they felt they could draw well.

3. The intellectual aspects of music should be taught by a music teacher.

4. Physical education is difficult to teach in a regular classroom.

5. The major purpose of art as taught by the classroom teacher is for talent development.

6. Music helps lift fatigue at the end of a long study period.

7. Music is the easiest of the special subjects (art, music, physical education) to teach.

8. Children grow socially by working on group art projects.

9. A clasroom teacher should teach her own physical education.

10. The major purpose of the music program as taught by the classroom teacher is to discover talent.

11. The major purpose of the physical education program as taught by the classroom teacher is for recreation.

Appendix I--F (continued)

12. Children should not be excused from the regular class for music activities.

13. For K-2, creative art projects should be the major focus of any art education program.

14. The major purpose of the music program as taught by the classroom teacher is to insure that the attitudes of children toward music are positive.

15. For grades 3-6, physical education classes should be in the afternoon.

16. Necessary skills in the teaching of music are such, it is highly desirable to have a special teacher rather than the classroom teacher to teach music.

17. Short periods of art are easier to arrange than short periods of music or physical education.

18. Music as taught by the classroom teacher serves the needs of all children.

19. Physical education is more difficult to teach than art or music.

20. The school day is so full it is impractical for the classroom teacher to include music other than at the regular time with the music teacher.

21. If the classroom teacher didn't have to sing, she'd teach more music.

22. Success in physical education comes quickly for children.

23. Art more than physical education and music is used in conjunction with other subject areas.

24. Children profit from a schedule of music every day.

25. Physical education activities other than at recess should be taught by a special teacher.

26. The classroom teacher should teach her own music.

27. Physical education serves the needs of more children than art or music.

28. The best place for music is before or after school.

Appendix I--F (continued)

29. Team sports are desirable for grades K-2.

30. The major purpose of music as taught by the classroom teacher is to assist in the social-emotional growth of the child.

31. Most children have a natural talent for art.

32. The music teacher should teach all of the music.

33. Of all the special subjects (art, music, physical education), physical education requires the most skill to teach.

34. Longer periods of time, less frequently scheduled, are appropriate for music in grades 3-6.

35. The ideal arrangement is to have the special teacher of music visit the classroom on an occasional basis such as once a month.

36. The total art program is the joint responsibility of the art teacher and the classroom teacher.

37. The special teacher's purpose is to help with physical education materials, lesson planning, and special programs.

38. Teaching the subject is the major purpose for music as taught by the classroom teacher.

39. If the classroom teacher could play the piano, she would teach more music.

40. The special art teacher's purpose is to help with art materials, lesson planning, and special programs.

41. The major purpose for music as taught by the classroom teacher is for recreation and personal enjoyment.

42. Classroom teachers lack the artistic ability to adequately challenge most students in art.

43. Teaching art disturbs the room too much to plan daily lessons.

44. Music would be the first of the special subjects (art, music, physical education) eliminated by the classroom teacher if the time in the day was short.

45. The major purpose of the physical education program as taught by the classroom teacher is to develop social-emotional adequacy in the child.

Appendix I--F (continued)

46. Children need more musical experiences than can be given during the periodic visits of a music teacher.

47. Art as taught by the classroom teacher meets the needs of all children.

48. A well-planned music program meets the needs of all children.

49. Of all the special subjects (art, music, physical education) art requires the most skill to teach.

50. Music is the hardest of the special subjects (art, music, physical education) to teach.

51. Art would be the first of the special subjects (art, music, physical education) eliminated by the classroom teacher if the time in the day was short.

52. The type of games children play changes with the age of the child.

53. The development of psychomotor skills is the major purpose for music as taught by the classroom teacher.

54. The minimum time period necessary for art in grades 3-6 is forty minutes.

55. The classroom teacher's responsibility in the area of physical education is to provide organized activities for recess and at noon.

56. Music would be the last of the special subjects (art, music, physical education) eliminated by the classroom teacher if the time in the day was short.

57. The classroom teacher should teach her own art.

58. The total music program is the joint responsibility of the classroom teacher and the special teacher.

DID YOU WRITE YOUR NAME AND STUDENT NUMBER ON THE IBM SHEET? DID YOU WRITE ALL RESPONSES ON THE IBM SHEET?

APPENDIX II

COMPARISONS OF RANKED ORDER OF WITHIN-THE-SUBJECT FOCUSES FOR THE MUSIC TEACHER AND THE CLASSROOM TEACHER

APPENDIX II--A

COMPARISON OF RANKED ORDER OF WITHIN-THE-SUBJECT FOCUSES FOR THE MUSIC TEACHER

APPENDIX II-A

Comparisons of Ranked Order of Within-the-Subject Focuses for the Music Teacher

R1 - R2	237.5	282.5*
R3	237.5	214.5*
R4	237.5	219*
R5	237.5	244*
R6	237.5	268*
R7	237.5	255.5*
R8	237.5	223*
R2 - R3	282.5	214.5*
R4	282.5	219*
R5	282.5	244*
R6	282.5	268*
R7	282.5	255.5*
R8	282.5	223*
R3 - R4	214.5	219*
R5	214.5	244*
R6	214.5	268*
R7	214.5	255.5*
R8	214.5	223*

Appendix II-A (Cont.)

R4 - R5	219	244*
R6	219	268*
R7	219	255.5*
R8	219	223*
R5 - R6	244	268*
R7	244	255.5*
R8	244	223*
R6 - R7	268	255.5*
R8	268	223*
R7 - R8	255.5	223*

*Significant at the 1 percent level of confidence.

APPENDIX II--B

COMPARISON OF RANKED ORDER OF WITHIN-THE-SUBJECT FOCUSES FOR THE CLASSROOM TEACHER

APPENDIX II-B

Comparisons of Ranked Order of Within-the-Subject Focuses for the Classroom Teacher

R1 - R2	187.5	218*
R3	187.5	160.5*
R4	187.5	159.5*
R5	187.5	169.5*
R6	187.5	193.5*
R7	187.5	157.5*
R8	187.5	161*
R2 - R3	218	160.5*
R4	218	159.5*
R5	218	169.5*
R6	218	193.5*
R7	218	157.5*
R8	218	161*
R3 - R4	160.5	159.5 (not significant)
R5	160.5	169.5*
R6	160.5	193.5*
R7	160.5	157.5*
R8	160.5	161 (not significant)

Appendix II-B (Cont.)

R4 - R5	159.5	169.5*
R6	159.5	193.5*
R7	159.5	157.5 (not significant)
R8	159.5	161 (not significant)
R5 - R6	169.5	193.5*
R7	169.5	157.5*
R8	169.5	161*
R6 - R7	193.5	157.5*
R8	193.5	161*
R7 - R8	157.5	161*

*Significant at the 1 percent level of confidence.

APPENDIX III

RANK ORDERING OF WITHIN-THE-SUBJECT FOCUSES FOR THE MUSIC TEACHER AND THE CLASSROOM TEACHER IN INCREASING ORDER OF EMPHASIS

APPENDIX III--A

RANK ORDERING OF WITHIN-THE-SUBJECT FOCUSES FOR THE MUSIC TEACHER IN INCREASING ORDER OF EMPHASIS

APPENDIX III-A

Rank Ordering of Within-the-Subject Focuses for the Music Teacher in Increasing Order of Emphasis

Focus	Rank Order
Learning the Subject	1
Psychomotor Skill Development	2
Transmission of the Cultural Heritage	3
Aesthetic Understanding and Appreciation	4
Recreation, Free-activity	5
Talent Exploration and Development	6
Social-emotional Development	7
Creative Experiences and Development	8

APPENDIX III--B

RANK ORDERING OF WITHIN-THE-SUBJECT FOCUSES FOR THE CLASSROOM TEACHER IN INCREASING ORDER OF EMPHASIS

APPENDIX III-B

Rank Ordering of Within-the-Subject Focuses
for the Classroom Teacher in Increasing Order of Emphasis

Focus	Rank Order
Talent Exploration and Development	1
Psychomoter Skill Development	2
Learning the Subject	3
Transmission of the Cultural Heritage	4
Recreation, Free-activity	5
Aesthetic Understanding and Appreciation	6
Social-Emotional Development	7
Creative Experiences and Development	8