

1993

## **Effect of Self-Evaluation and Teaching Setting on Teacher Intensity Behaviors Among Preservice Elementary Education Majors Enrolled in a Music Methods Course.**

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**Effect of self-evaluation and teaching setting on teacher intensity  
behaviors among preservice elementary education majors  
enrolled in a music methods course**

**Colwell, Cynthia Melissa, Ph.D.**

**The Louisiana State University and Agricultural and Mechanical Col., 1993**

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**EFFECT OF SELF-EVALUATION AND TEACHING SETTING  
ON TEACHER INTENSITY BEHAVIORS  
AMONG PRESERVICE ELEMENTARY EDUCATION MAJORS  
ENROLLED IN A MUSIC METHODS COURSE**

**A Dissertation**

**Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Philosophy**

**in**

**The School of Music**

**by**

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## ABSTRACT

The purpose of this study was to examine the effect of teaching setting and self-evaluation on the development of teacher intensity behaviors among preservice elementary education majors enrolled in a music methods course. Subjects ( $N = 44$ ) completed a pre- and posttest and four treatment lessons which were videotaped and analyzed by the investigator using a behavioral checklist which was divided into three sections: *Personal Delivery Skills*, *Accuracy of Instruction* and *Classroom Management*.

There were four treatment groups: peer/general, practicum/specific, practicum/general, or peer/specific. Peer teaching subjects taught in the university classroom while practicum subjects taught at a kindergarten. General self-evaluation subjects used the Continuous Response Digital Interface (CRDI) while specific self-evaluation subjects used a behavioral checklist. Each subject also completed one peer-evaluation. A panel of experts used the CRDI to evaluate subjects in the general treatment group.

Pre- to posttest analyses indicated that setting and self-evaluation tool did not have an effect on teacher intensity. All subjects made significant gains from pre- to posttest. Analysis of the treatment lessons indicated no effect due to setting or self-evaluation tool although there were differences across lessons. The highest total score was obtained on lesson 1 which had no music task. The highest delivery score was obtained on lesson 3 which again focused on a non-music task. Subjects teaching peers had better delivery on the first lesson while subjects teaching children

had better delivery on lessons two through four. Accuracy of instruction was highest on lesson one (no music) regardless of setting or evaluation tool. Classroom management scores were significantly higher on lessons three and four.

Comparative analyses indicated that subjects rated themselves and their peers higher than did the experts using the CRDI or behavioral checklist. Descriptive observations of the attitude survey indicated that subjects who taught children rated the course higher than did subjects who taught their peers while subjects who completed general self-evaluations rated the course higher than did subjects who completed specific self-evaluations.

## **INTRODUCTION**

Elementary education majors currently have the opportunity to take a music methods course as one option toward a degree requirement in most teacher training programs. The instructor of this course is faced with a group of individuals who possess a myriad of music and teaching experiences and competencies ranging from superficial exposure to levels comparable to first year teachers or beyond (Hair & Smith, 1980). The role of the course instructor is to prepare these students with sufficient music skills and teaching behaviors in an effort to develop an appreciation for the value of music, encourage the use of music to enhance non-musical components of the curriculum, and adequately prepare them to teach basic music education objectives.

Instructor preparation for this course must focus on the most effective and expedient means to accomplish these objectives. Music skills (i.e., music literacy, vocal accuracy) should be approached sequentially to educate preservice elementary education majors. Concurrently, the instructor must train them in the techniques needed to teach this new information. Participation in various modalities--singing, moving, listening, creating, and playing instruments--helps students acquire knowledge while introducing the type of activities commonly used in elementary music settings.

In addition to potential deficits in music skills, the majority of preservice elementary education majors possess minimal previous teaching experience upon entering the music methods course. As music skills are being acquired, effective

teaching behaviors must be concurrently developed. Teaching behaviors, like music skills, must be presented sequentially and practiced in a hierarchy of complexity. Attaining these course goals is a monumental task to accomplish in one semester.

One possible course of action for the instructor is the introduction and delineation of these new behaviors (Jackson, 1986) followed by an accurate model (Bandura, 1977). Preservice teachers are then required to practice these skills, guided by their instructor, as new behaviors are cumulatively added. Repetition of these skills more firmly establishes them in the repertoire of the preservice teacher, thus creating a level of independence (Rosenshine, 1983; 1987). In addition to becoming accurate instructors of their newly acquired musical information, preservice teachers must develop the appropriate delivery and classroom management skills which are essential to effective teaching (Cassidy, 1990; in press; Madsen & Geringer, 1989; Madsen, Standley & Cassidy, 1989).

In the university setting, feedback from the course instructor has been the traditional method for evaluation of these music skills and teacher behaviors. In contrast, elementary teachers working in the school system rarely have structured evaluations; therefore, they must rely on their own abilities in self-evaluating their teaching to pinpoint, record, and change ineffective behaviors. Teacher training programs have begun to prepare students for this situation by implementing self-evaluation opportunities and training within the course structure (Bowers, in press; Vandermark, 1992). Currently, the most common approach seems to be self-evaluation of

videotaped presentations using either written narratives (Troyer, 1989), observation forms (Duke & Blackman, 1991; Madsen & Yarbrough, 1980), behavioral checklists (Standley, 1991), or computers (Gregory, 1988, 1989, 1992a; 1992b; Gregory, Capperella, Brittin & Edenfield, 1990). The focus of attention and the level of specificity varies according to the feedback format.

Presentations are videotaped either in the university setting while peer teaching (DeNicola & Barry, 1992) or in an actual school classroom during a field experience/practicum (Anderson & Graebell, 1990; Delorenzo, 1990). Setting choice is influenced by the number of preservice elementary education majors enrolled in the course, scheduling difficulties, and availability of sites, supervisors, and equipment. Although both are somewhat effective in facilitating change, each setting offers a set of opportunities specific to that particular environment. The actual experiences encountered with children cannot be simulated in the university setting, yet the lesson focus and duration, 'student' response, and evaluation criteria are more easily controlled in the peer teaching setting.

Because these students are required to learn an extensive amount of musical information and simultaneously acquire effective teaching behaviors, training programs are seeking the most effective means to facilitate change in teacher behaviors during lesson presentation. Consideration should be given to the most appropriate teaching setting--in-class or practicum; feedback type--instructor, peer or self, and verbal or written; feedback tool--written narrative, behavioral checklist, evaluation form or

computer; and level of focus--general ideas or specific behaviors. Therefore, the purpose of this study was to examine the effect of teaching setting (kindergarten practicum versus peer in-class) and self-evaluation tools (general versus specific) on the development of teacher intensity behaviors among preservice elementary education majors enrolled in a music methods course.

## REVIEW OF LITERATURE

### Effective Teaching

The concept of effective teaching has been shaped over the past thirty years by six paradigms of classroom research ranging from the *process-anecdotal* (good person = good teacher) through the *process-systematic* (process behaviors of teachers - general classroom behavior of students) to the *process-product paradigm* (process behaviors of teachers - outcome behaviors of students).

This latter paradigm focuses on the actual quantification of teacher and student behavior that is reliably observed and counted and has been expanded to the *experimental paradigm* (cause-and-effect relationships between teacher process and student achievement or between teacher training and teacher process behaviors). The fifth paradigm, *process-process* (process behaviors of teachers - process behaviors of students) is expanded to the sixth paradigm, the *process-process-product paradigm*. This final paradigm focuses on teacher behaviors (classroom practices and activities) that influence student process (engaged learning time) which in turn influences student achievement (Borich, 1986).

Recent studies have found a relationship between student achievement and aspects of teacher behavior: pacing (Fisher & Berliner, 1985), instructional skills, (Roehler & Duffy, 1986; Rosenshine & Stevens, 1986) and classroom management (Good & Brophy, 1987). In addition to facilitating achievement, a competent teacher of academic material develops positive student attitudes toward the school and academic information (Medley, 1977).



Research examining the factors contributing to effective teaching has focused on teacher and student behaviors, interaction between teacher and students, teacher knowledge of subject matter, classroom environment, and external elements that influence both teacher and students. Much of the research in effective teaching has been conducted in naturalistic school settings with normal populations for a full school year while emphasizing the process-product paradigm, focusing on the teacher and his/her function, measuring attitude and achievement of the student with standardized instruments, and using low-inference objective instruments to observe and record teacher behaviors (Grant & Drafall, 1991).

Zahorik (1992) stated that a common way to define and judge good teaching is to look at student learning. He referred to three definitions of good teaching: *that of one kind*, *that of all kinds*, or *that of any kind*. To explain *that of one kind*, he cited the direct instruction model: preparation, instruction, question/feedback/reteaching, practice and review (Rosenshine, 1979, 1983). He defined *that of all kinds* as "possessing a large repertoire of varied techniques (i.e., advance organizers), using them flexibly in response to the needs of students and the demands of the subject matter since no single teaching strategy can accomplish every purpose" (p. 397). The third definition of good teaching, *that of any kind*, was "whatever the teacher decides to do that is responsive to the teachers' perceptions of the classroom setting" (p. 398). This definition differs from the second one in that it requires the teacher

to have functional teaching behaviors that appear reflective yet spontaneous, personal and individualistic. From these definitions, Zahorik proposed one definition: good teaching is purposeful, consistent, and skillful. Therefore, a good teacher "knows the kind of teacher he or she would like to be, employs classroom behaviors consistent with this view, and is proficient in the behaviors he or she chooses to use" (p. 400).

Developing a list of behaviors common to effective teachers is a difficult task although necessary for use in teacher training programs for preservice education majors (Yates & Yates, 1990). Extensive research has been completed in an effort to distinguish between expert and novice or between effective and less effective teachers to identify and delineate behaviors appropriate for training (Berliner, 1986; Berliner & Tikunoff, 1976).

During observations in naturalistic settings, behavioral differences are apparent between expert and novice teachers. Experts are more dedicated planners, have better improvisational skills, rely on actual experience with students rather than reports, establish superior routines, process more concurrent stimuli, use time more efficiently, categorize student problems at a higher level than the superficial behavior focused on by novices, react slower and perhaps more thoroughly in their approach to problem-solving, and are proactive rather than reactive to student behavior and classroom situations (Berliner, 1986; 1990; Brandt, 1986). Comparisons between effective and ineffective teachers were completed by individuals asked to list differential behaviors

between the two groups from written transcripts of observations of classroom lessons. Sixty-one behaviors were cited with specific behaviors considered common to effective teachers (i.e., knowledge of subject matter, pacing) and to less effective teachers (i.e., abruptness, filling time) (Berliner & Tikunoff, 1976).

Although many behaviors have been consistently reported, research indicates a wide repertoire of behaviors that effective teachers exhibit (Blair, 1984; Cruickshank, 1986). Porter and Brophy (1988) reviewed the teacher effectiveness research and stated that effective teachers are semi-autonomous individuals who:

- are knowledgeable in content and teaching strategies
- are knowledgeable about students and instructional needs
- are clear about their instructional goals
- communicate expectations to their students
- teach for metacognition
- address high, as well as low level cognitive objectives
- monitor student understanding and offer appropriate feedback
- make expert use of existing instructional materials to enrich and clarify the content
- integrate their instruction with other subject areas
- accept responsibility for student outcomes
- are thoughtful and reflective about teaching

Observation of effective teachers may provide information useful for teacher training programs when labeling and categorizing behaviors necessary for preservice education majors to incorporate into their repertoire. In addition, preservice education majors' perceptions of qualities exhibited by effective teachers have been

examined. Preservice education majors reported that effective teachers: gave clear explanations, were interested in students, enjoyed teaching, and were knowledgeable of subject matter. Less effective teachers were perceived to display extensive difficulties with discipline problems that they redirected to the principal and use of negative reinforcement to correct student behavior. Preservice elementary education majors focused more on student-centered qualities while preservice secondary education majors focused more on subject-matter qualities (Strickland, Page, Page, & Hawk, 1990).

From the perspective of practicing educators, preservice teachers need to be trained in the behaviors that these experts believe should be observable in the classroom. These include a myriad of behaviors: clear presentation, enthusiasm, use of various activities, task-orientation, reinforcement, structured opening and lesson format, and a variety of questioning approaches (Rosenshine & Furst, 1971).

Effective teachers exhibit a variety of delivery behaviors that preservice education majors should strive to develop. Teacher enthusiasm, one delivery skill, has been found to positively affect student achievement (Rosenshine, 1976; Rosenshine & Furst, 1971). Enthusiastic teachers increase student on-task behaviors and positive attitudes in the classroom (Armento, 1977; Coatney, 1985).

In an effort to teach "enthusiasm" to education majors, Collins (1978) further defined the behaviors that contribute to an enthusiastic presentation: speaking voice, eye contact, facial

expression, body posture/movements, physical gestures, word choice, attitude and overall energy. Subjects were trained to exhibit these behaviors and were compared to untrained subjects after group instruction, peer- and micro-teaching. Results indicated that trained subjects exhibited higher levels of enthusiasm immediately following training and again later during a delayed observation.

Two components of enthusiasm, speaking voice and word choice, were isolated when Chilicot (1987) outlined guidelines for effective teacher talk. He suggested the following: maintain fluency, keep adequate pace of information, provide brief pauses at appropriate times, and avoid verbal fill-ins. He further suggested that teachers use nouns rather than pronouns, use precise quantification terms, and reduce the number of ambiguous terms.

Teacher clarity has been linked to desirable student outcomes in teacher effectiveness research (Hines, 1981). Clarity behaviors of teachers are extensive and include: preparing students, providing rules, teaching step-by-step, demonstrating, providing practice, exhibiting verbal fluency, providing students with reinforcement, and using a variety of materials. Preservice teachers can be trained to be more clear with their content of instruction and thus produce more student learning (Kennedy, Cruickshank, Bush, & Myers, 1978). Metcalf and Cruickshank (1991) attempted to create a training program for education majors to develop clarity of instruction. Training was positively received although no change was noted between teaching presentations before and after training.

In addition to specific delivery aspects, research indicates that effective teachers have an extensive knowledge of their subject matter and present it using accurate terminology (Leinhardt, 1986; Chillicot, 1987). This presentation of accurate information is also linked to student achievement (Dubelle, 1986), thus, it is a desirable skill for the preservice teacher to develop. Both the delivery style and academic presentation of the effective teacher affect student behavior. Effective teachers structure classroom environments in which students exhibit minimal discipline problems (Brophy & Evertson, 1976) and respond quickly when problems develop, ably redirecting students back to appropriate classwork (Brophy, 1983; 1986). Effective teachers exhibit variation in voice, movement, and pacing in redirecting students during a lesson to retain or regain attention for control of classroom management (Emmer, Everston & Anderson, 1980) while giving complete and clear explanations with specific reinforcement to student responses (Evertson & Emmer, 1982).

These classroom management skills of effective teachers have been compared with those of less effective teachers. Effective teachers were aware of what each student was doing, could perform two or more tasks concurrently, and kept a quick lesson pace during activity lapses to prevent potential problems. Less effective teachers used activities that were difficult to organize, allowed extended breaks between activities, and had difficulty maintaining student attention (Kounin, 1970).

To summarize, the area of research focusing on teacher effectiveness has examined a diverse yet somewhat interrelated set

of teacher behaviors. In general, this research concludes that there is a relationship between teacher behavior and student achievement and attitude. This research also suggests that, while there is no complete and sufficient set of behaviors which all teachers must develop, expert teachers differ from novice teachers and effective teachers differ from ineffective teachers in ways that are observable and measurable. These differences seem to fall within three broad areas of teacher effectiveness--personal delivery style, knowledge and accuracy of academic content, and classroom management skills.

### **Sequential Patterns of Instruction and Teacher Intensity**

#### **Sequential Patterns of Instruction**

An area of research involving effective music teaching has focused on a three-step process derived from direct instruction: teacher presentation, student response, and teacher reinforcement (Becker, Englemann & Thomas, 1971). An effective mode for teacher training, direct instruction is teacher-directed and provides an academic focus with clear goals, sequenced materials with thorough coverage, adequate instruction time, appropriate level of instruction to ensure student success, and specific reinforcement in a non-threatening environment (Gersten & Carnine, 1986). Rosenshine (1983; 1987) further described the components of this approach. The teacher should teach material in small sequential steps, guide students during initial practice attempts to ensure accurate development of skills, supervise more independent subsequent practice and finally, review material for skill maintenance.

The three-step process derived from direct instruction has been examined and developed in music research. Sequential patterns of instruction in music, as introduced and defined by Yarbrough & Price (1981), consist of teacher presentation of music or social tasks, student responses, and teacher reinforcement. Research in sequential patterns has been subsequently expanded most extensively by Yarbrough and Price (Price, 1983; 1985; 1989; Price & Yarbrough, 1993; Yarbrough, 1985; 1988; Yarbrough & Hendel, in press; Yarbrough, Price & Hendel, in press; and Yarbrough & Price 1989). Initial research into sequential patterns focused on its existence and effect in elementary music classrooms (Moore, 1981; Rosenthal, 1981); high school choral and band ensemble rehearsals (Yarbrough & Price, 1981; Price, 1983); private applied violin (Benson, 1989), guitar (Duke & Blackman, 1991) and piano lessons (Speer, in press); music teacher training for majors (Rosenthal, 1981; 1989; Wolfe, 1989), non-majors (Bowers, in press), and both majors and non-majors (Jellison & Wolfe, 1987); and music therapist training programs (Standley & Greenfield, 1987).

The use of sequential patterns as indicators of effective teaching has been studied to determine their effect on student attentiveness, achievement, attitude, and recall of teacher information. Price (1983) found that the use of complete teaching patterns resulted in a band whose members performed better, maintained higher attention levels, and were more positive when compared to incomplete pattern approaches. In addition to the focus on ensemble participation, Jellison & Kostka (1987) examined



elementary music teachers using complete teaching patterns and found that their students were better able to recall specific academic musical information than nonspecific social information. Further delineation of the operational definitions through rehearsal analysis (Price, 1985; 1989; Yarbrough & Price, 1989), training (Yarbrough, Price & Bowers, 1991; Bowers, in press), and observation of sequential patterns of instruction (Jellison & Wolfe, 1987; Standley & Greenfield, 1987) has also been completed.

Effective delivery of musical information and the ability to increase student participation have been enhanced after training in the use of these sequential patterns of instruction, initially labelled teaching units. Undergraduate music majors in elementary music methods classes have shown improvements due to this training (Rosenthal, 1981; 1989). In additional research, the terms antecedent and consequent have been substituted for task presentation and teacher reinforcement. These terms were then used as delineations for two different groups of preservice teachers in music methods classes to determine the effect of training on various teaching behaviors. Training in the use of antecedents or consequents did not seem to have a differential effect on behaviors except when divided by major, music versus non-music. Results indicated that consequent (teacher reinforcement) training was most effective for non-music majors. Regardless of training or major, subjects used more antecedents (teacher presentation) than consequents (teacher reinforcement) or complete sequential patterns (Jellison and Wolfe, 1987).

Bowers (in press) examined the relationship of systematic application of sequential patterns of instruction to overall teacher effectiveness of preservice elementary education majors in a music setting. One group received training in sequential patterns with written practice, another received training with modeling and a third received only modeling. Subjects taught five music lessons with the fifth analyzed for duration and frequency of both complete patterns and each component step, as well as an overall rating of teacher effectiveness. Both groups one and two were significantly different from the model-only group but not from each other, which indicated that training type did not have an effect. Group one, training with writing, did differ significantly from the model-only group. This training accounted for decreased duration of teacher presentation, increased duration of student response, and decreased frequency of patterns ending in nonspecific reinforcement.

Percentage of time undergraduate child development majors spent in each step of the sequential pattern (task presentation, student response, and teacher reinforcement) during a presentation has been examined. Subjects observed a mentor teacher then presented this same music lesson to preschool children. The videotaped lessons were evaluated and compared to nonmentored subjects and a model preschool music teacher. Results indicated that there were no significant differences among model teacher, mentored undergraduates, and unmentored undergraduates in both teaching cycles order and time spent in each of the three steps. Mentored undergraduates spent the most time in teacher presentation although the largest component of time was devoted to

total student response. The model teacher, followed by the mentored undergraduates, spent the most time engaging the student in musical activity (Flowers & Coddling, 1989).

In addition to research examining training and pacing, sequential patterns have been rated. Experienced teachers, elementary, high school, and college students rated isolated sequential patterns of instruction higher when the teacher presented a musical task, students were allowed to interact with the task, and the patterns ended with approvals that were specific and related to the task rather than disapprovals (Price & Yarbrough, 1993; Yarbrough & Hendel, in press; Yarbrough, Price & Hendel, in press).

Self-evaluation, reflection on the teaching skills, has played a role in the recent research looking at the sequential patterns of instruction. Price (1990) completed three experiments in which he examined the effects of instruction, practice, teacher feedback, and videotaped self-observation on preservice elementary music teachers' use of teaching cycles and their components. Overall results in these experiments indicated that subjects increased their use of complete teaching cycles, time spent giving feedback, frequency of approvals and frequency of specific approvals after training in and self-evaluation of complete teaching cycles.

A recent study (Hendel, 1993) has expanded the sequential patterns research by identifying the behaviors that contribute to effective elementary music teaching after observation of teachers recognized as excellent music specialists. Initial scripting of the teaching examples was necessary in this and previous research

(Yarbrough & Price, 1989), followed by labeling to accurately identify the pattern steps; i.e., specific versus nonspecific reinforcement (Price, 1989; Rosenthal, 1989). Through scripting and labeling of the sequential patterns of instruction exhibited by elementary music teachers, Hendel (1993) expanded upon the basic definitions of complete and incomplete patterns. For example, a simple single extended pattern is defined as teacher presentation, student response, teacher presentation, student response followed by teacher reinforcement which is delayed after the first student response.

The three-step process, teacher presentation, student response and teacher reinforcement, known collectively as a sequential pattern has been examined in music research. Research has focused on its existence in various settings; its effect of student attentiveness, achievement, participation, and attitude; its rating in various combinations; and its use in teacher training programs to produce effective teachers.

#### Teacher Intensity

Another line of research in effective music teaching, teacher intensity, has been defined as "sustained control of the teacher/student interaction evidenced by efficient, accurate presentation and correction of the subject matter with enthusiastic affect and effective pacing" (Madsen & Geringer, 1989, p. 90). Research has documented that the global attribute of teacher intensity is strongly related to teacher effectiveness. During an inservice workshop, practicing teachers were trained and asked to

model different activities while exhibiting extreme variations in high and low intensity (Madsen, 1988). These demonstrations were used as a training tool during peer teaching to practice using "intensity behaviors". After returning to their own teaching environments, subjects videotaped a segment they considered representative of their best teaching. These segments were self-evaluated using the Teacher Intensity Form provided at the inservice with effectiveness ratings assessed using a 5-point Likert scale. A correlation of .84 was found between self-evaluated teacher effectiveness and intensity ratings lending support to the relationship between teacher intensity and effective teaching.

This relationship between teacher intensity and effective teaching has also been evaluated by independent expert teachers (Madsen & Geringer, 1989). Videotaped examples of preservice music education majors during their last week of student teaching were evaluated by a panel of experts on a 5-point Likert scale for overall teacher effectiveness with the behaviors contributing to these ratings noted. Reliability among experts was .86. Two independent judges evaluated these same videotaped examples using the Teacher Intensity Form followed by a subjective rating of effectiveness on a scale from 0 (low) to 10 (high). Reliability for judges was .91 on the Teacher Intensity Form and .85 on the subjective rating. Correlation between effective teaching and intensity was .92 indicating that intensity is an appropriate means to evaluate effective teaching.

Initial research in this area sought to determine if teacher intensity existed and could be observed in various teaching settings.

Videotaped presentations of university music students teaching a song to preschoolers and describing their individual career goals were used to pinpoint and assess intensity. When comparing these two presentations, higher intensity was observed when the students were performing a musical task, teaching a song. A follow-up study looked again at university students, at various stages in their education, teaching a rote song to preschoolers to determine if there were any differences in teacher intensity due to training. The freshman achieved lower intensity scores than seniors or pre-intern seniors when rated on a 10-point Likert scale. From these studies, Standley and Madsen (1987) state that intensity is an observable, measurable teaching skill that may be enhanced through the performance of a music activity.

To further support the premise that teacher intensity is observable, preservice music education majors participating in intensity training prepared a videotape of their teaching alternating between high and low intensity upon request. Music education majors, who had not had intensity training, watched the videotapes and accurately identified contrasts (82.7%) (Madsen, Standley, & Cassidy, 1989). A similar study focused on videotaped excerpts of subjects demonstrating gestural intensity contrasts while conducting. These videotapes were shown to undergraduate and graduate music and nonmusic majors and high school band and choir students who were untrained in teacher intensity. Subjects were asked to identify high and low contrasts and give an overall intensity rating. An accuracy rate of 77% was found across groups

with graduate music majors more accurate at contrast identification. Reliability among the four groups for intensity ratings was .88 (Byo, 1990).

In addition to pinpointing, defining, demonstrating, and training, self-evaluation of teacher intensity behaviors has been examined to determine the effect of observation on teacher intensity and whether or not teacher intensity can be reliably observed. Subjects received behavioral training using forms focusing on student on-task, teacher approval, student-teacher interactions, conducting, and teacher intensity. This was followed by self- and peer-evaluation of videotaped presentations of subjects teaching a song by rote to class members to further practice using the forms and to improve reliability of evaluation. After these evaluations, subjects identified their four best and four worst teaching skills and two distracting mannerisms. During the final week of student teaching, these individuals videotaped and self-evaluated a 30-minute rehearsal. These teaching presentations were self-evaluated for use of reinforcement (approvals and disapprovals), student on-task, student active engagement, teacher intensity, and effective teaching behaviors. Expert teachers evaluated these same presentations for overall effectiveness on a scale from 1 (low intensity/poor teaching) to 10 (high intensity/excellent teaching). Reliability among panel members was .83 for teacher effectiveness. In addition, the panel was asked to list teacher behaviors that determined their ratings. High correlations were found between the panel's ratings of teacher

effectiveness and the subjects' ratings of student on-task (.74) and between the panels ratings and subjects' self-assigned intensity rating (.73). Subjects seemed to be quite accurate when completing self-evaluations, although they tended to rate themselves higher than the panel on percentage of high intensity teaching. They were similar on the global rating (1 to 10) of teacher intensity. It appears that self-evaluation did not alter the global rating of teacher effectiveness although subjects had moderate difficulty seeing specific behaviors. This may support the need for repeated self-observation with instructor feedback to increase reliability in enabling subjects to better determine progress and alter specific behaviors (Madsen, Standley, Byo & Cassidy, 1992).

Isolating teacher intensity, Cassidy (1993) had music education students enrolled in an elementary music methods course use the Delivery Form and Instruction Form to observe and self-analyze four short music lessons taught to elementary children. The Delivery Form is a time sampling form used to indicate teacher behavior in four categories: effective, enthusiastic delivery (+); inappropriate noise (N); inappropriate motor (M); and inappropriate passive (O) behaviors. The Instruction Form is also a time sampling form used to indicate teacher behavior in five categories: accurate, efficient and appropriate instruction (+); too much information (M); too little information (L); redundant information (R); and inaccurate information (X). Results indicated that subjects were more reliable on the Delivery Form than they were on the Instruction Form although their accuracy did improve across the four lessons on both



forms. Similar to previous research, results indicated that subjects evaluated themselves higher than the corresponding instructor analyses of teacher intensity. In addition, significant improvement in both the instruction and delivery components of teacher intensity was noted across the four lessons.

The strong relationship between intensity and effectiveness and the fact that it is a group of behaviors which is reliably rated and observed among a variety of people is meaningful to those who teach in preparatory programs for music educators only to the extent that high intensity behaviors can be taught. From the previous research findings a series of questions was formulated: 1. Was teacher intensity a behavior, or series of behaviors, that could be developed through training? 2. Does it improve by itself over time? or 3. Is it an innate characteristic of certain individuals?

Cassidy & Madsen (1987) looked at the effect of training on music education/music therapy students ability to maintain intensity while teaching a music lesson. Training included observing, identifying, modelling and practicing contrast in high and low intensity. The trained group made a significant gain from pre- to posttest (3 minute music lessons) on their ability to maintain intensity while teaching. Further analysis indicated that training had an effect on delivery but not instructional content.

A longitudinal study, completed by Madsen and Duke (1993), compared the teaching abilities of student music teachers as freshmen with their abilities as graduating seniors. Subjects were asked to prepare a videotape of their "best" teaching during student teaching which was compared with a freshmen video made of them

teaching a music lesson to preschool children. Both videotapes were analyzed by three experts for teacher intensity with reliability .95 for freshmen and .94 for seniors. A correlation of .524 was found between the freshmen and senior presentations with lower teacher intensity ratings given to the freshmen. Subjects rated lower as freshman asked the children unprepared questions while those rated lower as seniors failed to correct inaccurate musical presentations within the ensemble. Freshman lessons were considerably shorter than the senior presentations. These results seem to indicate that individuals improved their teacher intensity over time.

Preservice elementary education majors enrolled in music methods course have also participated in intensity training (Cassidy, 1990). Two groups of subjects, one trained in intensity and one not trained, taught rote songs and music lessons to peers and preschool children. Results indicated that the training did not have a differential effect on teacher intensity although both groups improved their teaching skills with the intensity trained group using more participatory activities. During a transfer task, consisting of a preschool field experience, delivery skills improved for both groups of subjects. Cassidy suggested that inaccurate instruction, in this situation poor singing, might have interfered with overall teacher effectiveness.

In a follow-up study, Cassidy (*in press*) looked at different approaches for teaching sight-singing to nonmusic preservice elementary education majors in an attempt to improve accuracy of singing as a means to enhance teacher effectiveness. The researcher

examined whether a sequential approach to teaching sight-singing would transfer to more accurate singing of a familiar children's song and whether training using a researcher-selected starting pitch and tessitura would raise the tessitura of subject-selected pitches for performances of children's songs. A significant improvement in sight-singing for all groups was found with the scores of the subjects using solfege and Curwen hand signs and those using only solfege significantly better than subjects using either letter names or the neutral syllable "la". Although a significant improvement was indicated during sight-singing, singing of a children's song did not differ significantly among groups nor did training at a researcher-selected tessitura raise the subject-selected tessitura on the posttest.

Research indicates that teacher intensity is an observable attribute of effective teachers. Teacher intensity appears to be teachable to music majors as a global behavior but the research does not yet support as clearly the successful training of nonmusic majors. This might be due in part to the difficulty these individuals encounter while concurrently developing effective teaching behaviors and learning new and unfamiliar subject matter. Additional consideration when training these individuals should be given to whether a global or more specific behavioral approach to feedback would be more effective.

### **Teaching Setting**

Due to scheduling difficulties, high enrollment numbers of preservice education majors, and availability of suitable sites and

supervisors, peer teaching has been the logistically appropriate choice for music methods courses for both majors and non-majors. Peer teaching involves preparing an assigned teaching task which is designed to practice specific music and teaching behaviors in a university setting loosely simulating a classroom experience. Effective peer teaching in teacher training classes is due in part to the level of control over the environment, evaluation criteria, and feedback modalities (Copeland, 1975; Farris, 1991). Peer teaching has been used successfully to facilitate development of a variety of teacher behaviors: accurate performance of children's songs (Cassidy, in press); song-leading skills (DeNicola & Barry, 1992; Miller, 1992); sung cues in rote teaching (Vandermark, 1992); sequential patterns of instruction (Bowers, in press); and overall instructional accuracy and delivery effectiveness (Cassidy, 1990).

Elementary level music lessons, taught by two preservice music education majors during student teaching, were videotaped for controlled demonstration purposes and observed by preservice elementary education majors enrolled in a music methods course. Observation of these peer demonstrations improved preservice elementary education majors peer teaching presentations. Specific improvement was noted in teaching procedures, confidence, poise, communication skills, pace in delivery, use of verbal and nonverbal cues, and movement about the classroom while teaching (Gee, 1990).

Development of specific music teaching behaviors -- matching pitch, singing a children's song, and starting and leading group singing -- is necessary for the preservice elementary education major to be effective in the teaching of classroom music. The

ability to match pitch and perform prescribed song-leading skills in a peer teaching setting have been examined (DeNicola and Barry, 1992). Experimental subjects observed models, participated in drill and practice sessions focusing on pitch-matching, choice and consistency of tempo, correct chord choice and appropriate changes in accompaniment, and eye contact. Control subjects practiced these same skills during peer teaching but with no initial teacher model or subsequent drill. Results indicated that a sequential method of instruction using an accurate model followed by structured practice through peer teaching of songleading skills may be more effective than non-sequential peer group practice.

In a similar study, preservice elementary education majors completed a song leading peer teaching task during a music methods course. One group received training in song leading techniques, another group received additional in-class practice time before the teaching presentation, and a control group received no training. Presentations to peers were videotaped and rated for song leading behaviors, musical accuracy, and teacher effectiveness with results indicating improvements due to training (Miller, 1992). In addition to the effect of training on song leading skills, Vandermark (1992) examined the effect of guided practice on accuracy of rote song presentations in a peer teaching setting. Guided practice included successive approximation of skills and self-evaluation of peer teaching presentations. Results indicated that the experimental group, which participated in guided practice, was more accurate performing sung cues and self-evaluating teaching presentations.

Song-leading and music concept lessons led by preservice elementary education majors in a peer teaching setting have been evaluated for both instructional accuracy and delivery effectiveness. Although intensity training did not seem to have a differential effect, both experimental and control groups increased their percentage of high intensity teaching time by the third lesson (Cassidy, 1990). This study and those previously cited lend support to the premise that preservice teachers should be continually practicing during their teacher training, a technique easily implemented in a peer teaching setting.

Although research has shown peer teaching to be an effective modality for training preservice education majors, field experience during teacher education can be used to bridge methods courses with actual classroom teaching. Goodman (1985) concluded that field teaching experiences give preservice education majors an ongoing opportunity to participate in a learning-experimenting dyad between university and classroom settings.

Field experiences should be hierarchical, sequential, and closely monitored for distinct purposes: to explore teaching as a profession and to increase responsibility for conducting classes while assuming the role of a teacher (Moore, Tullis & Hopkins, 1990; Peek, 1985). Positive feedback was obtained from both preservice and cooperating classroom teachers who participated in a study aimed at further delineating the purposes and benefits of field experience. From this study, Anderson and Graebell (1990) formulated the following goals of field experience: to acquaint

preservice teachers with an actual school setting, to examine the true role of the teacher versus their preconceived ideas, to help them decide whether or not to continue into the teaching profession, to guide them to develop self-confidence in teaching and reduce the anxieties associated with teaching, to help them develop an understanding of children and how they learn, to help them develop basic teaching skills, and to increase the involvement of teaching professionals with preservice teacher training.

To explore field experiences required in music education training programs prior to student teaching, a questionnaire was sent to institutions of higher education to determine their respective inclusion in introductory music education courses, elementary music methods classes, observations not connected to a course, internships in elementary music teaching, and other types of field experience not covered in the previous four categories. Replies indicated that field experience was required in all teacher training programs. Experiences ranged from nonparticipatory observation to microteaching in lab schools to actual student teaching with time spanning from short blocks to several weeks (Rozmajzl, 1992).

Music methods courses may be more effective when preservice education majors have an opportunity for direct application into a practical setting. Preservice music education majors participating weekly with community organizations devoted to children were found, through informal observations, to be more interested in pursuing questions about teacher behavior, better able to problem solve, and more reflective in their thinking about teaching (Delorenzo, 1990). Preservice elementary education majors were

found to be more attentive to children than they had previously been to their peers when teaching a children's song as a transfer task from the peer teaching setting to a preschool classroom. In addition, the greatest percentage of high intensity teaching behavior of all semester presentations was recorded during this preschool lesson (Cassidy, 1990).

Research indicates that early field teaching helps preservice teachers develop and practice various teaching methods and instructional skills and formulate a concept of the role of a teacher more quickly than individuals not given practical experience (Denton, 1982; Scherer, 1979). Despite the documented effectiveness of peer teaching, field experience provides components not available in a university simulation. If the barriers to field experience could be reduced, music methods courses for majors and nonmajors might provide a more practical and diverse environment for developing effective teaching behaviors. In contrast to field experience, peer teaching as a practicing tool is easier to implement. It is an environment in which the instructor of the methods course has increased structural control of lesson focus and duration, 'student' response, successive approximation of skills and evaluation criteria. Although, most educators would agree that these settings offer some diversity in experience, minimal research has been conducted comparing these two settings and their effect on the development of effective teaching behaviors.



### **Methods of Evaluation**

Music therapists and music educators use a repertoire of behaviors necessary for successful implementation of a treatment intervention or lesson plan. Although the goals of the two professions are diverse, the delivery skills, accuracy of presentation, and behavior management techniques are similar. Both preclinical therapists and preservice teachers need feedback to develop, enhance, alter or eliminate these specific behaviors.

Feedback has been examined to determine its effect on skill acquisition and development of effective therapeutic and teaching behaviors (Alley, 1978; Brown, 1993; Decuir & Jacobs, 1990). Recent training programs for preclinical therapists and preservice teachers have included the videotaping of laboratory/classroom or clinical/field experiences for evaluation and subsequent feedback concerning therapeutic or teaching effectiveness. The form of feedback during practical experience is a necessary consideration for effective development of these competencies (Furman, 1987; Greenfield, 1978; Moore, 1976a; 1976b; 1976c). Feedback in music settings has been observed in a variety of forms: unguided viewing, instructor verbal, instructor-, peer-, or self-evaluation using written narratives, behavioral checklists, observation forms, computers, or any combination of these tools.

Videotape viewing paired with various forms of feedback in music therapy settings has been used to observe, model, train, and alter behaviors necessary for effective therapeutic intervention (Coddington, 1987; Greenfield, 1978; Hanser & Furman, 1980; Staum,

1989). Videotape feedback appears to be as effective in developing music therapy competencies as instructor based feedback (Hanser & Furman, 1980; Killian, 1981). One method of evaluation, behavioral checklists paired with videotape viewing, seems to focus evaluation procedures and enhance the training effects (Furman, 1987; Prickett, 1987; Standley & Greenfield, 1987).

Madsen and Alley (1979) state that students who are taught what behaviors to observe and how to observe them during videotape viewing need minimal additional instruction to change those behaviors. To further support this statement, Alley had music therapy majors self-evaluate videotaped therapy sessions. In an initial study (1980), the second and third of four videotapes had predetermined operational definitions and grade-contingent criteria for five behaviors: teaching techniques, giving directions, percent of reinforcement to pinpointed client behaviors, giving prompts or cues, and time spent in music and specific activities. Results indicated an increase in all behaviors, with the greatest gain after subjects watched their first tape. In a follow-up study (1982), the same behaviors were analyzed to determine the transfer of acquired behaviors to a new setting. Transfer to a new setting was successful with the frequency of appropriate behaviors increasing. Results indicated that independent, self-evaluation of videotapes may be an effective feedback mode, efficient use of faculty time, and an appropriate technique used to develop independent evaluation abilities.

A multitude of teaching behaviors have been examined through the evaluation of videotaped presentations (Benson, 1989; Brown, 1977; 1993; Prickett & Duke, 1989; Staum, 1989). Videotape feedback in music education settings has included conducting (Fleming, 1977; Yarbrough, 1987; Yarbrough, Wapnick & Kelly, 1979), string performance error detection (Stuart, 1979), and classroom teaching skills--both training and evaluation (Bowers, in press; Cassidy, 1990; 1993; in press).

Videotape viewing provides preservice education majors--both music majors and nonmusic majors--with a means to observe and self-evaluate their teaching to pinpoint teaching behaviors they choose to increase, decrease, create, or eliminate. Once pinpointed, systematic training to alter these behaviors can be implemented. Conducting skills of music majors have been found to improve following videotape evaluation. Two groups completing videotape evaluation, expert conductor feedback and checklists/rating forms, facilitated better performance than did a control group (Yarbrough, Wapnick and Kelly, 1979) while self-observation of conducting videotapes was reported to be positively correlated with final conducting posttest scores (Yarbrough, 1987).

In a study by Killian (1981), no significant difference was found among videotape feedback conditions (guided self-analysis, unguided self-analysis, and instructor verbal feedback without watching the videotape) although student teachers in all three feedback conditions performed significantly better than those in a no contact control group. Brown (1993) also looked at the effects of differential feedback models (teacher verbal, teacher written, no

teacher) on the music teaching skills acquisition (approval/disapproval, lesson organization, creativity, musicianship, and student self-evaluation) of prospective classroom teachers. No significant difference was found among feedback groups.

Videotaped teaching presentations can be used for evaluation to focus attention on overall effective music teaching or more specific behaviors (i.e., song-leading skills). Preservice teachers, divided into three conditions--reflective teaching, augmented reflective teaching and control--viewed videotaped classroom teaching episodes and wrote essays based on these examples. These essays were rated using a Reflective Teaching Index with results indicating that preservice teachers could be taught to be more reflective in their observation and analysis of classroom teaching situations using a videotape modality (Troyer, 1989).

Self-evaluations of videotaped music lessons taught by trained (observation and evaluation) and untrained preservice elementary teachers have been compared to each other and to evaluations by an expert teacher. Ratings of the expert teacher were not significantly different than the evaluations of the trained group, but were significantly different from the untrained evaluators (Corbin, 1989). In addition to the effect of observation and evaluation training, "better" teachers have been found to focus on specific teaching behaviors during videotape evaluation while less effective teachers seem to focus more on their physical appearance (Salomon and MacDonald, 1970).

Feedback can focus on different levels of behavioral specificity according to the form chosen. Forms range from a detailed checklist focusing on specific teaching behaviors to a more global tool focusing on the general attribute of ineffective to effective teaching. A review of research supporting two of these diverse tools, the behavioral checklist and the Continuous Response Digital Interface, follows.

### Behavioral Checklists

One method of evaluation common to music therapy and music education is the behavioral checklist. In order to develop behavioral checklists to facilitate effective evaluation, skills/behaviors/competencies must first be pinpointed and operationally defined.

Music, therapeutic, and administrative skills have been defined to provide a criterion for various music therapy training programs (Alley, 1978; Brown & Darrow, 1987). Braswell, Decuir and Maranto (1980) described music and therapy skills in an effort to formulate entrance requirements and program goals for student music therapists. To aid in compiling these skills, clinicians, educators and music therapy interns were asked to rate the importance of specific skills on a 9-point scale. Skills rated above the midpoint were functional music skills, while skills below the midpoint included knowledge of clinical, research, and theoretical literature.

In an effort to further delineate therapeutic competencies, Alley (1982) observed the skills of music therapy majors in the laboratory and compared them to skills observed in the field. Experienced student clinicians were compared with inexperienced

clinicians in both settings. Sessions were videotaped and included teaching a new accompanied song, leading a group discussion toward a group decision, teaching a nonmusic objective to mentally challenged adolescents, teaching a second song, repeating the group discussion with a new topic, and repeating the lesson with a new nonmusic objective.

After the initial self-evaluation, an individual behavior was targeted for each therapist to modify with the remaining videotapes analyzed to record progress toward that particular behavioral change. Experienced student clinicians followed this format while inexperienced clinicians were given continued instruction and models of therapists presenting complete teaching patterns. Subjects self-analyzed their final three videotapes according to the sequential patterns outlined by Yarbrough and Price (1981).

Additional non-targeted competencies were also evaluated: approval frequency and ratio, delivery skills, sequential patterns, sequencing, and ability to stimulate client responses. Evaluation using behavioral checklists seemed to indicate that competency levels were affected by the type of activity, experienced subjects scored higher than inexperienced subjects, laboratory competencies were comparable to field competencies, self-evaluation of sequential patterns did not alter clinicians' ability to elicit client responses or their approval frequency or ratio, and focus on one targeted behavior may have diverted focus from other developing competencies.

As the competencies for therapeutic effectiveness were being investigated, two groups of music therapy students viewed their

sessions using behavioral checklists to focus on personal, musical and professional skills. There was no differential effect due to feedback types, alone or with instructor, nor when comparing self-to instructor-ratings using a scale from 1 to 10, although students rated themselves somewhat higher than their instructor in both groups. Another instructor, acting as an independent observer, evaluated the presentations with no significant difference found between the two experts' evaluations (Greenfield, 1978).

Hanser and Furman (1980) also compared the effectiveness of two feedback types on specific leadership skills of music therapy practicum students using a behavioral checklist format. Subjects participated in both types of feedback, immediate field and delayed videotape, for half a semester each during a field experience. Field-based feedback, received after each therapy session, followed a set verbal format. Videotape-based feedback followed the same format with the subject and supervisor watching the tape together. Skills were assessed using a behavioral checklist, similar to the verbal format, and an observation form focusing on antecedents and consequences of subject and client behavior. Results, as indicated on the behavioral checklist, showed no difference between feedback types; yet, improvement progressed more quickly during the second half of the semester for both groups.

After extensive examination of the numerous competencies and feedback tools used effectively, Standley (1991a) developed and field tested a checklist of music group leadership skills designed to systematically develop the behaviors necessary to function in an

educational, therapeutic, or recreational setting. The 100 point checklist includes 93 items divided horizontally into four sections: personal skills (20 points), general leadership skills (40 points), music skills (20 points), and client responses (20 points). The categories are divided vertically into: deficiencies--behaviors or skills that are omitted, performed poorly, or interfere with therapeutic effectiveness; skills meeting minimum criteria--behaviors necessary and common to every music group activity; and skills above minimum criteria--behaviors that indicate more advanced abilities. The checklist systematically expands through three stages: music skills; music and personal skills, and finally music, personal, and leadership skills inclusive.

This checklist, the *Standley Group Activity Leadership Skills Checklist* (Standley, 1991a), has been used by Furman, Adamek and Furman (1992) to measure clinical behaviors. These researchers used an auditory device to give feedback to one group of student therapists during music therapy sessions. Feedback included verbal approval or disapproval for specific behaviors, general encouragement, or directions for immediate action. Subjects used the checklist to self-evaluate these videotaped sessions with the group using the auditory device yielding higher scores on general and music skills during sessions in the therapy laboratory. In a subsequent preschool field experience, this group again achieved higher scores on all sections of the checklist.

Similar to the extensive research on behavioral competencies in music therapy, Madsen and Yarbrough (1980) pinpointed music and



teacher/student behaviors found in educational settings in an effort to make them available for observation, evaluation, and modification where appropriate. Several research studies have focused on the competencies for effective music teaching perceived essential by administrators, music supervisors, music educators, preservice music majors and elementary education majors.

Baker (1981) developed a music teaching checklist for use by general administrators and music supervisors to evaluate public school music educators drawing from information obtained from questionnaires sent to administrators and music educators. The final form (altered for vocal, instrumental, or general music) focused on seven categories of behavior: presentation, organization/content, motivation, classroom management, musicianship/musical scholarship, personal, and professional qualities.

Using a researcher-developed instrument, Kvet and Watkins (1990) attempted to list factors which preservice elementary education majors believe contribute to music teaching success. Four factors were extracted: awareness for individual differences in children, musical ability paired with positive feelings for music, proactive personality characteristics, and various external factors.

Narrowing down the behaviors essential for effective teaching, Stafford (1987) studied the perceived effectiveness of university music methods classes in preparing preservice music education majors to teach singing. Questionnaires isolated three knowledge competencies: basic vocal principles and techniques, clear concept of appropriate singing tone, and familiarity with repertoire. In

addition three skill/technique/attitude competencies were identified: effective teaching of rote songs, effective motivation techniques, and adequate self-evaluation of classroom singing instruction.

Brown (1989) assessed and compared the perceptions of preservice education majors with those of experienced teachers. Subjects participated in structured observation and evaluation of videotaped presentations to determine what knowledge teachers should possess. Behavioral categories included preparation/ planning, (i.e., organized), teaching (i.e., reinforcement), and personal characteristics (i.e., eye contact). Preservice education majors evaluated their own presentations and those completed by professional teachers while the professional teachers evaluated only the preservice education majors. Preservice education majors completed surprisingly accurate evaluations, possibly affected by their previous behavioral techniques training, yet professional teachers were somewhat lenient in their evaluations.

Similar to the research in music therapy, investigators in music education have studied the use of behavioral checklists in comparison to other feedback tools. Four modes of feedback--self-evaluation form, instructor verbal feedback, peer feedback, and contact control--were implemented during viewing of videotaped presentations of music lessons taught by the subjects. Results indicated that the use of a self-evaluation form seemed to be a more effective skill development technique than the instructor's verbal comments (Moore, 1976).

A study by Furman (1987), investigated student teacher self-evaluation by comparing the role of videotape viewing with no evaluation to videotape evaluation with behavioral checklist, checklist with no videotape viewing, and standard instructor feedback on the development of specific behaviors. Results indicated that the use of a behavioral checklist with videotape analysis and checklist only conditions were more effective approaches in developing target behaviors than videotape viewing only or standard instructor feedback.

Both the teaching behavior of inexperienced subjects and the student performance in a series of lessons on a musical performance task were analyzed using an instructional sequence observation form developed by the investigators (Duke and Blackman, 1991). Subjects taught either through a hierarchical learning sequence or without any instructional plan with four observation categories: teachers' instructions, students' performance, teachers' feedback, and the progression of instructions. Results indicated that subjects following the hierarchical sequence gave significantly more specific task descriptions although no difference between groups on use of names, reinforcement, modeling, or nonspecific instructions was noted.

Adding an additional variable of performance condition, Coddling (1987) investigated the development of functional music competencies (song-leading skills and guitar accompaniment accuracy) to determine the effects of both behavioral checklists and performance conditions on skill acquisition. Subjects completed

presentations under three different performance conditions: individual audio cassette recording, peer performance using music, and peer performance from memory. Although the checklist functioned to focus attention on specific objectives, teach self-evaluation skills, and provide feedback to students, the performance condition did not seem to affect song-leading skills. Checklist behaviors included no nervous mannerisms, correct starting pitches, accurate vocal cues, steady beat, and consistent tempo.

Behavioral checklists have been used in a variety of music settings to pinpoint, delineate, and modify specific musical, therapeutic, and teaching competencies. In comparison to other feedback modalities, the use of a behavioral checklist for self-evaluation of clinical or teaching skills seems to be as effective, if not more effective, in introducing, developing, and altering these essential behaviors. Although somewhat time consuming due to the necessary repeated viewings for completion, behavioral checklists comprise a core of behaviors from which preclinical music therapists or preservice elementary or music education majors can begin focusing their attention for professional development. The greatest difficulty lies in designing a checklist that would include all the behaviors identified as important for good teaching.

#### Continuous Response Digital Interface

The Continuous Response Digital Interface (CRDI), a measurement device developed at the Center for Music Research at Florida State University, has been used in a variety of capacities to record uninterrupted reactions to music. It has been found to be a

functional, multifaceted measurement tool suitable for use as a method of evaluation (Gregory, 1989, 1992b).

The main component of the CRDI is an analog-to-digital converter. The interface circuit board connects a potentiometer to an IBM compatible computer. The voltage coming from this potentiometer (0 to 5) is converted into digital information (0 to 255). Subjects move a pointer connected to this potentiometer across an overlay on a dial designed by the investigator to represent specific research variables. Movement of the pointer is sampled by the CRDI software with a sampling rate pre-set by the investigator according to data collection needs. The digital information corresponding to the movement of the pointer is collected and stored in files which can be imported to SPSS and SYSTAT programs. Data are then available for various statistical analyses. Current software (Kawaguchi, 1990) allows for a maximum of 4 dials to be used to collect data simultaneously. Recently, a large-scale application of the CRDI in music research was used to demonstrate the possibility for single study replication across different sites. In addition, the computerized format of the CRDI allows for an increased sample size with minimal adaptations (Gregory, 1992a).

The CRDI has been used in various types of music research: a) preferences of preschool children [using a happy-sad face version] (Edenfield, 1989; Madsen, Capperella, & Johnson, 1991), and preference of undergraduate students (Britten, 1991; Smith, 1993); b) perception (Capperella, 1989; Sheldon, 1991); c) focus of attention for timbre (Rentz, 1992) or various structural elements (Johnson, 1992; Madsen & Geringer, 1990); d) aesthetic response

(Madsen & Byrnes, 1992; Madsen, Britten, Capperella, 1990);  
e) relaxation/comfort response (Robinson, 1992; Standley, 1991b);  
and f) performance (Fredrickson, 1992; Madsen, Geringer & Heller,  
1991; Robinson, 1989; 1991) and teaching evaluation (Gregory,  
1992c; Gregory et al., 1990).

Focusing on global teaching behaviors, a pencil/paper self-evaluation task was compared with two computerized methods to determine similarity of data and practical use. Preservice elementary education majors in a music methods course were assigned to different forms of self-evaluation: interval recording observation using a "teacher off-task" printed form adapted from Madsen and Madsen's (1981) student off-task categories, a computerized observation (CRDI) using the same off-task categories, a computerized observation (CRDI) with a general "effective-ineffective teaching" continuum, or a control group instructed to observe their teaching with no form of data collection.

The two computerized self-evaluation groups (CRDI) differed in response latency, response change rates, and observer attentiveness measures. Results comparing the three groups indicated similar evaluations between the "teacher off-task" printed form and corresponding computerized adaptation. In addition, the self-perceptions of teaching effectiveness before and after teaching were similar among groups regardless of the self-evaluation tool (Gregory, Capperella, Britten & Edenfield, 1990). Results of this and previously cited studies indicate that the CRDI could be a viable method for self-evaluation of various teacher behaviors.

Effective teaching, as a global attribute, can be reliably identified and evaluated (Gregory et al, 1990; Madsen & Geringer, 1989). The continuous and immediate response features of the CRDI could make this measurement tool an effective means to globally evaluate teaching presentations. Evaluation could simultaneously occur during an initial viewing of a teaching task as opposed to the repetitive viewing necessary to complete a detailed checklist. Due to the four dial capacity, peer and/or instructor evaluations of a teaching presentation could be recorded simultaneously with the subject to assure greater accuracy and reliability of evaluation. Conversely, subjects could become self-sufficient from the instructor during evaluation if the appropriate equipment was accessible and initial training provided.

Although the CRDI seems to be a tool suitable for global evaluation of teaching, preservice elementary education majors may need a more structured evaluation tool. They may not have a core repertoire of effective teaching behaviors to decide what needs to be improved in their teaching. Additional guidance toward more specific behaviors may be necessary during training until a knowledge base is developed. A behavioral checklist may better channel concentration toward the potential problem areas of preservice teachers. The specific checklist is a more time consuming endeavor with repetitive viewings of the videotape necessary. Additionally, it cannot possibly address the myriad of behaviors that contribute to "good" teaching.

### Need for the Study

Research in effective teaching has indicated that expert teachers exhibit different behaviors from novice teachers and "effective" teachers exhibit different behaviors from "ineffective" teachers; therefore, an effort has been made to isolate and identify these behaviors for study in teacher training programs. Effective teachers can be globally identified although there is difficulty when pinpointing the specific behaviors they exhibit that make them effective. These behaviors seem to vary among effective teachers leading researchers to question whether it is perhaps not necessary to exhibit all of them but instead to exhibit a sample of the behaviors that contribute to effective teaching. Teacher training programs can use this information and provide learning experiences for the behaviors observable in effective teachers.

Research has indicated a positive relationship between effective teaching and teacher intensity. Three categories - - delivery, content of instruction, and classroom management - - provide the basis for the global definition of teacher intensity: "sustained control of the teacher/student interaction evidenced by efficient, accurate presentation and correction of the subject matter with enthusiastic affect and effective pacing" (Madsen & Geringer, 1989, p. 90). Teacher intensity can be observed, identified, demonstrated, and rated as indicated by the research. Training preservice education majors to exhibit intensity while teaching has been the most recent research focus in this area. Intensity appears to be teachable to music majors as a global



behavior yet the research does not as clearly support successful training in intensity for nonmusic majors. This may be due to the difficulty they encounter while concurrently developing effective teaching behaviors and learning new and unfamiliar subject matter.

Both peer teaching and field experience/practica can be effective in providing structured settings to increase specific targeted teaching behaviors. Each setting provides unique experiences not available in the other setting. Although both are viable alternatives, field experience provides "real-life" opportunities that in-class peer teaching cannot simulate. Unfortunately, field experience also provides logistical difficulties which decrease the number of programs that use this tool. Peer teaching offers increased structural control of lesson focus and duration, 'student' response, successive approximation of skills, and instructor evaluation criteria.

Research indicates that preservice education majors improve their teaching skills when their presentations are followed by some form of feedback, either instructor/expert, peer, or self. Instructor feedback, both written and verbal, is effective in shaping appropriate teaching behaviors, yet the drawback to this approach is the amount of time needed for sufficient viewing and feedback by the instructor. Peer feedback, both written and verbal, can be effective depending on the expertise of the individual. Various factors can affect the accuracy of their feedback: personal bias, lack of experience, and inflated evaluations assuming similar reciprocity by their peers. Self-evaluation is an effective feedback tool for behavioral change and a skill which should be developed by

new teachers who may find consistent feedback unavailable upon entering a contractual teaching environment. If the appropriate behaviors are operationally defined and the subject is provided with an opportunity to view their own presentations, behaviors can begin to change.

Once the evaluator is chosen, the following questions arise. What format should evaluation take? What and how detailed should the target focus be? What equipment is available? What is the time factor for evaluation? Since research shows that "good" teaching can be identified, perhaps a global type of analysis that focuses on "good" versus "poor" teaching is sufficient? What about the preservice teacher who may not have a repertoire of effective teaching behaviors? Does the preservice teacher require a systematic means to develop and evaluate those specific behaviors before effectively globally evaluating his/her overall teaching?

Perhaps during teacher training, specificity is necessary, while in practice after those core behaviors have developed, a more global evaluation check is sufficient. Although both evaluation methods reviewed for this study involve viewing videotaped presentations, which have been found to be effective, a global evaluation would be less time consuming than a detailed evaluation tool that focuses on more specific behaviors, necessitating multiple viewings of the videotape. Due to the time constraints involved with teacher training programs, efficiency is a consideration, although not in lieu of adequate teacher training.

Although the CRDI seems to be a potential tool suitable for global evaluation of teaching, preservice elementary education majors may need a more structured evaluation tool. Additional guidance toward more focused specific behaviors may be necessary during training until a knowledge base is developed. A specific checklist may better channel concentration to the potential problem areas of preservice elementary education majors although it cannot possibly address all of the behaviors that contribute to 'good' teaching.

In summary, the goal of teacher training programs is to produce students adequately prepared with appropriate delivery skills who can accurately present their newly acquired musical knowledge while concurrently using the necessary classroom management skills to facilitate maximum student learning. Teacher training programs look for the most appropriate and efficient means to achieve this goal. Preservice elementary education majors need a series of experiences ranging from familiar to unfamiliar tasks with sufficient guidance, modelling, repetition and feedback to begin exhibiting these effective teaching skills during a one semester course. This intense teacher training should be encompassed within an atmosphere that promotes positive, successful experiences while shaping a value for the use of music in the elementary classroom. Teaching setting, feedback format, instruction mode and evaluation focus must all be considered in addition to introducing, demonstrating and practicing the effective teaching behaviors preservice elementary education majors must develop.

### **Purpose of the Study**

The purpose of this study was to examine the effect of teaching setting (kindergarten practicum versus peer in-class) and self-evaluation tools (general versus specific) on the development of teacher intensity behaviors among preservice elementary education majors enrolled in a music methods course.

The study attempted to answer the following questions:

1. Does teaching setting (kindergarten practicum versus peer in-class) and/or self-evaluation (Continuous Response Digital Interface/general evaluation form versus specific behavior checklist) differentially affect teacher intensity behaviors from pre- to posttest?
2. Does teaching setting (kindergarten practicum versus peer in-class) and/or self-evaluation (CRDI/general evaluation form versus specific behavior checklist) differentially affect teacher intensity behaviors across the four treatment lessons?
3. a) Is there a difference in evaluation of treatment lessons among subjects, peers, and experts (investigator--specific or panel--general) using the behavioral checklist or the CRDI?  
b) Is there a correlation in evaluations between 1) panel members, 2) panel of experts and investigator, 3) subjects and panel of experts, and 4) subjects and investigator?
4. Is there a difference in attitudes, as descriptively noted from the teacher and course evaluations, between peer and practicum conditions or general and specific conditions?

## **METHOD**

### **Subjects**

Elementary education majors ( $N = 54$  females) enrolled in four sections of an elementary music methods course at a major Southern university served as subjects. Subjects were unaware of any experimental differences among sections and selected a particular section according to their own personal schedules and individual departmental recommendations. Ten of the initial 54 subjects were not used in data analyses after either dropping the course or receiving inconsistent experimental treatment due to irregular attendance during class and/or teaching presentations.

### **Course Instructors**

Three instructors taught the four sections of the course. An assistant professor, coordinator of the course, served as the instructor for the peer/general treatment condition (section one). A master's candidate in music education, who had previously taught the course, served as the instructor for the practicum/specific treatment condition (section two). The investigator, a doctoral candidate in music education who had previously taught the course, served as the instructor for both the practicum/general (section three) and peer/specific (section four) treatment conditions. This resulted in four intact classes taught by three instructors.

Acknowledging that different instructors and intact classes could be confounding variables and in an effort to minimize this problem, steps were taken to control the differences among the four groups. Instructors met bi-weekly to discuss task assignment,

demonstration of the model lesson, lesson plan format, and components of the appropriate self-evaluation tool (behavioral checklist or evaluation form). Instructors then dated their course calendars to indicate which treatment tasks were completed daily. In addition, when giving feedback on the behavioral checklist or evaluation form, the instructors attempted to be consistent among subjects for quantity and specificity of comments. An effect due to subjective or judgmental instructor comments was reduced by having instructors choose two of the subjects self-evaluated "good" and two of the "needs improvement" behaviors. They reiterated these behaviors while referring to specific examples from the videotapes with one suggestion to maintain each "good" and one to change each "needs improvement" behavior. To further reduce the instructor effect, subjects gave themselves, and the one peer they evaluated, a grade of A, B or C after which the instructors assigned a numerical grade corresponding to the subject chosen letter grade.

### **Course Description**

The goals of instruction for this course were:

1. To stimulate thinking concerning the teaching profession and life as evidenced by demonstrating ability to logically analyze, criticize, and/or choose alternatives consistent with some value orientation.
2. To prepare students with competencies necessary to teach music to children; including musical, planning, presentation, and evaluation skills. (See Appendix A for syllabus).

The 15-week class met for either fifty minutes-three days per week (sections one, two and three) or eighty minutes-two days per week (section four). All four sections met in a classroom equipped with an upright piano, complete stereo system, dry erase boards, and resource room of classroom music instruments available for lesson use. All sections used the same textbooks and packet handouts, covered the same basic material, and taught lessons and took examinations within a one week time frame. (See Appendix B for course calendar).

### **Experimental Design**

This study was conducted within a pretest/posttest experimental design. Assignment of treatment conditions to each group reflected a completely randomized factorial process which met the following conditions:

1. There were two independent variables with each variable having two levels.
2. Both levels of one variable were investigated in combination with both levels of the second variable resulting in four treatment conditions.
3. Assignment of treatment conditions to groups was unbiased. (Kirk, 1982, p. 351).

### **Independent Variables**

The first independent variable was teaching setting. There were two levels to this variable: peer teaching and practicum teaching.

Peer teaching: Subjects who participated in peer teaching taught the four treatment lessons to their peers in the university classroom setting. The subjects taught in a random, instructor selected order thus the number of peer lessons observed before teaching varied for each subject.

Practicum teaching: Subjects who participated in practicum teaching taught the four treatment lessons to children in a kindergarten classroom at a local public elementary school. Subjects were scheduled with a peer with whom they taught throughout the semester. They alternately taught first so each peer was given the opportunity to observe two of the four lessons before teaching them.

A second independent variable was self-evaluation tool. There were two levels to this variable: Continuous Response Digital Interface [CRDI] with a general evaluation form (general) and behavioral checklist (specific).

Continuous Response Digital Interface with evaluation form (general): Subjects who participated in this general form of evaluation watched their videotapes while simultaneously manipulating a pointer, connected to a potentiometer, across an overlay on a dial designed by the investigator that ranged from low to high teacher intensity on a scale from 1 to 10. Subjects were to indicate at every given moment their evaluation of the effectiveness of their teaching. Movement of the pointer was sampled every second by the CRDI software while voltage was converted to digital information and recorded as data from 0 to 255. (See Figure 1).



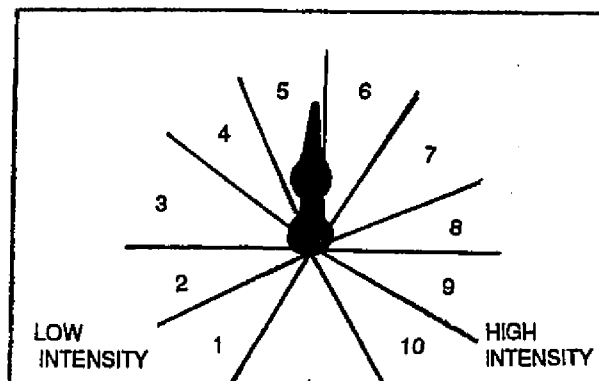


Figure 1 Continuous Response Digital Interface

These subjects watched their videotape only once. After watching the videotape and manipulating the dial, subjects were asked to complete an evaluation form on which they were asked to list four teaching behaviors they felt they did well and four that they would like to improve for the next lesson. Subjects were asked to focus on teacher intensity sections and categories, which were cumulatively added each lesson, listed on the form when choosing these eight behaviors (See Appendix D for evaluation forms and behavioral checklists).

**Behavioral checklist (specific):** Subjects who participated in this specific form of evaluation watched their videotapes and completed a detailed behavioral checklist. These subjects watched their videotapes as many times as necessary to complete the checklist. Each checklist focused on the same teacher intensity sections and categories as the corresponding general evaluation form but with specific observable behaviors listed. The behavioral

checklist format and development are described in detail in the section entitled Data Collection (See Appendix D for evaluation forms and behavioral checklists).

Therefore, subjects were assigned to one of four treatment conditions according to the section of the course in which they were enrolled:

- Section one: peer/general
- Section two: practicum/specific
- Section three: practicum/general
- Section four: peer/specific

#### Dependent Variables

The dependent variable for this study was the evaluation of effective teaching completed by the investigator on the pre- and posttest teaching tasks. For these evaluations, the investigator used the behavioral checklist #4 which included all targeted teacher intensity behaviors.

In addition, subjects completed a self-evaluation and an evaluation of one peer for the four teaching lessons as part of the experimental treatment. Depending on assigned treatment condition, these evaluations were completed using either the Continuous Response Digital Interface (CRDI) with a general evaluation form or the behavioral checklist.

After each of the four treatment lessons, subjects in the two "general" treatment groups evaluated their lessons using the CRDI and corresponding evaluation form. The CRDI data were recorded and the mean, standard deviation, and range for each individual

evaluation file was obtained. The focus of the evaluation form was expanded for each subsequent lesson although the task of listing eight behaviors (four positive and four to improve) remained constant. Subjects in the "specific" treatment groups evaluated their lessons using the behavioral checklist with the focus also expanding for each subsequent lesson. In addition, after each lesson subjects in both treatment groups evaluated one peer using the same evaluation tool they had used on themselves.

A panel of experts used the CRDI and evaluated all four lessons taught by the subjects in the general treatment condition. Again, the mean, standard deviation and range of each evaluation file was obtained. The panel of experts consisted of two music teachers with experience in the elementary music classroom. They were not told the purpose of the study, what the treatment groups were, to which group subjects were assigned, or which lesson number was being evaluated.

In addition to the pretest and posttest videotape analyses, the investigator completed a behavioral checklist for each of the four teaching lessons taught by all subjects. The checklist used for these evaluations was checklist #4 which included all targeted teacher intensity behaviors. An independent observer, also using checklist #4, evaluated 20% of all investigator completed analyses.

The data obtained from the evaluations of the treatment lessons completed by the subjects, peers, panel of experts, independent observer, and investigator were used for comparative purposes. The evaluations completed using the CRDI compared

differences among subjects, peers and the panel of experts for the general treatment condition. The evaluations completed using the behavioral checklist compared differences among subjects, peers, and investigator for the specific treatment condition. The evaluations completed by the independent observer were used to determine reliability with the investigator on the use of the behavioral checklist as an evaluation tool.

### **Experimental Procedures**

Subjects participated in two field experiences at community preschools which functioned as pre- and posttests during weeks 2 and 15 of the semester. During weeks 3, 5, 7, and 10, four teaching lessons were completed at either a public elementary school or in the regular university classroom setting. These four lessons served as the experimental treatment sessions.

For the field experiences, two local preschools were contacted and asked if they would be interested and willing to have preservice elementary education majors teach children's songs to their three- to five-year olds. The preschools were told that four to six preservice elementary education majors would be scheduled in one group and would teach for a total of no more than thirty minutes. The education majors would sit among the group of children, varying from six to ten in number, and would observe each other as they taught. Arrangements were made for one morning and one early afternoon time slot at one preschool and one late afternoon time slot at the second preschool for five consecutive school days both at the beginning and end of the semester.

For the four treatment lessons, the principal at a local public elementary school was contacted and asked if a practicum could be set up for this music methods course. The principal and five kindergarten teachers were told that the preservice elementary education majors would teach four lessons over the course of the semester lasting no more than ten minutes each for a total of twenty minutes, as subjects taught in pairs. An effort was made to evenly divide the number of subjects among the five kindergarten classrooms to reduce the amount of time taken from the regular teachers. The staff at the preschools and the elementary school were told that the preservice elementary education majors would be videotaped while teaching and were assured that a course instructor would be on site at all times.

Prior to each teaching lesson, course instructors assigned the teaching task, reviewed a sample lesson plan, assigned the corresponding lesson plan, modeled a sample lesson, and focused attention on the behaviors to be analyzed on the appropriate self-evaluation tool (evaluation form or behavioral checklist). General ideas for the evaluation form (i.e., eye-contact) and more specific teaching behaviors for the checklist (i.e., maintains eye-contact across entire group throughout activity) were discussed. Instructors graded and returned the lesson plan at least one class period before subjects began teaching. Evaluation forms and behavioral checklists, which were due one week after the last subject taught, were graded and returned before the next set of lessons.

All six teaching tasks were videotaped. Subjects independently viewed and self-evaluated each of their four teaching lessons in the Music Listening Room of the main library (specific treatment condition) or in the Music Education Laboratory (general treatment condition). In addition, subjects evaluated one peer for each of the four teaching lessons but did not complete any evaluations for either field experience.

To isolate the effect of self-evaluation and to decrease the potential of instructor reinforcement as a variable, feedback from the instructors was kept minimal and consistent among subjects. To this end, during evaluation of each teaching lesson, subjects were instructed to assign themselves, and the one peer they were scheduled to evaluate, a grade of A, B or C. Course instructors then assigned subjects a corresponding numerical grade within this letter range according to their own evaluation criteria.

*Instructor feedback comments were based on subject's own written comments about which teaching behaviors they felt that they did well and which teaching behaviors they felt needed to improve for the next lesson. Referring to specific examples from the videotaped teaching lessons, instructors reiterated these behaviors, offered suggestions to maintain the "good" ones and offered suggestions to modify those listed as "needs improvement". An attempt was made to be consistent among subjects for quantity and specificity of comments.*

### **Teaching Tasks**

Each subject completed a pretest, four lessons and a posttest. Lessons were videotaped for self-, peer-, and expert (panel and/or investigator) evaluation while the pretest and posttest were videotaped for investigator evaluation only. (See Appendix C for teaching task assignments).

#### **Pretest**

The pretest task was to teach a children's song in a preschool setting. Familiar songs were chosen in cooperation with the course instructor. Subjects were told to teach the song with no additional instructions given. Subjects were scheduled in groups of four to six with an attempt to have no song duplications within one group.

#### **Teaching Lesson #1: Shared Reading**

The first teaching lesson used a familiar activity, shared reading of a "big book" (The Wright Group, 1990), to focus on basic teacher-student interactions while introducing the music concepts taught in early elementary school. Effective interactions evident in shared reading facilitate communication, learning, focus of attention, and appropriate academic and social behavior by providing necessary background knowledge for the story content, focusing discussion on pertinent information from the book, completing ongoing informal assessment, addressing students by name, and providing contingent reinforcement.

In early elementary music education, expressive vocal qualities and basic concept awareness and discrimination are listed as curricular goals (Music and You, 1991). While participating in shared reading, the preservice teachers were encouraged to explore

the four expressive voices (speaking, shouting, whispering, and singing) through character dialogue and mood dramatization. Music concepts (fast - slow, loud - soft, high - low) were practiced through vocal accentuation of story events, specific text painting, and character dialogue.

To prepare subjects for self-evaluation of their videotaped lessons, focus was directed to either the evaluation form or behavioral checklist following an instructor-taught model lesson in which the targeted behaviors were demonstrated. For the subjects in the general treatment condition, attention was drawn to the evaluation form corresponding to the current teaching lesson. The instructor read the section and subsequent categories (e.g., personal delivery skills -- expressive voice) and labeled them essential considerations for effective teaching. Specific delineations were avoided. For subjects in the specific treatment condition, attention was drawn to the behavioral checklist corresponding to the current teaching lesson. The instructor read and defined the specific behaviors (e.g., subject uses appropriate speech patterns versus subject uses unnecessary words, sounds, stuttering, hesitations).

Self-evaluated teacher intensity behaviors for teaching lesson #1 were: personal delivery skills (voice) and classroom management skills (addressing students by name and use of reinforcement).

#### Teaching Lesson #2: Rote Song and Movement

The second teaching lesson introduced the first structured music task. Subjects taught a four-line children's song by rote with a movement activity added after song independence was achieved.



Singing is a core activity in the music curriculum. One successful method to teach an unfamiliar song is the rote approach. This method involves the modelling and repetition of a song broken down line by line, added to until the class is able to perform the entire song independently.

Movement to music, another core activity of the curriculum, was added to this rote song to introduce an additional means to understand and develop music skills. Movement activities included body percussion, descriptive motions, circle games, and dances.

To prepare subjects for further self-evaluation of videotaped lessons #2 through #4, focus was directed to the corresponding evaluation tool (evaluation forms or behavioral checklists) (See Appendix D for evaluation forms and behavioral checklists). Components from previous evaluations were reviewed with focus and discussion centered on the specific behaviors or general teacher intensity categories newly added. The instructor taught the model lesson accurately demonstrating use of the new and reviewed target behaviors.

Self-evaluated teacher intensity behaviors for teaching lesson #2 were: personal delivery skills (voice, eye contact); accuracy of teacher instruction (rote teaching techniques, musical information and movements); and classroom management skills (addressing students by name and use of reinforcement).

### Teaching Lesson #3: Academic Concept

The third teaching lesson was an elementary level academic lesson based on a thematic concept chosen from the individual "big

book" read in teaching lesson #1. This was a more familiar task to the preservice teacher than teaching a music concept lesson. Basic lesson plan design, sequential development of a concept, and the use of various teaching tools and activities are similar in both an academic non-musical and a musical concept lesson; therefore, this lesson provided a building block for the more unfamiliar teaching task to follow (teaching lesson #4).

A thematic concept was chosen from the "big book" which was re-read as part of this lesson. Rote teaching skills were practiced through the teaching of a song based on a known melody with an original text written by the subjects to be used to reinforce or give additional information about the thematic concept. These songs are an effective means to integrate the arts into other non-musical curriculum areas. A third non-musical activity was created by each subject to focus on the individual thematic concept (i.e., art project, game, work sheet, creative movement, question-answer).

Self-evaluated teacher intensity behaviors for teaching lesson #3 were: personal delivery skills (voice, eye contact, facial expression); accuracy of teacher instruction (rote teaching techniques, musical information, movements, questions, verbal or musical pauses/memory lapses, and repetitions evaluated in four sections: too little, too much, inaccurate or redundant information); and classroom management skills (addressing students by name and use of reinforcement).

Teaching Lesson #4: Rote Song, Instruments and Listening

The final lesson used three music activities (reviewing their children's song from lesson #2, playing classroom instruments, and listening to recorded music) to teach an elementary level music concept. Recorded music examples were prepared and provided by the investigator. Each audiotape had four to eight examples suitable to demonstrate the music concept.

After reviewing their children's song from lesson #2, subjects added classroom instruments of their choice to keep the steady beat while singing or to demonstrate the music concept. For example, if a subject was assigned "the difference between fast and slow steady beat", instruments could be played while singing the song at different tempos to further demonstrate the difference between fast and slow music and to provide an additional learning modality.

Recorded music examples were used for auditory discrimination of the concept. For example, if a subject was assigned "the difference between loud and soft music", an excerpt would be played followed by individual or group questioning as to the dynamic level. Subjects were free to choose how many (two or more) and which excerpts were used from the audiotape. Concept definitions and appropriate introductory grade, kindergarten or first, were provided in the class packet. Concepts were assigned by the course instructors.

Playing classroom instruments, listening to recorded musical examples, and the various skills acquired from these two activities are introduced in early elementary school. Familiarity with the instruments and audio equipment, appropriate use, potential

activities, and guidance in how to structure these activities to facilitate maximum learning of the specific music concept were explored by each subject.

Self-evaluated teacher intensity behaviors for teaching lesson #4 were: personal delivery skills (voice, eye contact, facial expression, posture); accuracy of teacher instruction (rote teaching techniques, musical information, movements, questions, verbal or musical pauses/memory lapses, and repetitions evaluated in four sections: too little, too much, inaccurate or redundant information); and classroom management skills (addressing students by name and use and specificity of reinforcement).

#### Posttest

The posttest, like the pretest, was to teach a children's song in a preschool setting. Subjects were again scheduled in groups of four to six. Subjects were instructed to teach an original song -- either the one they had previously written for teaching lesson #3 or an alternative subject-composed song. Once again, subjects were directed to teach this unfamiliar song with no additional instructions provided (See Appendix E for Instructor Materials).

#### Data Collection

Data were obtained from the videotaped teaching lessons through the use of self-, peer-, investigator-, and panel of expert evaluations. All six teaching tasks for the four groups were analyzed by the investigator using the final checklist #4 which included all targeted teacher intensity behaviors (See Appendix F for Scoring Chart and Appendix D for the behavioral checklist).

This behavioral checklist was adapted from Music techniques in therapy, counseling and special education (Standley, 1991a) (See Appendix G for permission release). As the original checklist was geared toward music therapists and focused on both therapist and client behaviors, certain adaptations were necessary.

The basic format and scoring procedure were kept intact with the vertical headings for competency levels unchanged: deficiencies, skills meeting minimum criteria and skills above minimum criteria. Section I, personal skills, was renamed *Personal Delivery Skills* yet the same categories were kept, although in a different order to correspond with how they were cumulatively added across the lessons in this study: speaking voice, eye contact, facial expression, and posture/stance/proximity/body language. The majority of behaviors were kept essentially verbatim with two additions to the voice category: vocal inflection and expressive voices. These two behaviors were added as they support music education objectives in the early elementary curriculum.

Section II, general leadership skills and section III, music skills, were amalgamated and adapted based on the teacher intensity research and renamed *Accuracy of Teacher Instruction*. Categories within this section focused on: too much, too little, inaccurate and redundant information. Both musical and non-musical behaviors were considered.

Section IV, group responses, was eliminated as this study focused on teacher not student behavior. It was replaced with a section entitled *Classroom Management* and focused on the teacher

addressing students by name and use and specificity of reinforcement. This section incorporated both approval and disapproval categories (Madsen & Madsen, 1983) and was supported by the research on sequential patterns of instruction (Yarbrough & Price, 1989). Reinforcement is the third component of the sequential patterns of instruction and is labeled either specific or non-specific, approval or disapproval.

A numerical score was given for each large section: personal delivery (/17, basal 13), accuracy of instruction (/30, basal 10), and classroom management (/24, basal 6). The first number given within the bracket is the total number of possible points for that section or category. The basal score listed for each of the three sections functions to weight that section in relationship to the overall test. Within these three sections, scores were divided into a total of ten categories. *Personal Delivery Skills* were separated into voice (/8), eye contact (/4), facial expression (/2), and posture (/3). *Accuracy of instruction* was divided into too much information (/3), too little information (/13), inaccurate information (/10), and redundant information (/4). The categories under *Classroom Management* were the use of names (/9), use of reinforcement (/9), and specificity of reinforcement (/6). An overall total (/100=possible category points plus basal scores) was obtained for the purpose of analysis and did not effect the subject-assigned letter grade or instructor-assigned numerical grade.

In order to determine if the Continuous Response Digital Interface could be used to evaluate effective teaching and to compare the evaluations of a panel of experts with those of the

preservice elementary education majors, two music educators with elementary classroom experience watched all four teaching lessons completed by the subjects in the general treatment condition. Data were simultaneously collected using the CRDI software.

Therefore, the following data were obtained for each treatment group to be used in analyses:

Peer/general	investigator checklist
	self CRDI
	peer CRDI
	panel of experts CRDI
Practicum/specific	investigator checklist
	self checklist
	peer checklist
Practicum/general	investigator checklist
	self CRDI
	peer CRDI
	panel of experts CRDI
Peer/specific	investigator checklist
	self checklist
	peer checklist

### **Equipment**

All teaching lessons and field experiences were recorded using a Panasonic VHS Reporter AG-180 camcorder with a Panasonic AC Power Adapter AG-B3 or a Hitachi VHS Video camcorder VM-4400A and a Hitachi AC Power Adapter VM-AC66A. The playback unit in the Music Education Laboratory (general treatment condition) was a

Panasonic Portable Video Cassette Recorder AG-2400 with a Panasonic AC Power Adapter AG-B11 and a Panasonic Color Video Monitor BT-S1900N. The playback unit in the Music Listening Room (specific treatment condition) was a Panasonic Omnivision VDR-Monitor PV-M2028. Subject data from the Continuous Response Digital Interface (general treatment condition) was collected using CRDI data collection software run on an IBM Personal computer with one dial and a teacher intensity overlay. The same equipment with two dials was used simultaneously during the evaluations completed by the panel of experts.



## RESULTS

The purpose of this study was to examine the differential effect of teaching setting (practicum versus peer) and self-evaluation (general versus specific) on the development of teacher intensity behaviors among preservice elementary education majors enrolled in a music methods course. Six teaching tasks were completed by each subject -- two field experiences, serving as a pre- and posttest, and four teaching lessons, serving as part of the experimental treatment. For the first and last tasks, subjects were required to participate in a field experience and teach a song to preschoolers -- a known children's song for the first and a familiar melody with original words for the last. Four teaching lessons with skills sequentially added across the lessons facilitated the experimental treatments. Subjects lead a shared reading experience for the first, taught a rote song with movement activity for the second, an academic concept with an original rote song for the third, and a music concept for the fourth lesson.

Data were obtained through investigator analyses of videotapes of the six teaching tasks using a behavioral checklist developed for use in measuring the behaviors that may contribute to teacher intensity. This behavioral checklist was adapted from Music techniques in therapy, counseling and special education (Standley, 1991a). A numerical score was given for each of the three large sections found on the behavioral checklist: *Personal Delivery Skills* (/17 plus basal 13), *Accuracy of Instruction* (/30 plus basal 10), and *Classroom Management* (/24 plus basal 6). The first number

listed within the bracket is the total number of possible points for that section or category. Within these three sections, scores were divided into ten categories. *Personal Delivery Skills* were separated into voice (/8), eye contact (/4), facial expression (/2), and posture (/3). *Accuracy of Instruction* was divided into too much information (/3), too little information (/13), inaccurate information (/10), and redundant information (/4). Categories under *Classroom Management* were the use of names (/9), use of reinforcement (/9), and specificity of reinforcement (/6). An overall total (/100 = possible points in each category plus basal scores) was also obtained for the purpose of analysis. Subjects in the specific treatment group also completed various sections of this checklist on each of the four treatment lessons.

An independent observer analyzed 20% of the videotapes using the behavioral checklist to determine reliability. Agreement between observers, calculated by the formula  $\text{agreements} / (\text{agreements} + \text{disagreements})$ , was .87. Separation of reliability calculations into the three teacher intensity sections indicated that reliability was .93 for *Personal Delivery Skills*, .88 for *Accuracy of Instruction*, and .74 for *Classroom Management*.

Additional data were obtained from the evaluations completed using the Continuous Response Digital Interface (CRDI). Subjects in the general treatment condition and a panel of experts (two music teachers with experience at the elementary classroom level) moved a dial functioning as a potentiometer to indicate teacher intensity at every given moment. Numerical data ranging from 0 (low

intensity) to 255 (high intensity) were recorded each second by the computer interfaced with the CRDI. A mean score was obtained for each evaluation for the purpose of analysis.

### **Pre- and Posttest Analyses**

Data used for the pre- and posttest analyses were the scores obtained from the behavioral checklist completed by the investigator. The maximum score was 100 points with a possible 30 points for personal delivery skills, 40 points for accuracy of instruction, and 30 points for classroom management. The videotaped presentations evaluated for pre- and posttest analyses were the first and final teaching tasks, the field experiences.

To determine if there was a significant difference among the groups (Group 1 = peer/general, Group 2 = practicum/specific, Group 3 = practicum/general and Group 4 = peer/specific) before treatment, a one-way Analysis of Variance (ANOVA) was calculated on the pretest scores. Results indicated no significant difference among the groups ( $p > .05$ ) ( $M_1 = 51.20$ ,  $M_2 = 53.91$ ,  $M_3 = 51.73$ , and  $M_4 = 52.42$ ). ANOVA results are reported in Table 1.

Table 1

### **ANOVA on Pretest Checklist Scores**

Source	SS	df	MS	E	p
Between groups	44.28	3	14.76	.58	.63
Within groups	1051.61	40	25.69		
Residual	1059.89	43			

Results of a three-way ANOVA with repeated measures on the total pre- and posttest scores indicated no significant difference due to either main effect (teaching setting or self-evaluation) ( $p > .05$ ) nor was there a significant interaction between the two main effects ( $p > .05$ ). There was a significant difference between pre- ( $M = 52.31$ ) and posttest ( $M = 73.14$ ) scores [ $F(1,40) = 413.00$ ,  $p = .0001$ ] which indicated that all groups significantly improved. ANOVA results are presented in Table 2.

Table 2

ANOVA with Repeated Measures on Pre- and Posttest Scores  
Comparing Teaching Settings and Self-Evaluation Tools

Source	SS	df	MS	F	p
Between Effects					
Setting (S)	8.42	1	8.42	.23	.64
Evaluation (E)	30.46	1	30.46	.83	.37
S * E	.70	1	.70	.02	.89
Residual	1475.15	40	36.88		
Within Effects					
Pre- to Posttest (P)	9489.29	1	9489.29	413.00	.0001
S * P	58.20	1	58.20	2.53	.12
E * P	5.93	1	5.93	.26	.61
E * P * S	9.59	1	9.59	.42	.52
Residual	918.78	40	22.97		

Results of a three-way ANOVA with repeated measures on the pre- and posttest personal delivery scores indicated no significant difference due to either main effect (teaching setting or self-evaluation) ( $p > .05$ ) and no significant interaction between the two main effects ( $p > .05$ ) or between pre- and posttest scores ( $p > .05$ ). ANOVA results for delivery are presented in Table 3.

Table 3

ANOVA with Repeated Measures on Pre- and Posttest Scores for Personal Delivery Skills Comparing Teaching Settings and Self-Evaluation Tools

Source	SS	df	MS	F	p
Between Effects					
Setting (S)	.01	1	.01	.003	.96
Evaluation (E)	12.46	1	12.46	3.42	.07
S * E	12.19	1	12.19	3.35	.08
Residual	145.64	40	3.64		
Within Effects					
Pre- to Posttest (P)	6.86	1	6.86	2.46	.13
S * P	2.42	1	2.42	.87	.36
E * P	8.12	1	8.12	2.91	.10
S * E * P	.87	1	.87	.31	.58
Residual	111.60	40	2.79		

Results of a three-way ANOVA with repeated measures on pre- and posttest accuracy of instruction scores indicated no significant difference due to either main effect ( $p > .05$ ) and no significant interaction between main effects ( $p > .05$ ). There was a significant difference between pre- ( $M = 17.46$ ) and posttest ( $M = 32.98$ ) scores [ $F(1,40) = 298.00$ ,  $p = .0001$ ] which indicated that all groups significantly improved. ANOVA results for accuracy of instruction are presented in Table 4.

Table 4

ANOVA with Repeated Measures on Pre- and Posttest Scores for Accuracy of Instruction Comparing Teaching Settings and Self-Evaluation Tools

Source	SS	df	MS	F	p
Between Effects					
Setting (S)	29.26	1	29.26	1.79	.19
Evaluation (E)	6.88	1	6.88	.42	.52
S * E	48.33	1	48.33	2.96	.09
Residual	652.85	40	16.32		
Within Effects					
Pre- to Posttest (P)	4864.70	1	4864.70	298.00	.0001
S * P	9.95	1	9.95	.61	.44
E * P	2.95	1	2.95	.18	.67
S * E * P	23.79	1	23.79	1.46	.24
Residual	653.67	40	16.34		

Results of a final three-way ANOVA with repeated measures indicated that there was no significant main effect of teaching setting ( $p > .05$ ) or self-evaluation tool ( $p > .05$ ) nor a significant interaction between the main effects ( $p > .05$ ) for the pre- and posttest classroom management scores. There was a significant difference from pre- ( $M = 13.04$ ) to posttest ( $M = 16.96$ ) scores [ $F(1,40) = 26.69$ ,  $p = .0001$ ] which indicated that all groups significantly improved. ANOVA results for classroom management are presented in Table 5.

Table 5

ANOVA with Repeated Measures on Pre- and Posttest Scores for Classroom Management Comparing Teaching Settings and Self-Evaluation Tools

Source	SS	df	MS	F	p
Between Effects					
Setting (S)	30.58	1	30.58	1.50	.23
Evaluation (E)	5.57	1	5.57	.27	.60
S * E	38000	1	38000	190000	.10
Residual	815.64	40	20.39		
Within Effects					
Pre- to Posttest (P)	473.80	1	473.80	26.69	.0001
S * P	33.76	1	33.76	1.90	.18
E * P	19.23	1	19.23	1.08	.30
S * E * P	12.16	1	12.16	.69	.41
Residual	710.05	40	710.05		

Pre- and posttest mean scores for teaching setting (peer versus practicum), self-evaluation tool (general versus specific), and the four treatment groups (peer/general, practicum/specific, practicum/general and peer/specific) are reported in Table 6.

Table 6

Pre- and Posttest Mean Scores for Teaching Setting, Self-Evaluation Tool and Treatment Groups

<u>Treatment Condition</u>	<u>Pretest--Posttest Scores</u>							
	<u>Total</u>		<u>Delivery</u>		<u>Instruction</u>		<u>Management</u>	
	Pre-	Post-	Pre-	Post-	Pre-	Post-	Pre-	Post-
<u>Teaching Setting</u>								
Peer	51.56	74.32	22.51	23.37	17.13	32.77	12.26	18.18
Practicum	52.82	72.00	22.86	23.10	17.78	33.18	13.82	15.73
-----								
<u>Self-Evaluation Tool</u>								
General	51.48	72.76	22.00	23.14	16.96	33.48	14.00	16.14
Specific	53.13	73.52	23.37	23.30	17.95	32.52	12.08	17.70
-----								
<u>Treatment Group</u>								
Peer/ General	51.20	73.50	22.10	23.80	17.00	31.90	12.10	17.80
Practicum/ Specific	53.91	71.91	23.82	23.64	18.64	31.46	11.73	16.82
Practicum/ General	51.73	72.09	21.90	22.55	16.91	34.91	15.90	17.63
Peer/ Specific	52.42	75.00	22.92	23.00	17.25	33.50	12.42	18.50
-----								
Total Points	100.00		30.00		40.00		30.00	



Although no significant difference was found among treatment groups on either the pre- or posttest, it is clear that all four groups improved over the course of the semester regardless of treatment type. On the pretest, subjects scored approximately 76% of the possible points for *Delivery Skills*, 44% for *Accuracy of Instruction* and 44% for *Classroom Management*, thus, the least margin for improvement was in the delivery category. On the posttest, subjects scored approximately 77% for *Delivery Skills*, 82% for *Accuracy of Instruction* and 57% for *Classroom Management*. Mean gain scores for the behavioral checklist completed by the investigator are reported in Table 7. The most obvious improvement was in the category of *Accuracy of Instruction*. Moderate gains were observed in the category of *Classroom Management* with very minimal gains in *Delivery Skills* for all four treatment groups.

Table 7

Mean Gain Scores from Pre- to Posttest for the Four Treatment Groups

<u>Treatment Group</u>	<u>Checklist Scores</u>			
	Total	Delivery	Instruction	Management
Peer/General	22.30	1.70	14.90	5.70
Practicum/Specific	18.00	-.18	12.82	5.09
Practicum/General	20.36	.65	18.00	1.73
Peer/Specific	22.58	.08	16.25	6.08

### **Treatment Lessons**

The four treatment lessons were evaluated by the investigator using the final behavioral checklist. The task for each lesson was slightly different; therefore, the accuracy of instruction section had varied total points across the four lessons. In order to look at the four lessons across time, the behavioral checklist scores were converted from points to percentages. The personal delivery skills and classroom management sections were the same across the four lessons but were also converted to percentages for consistency. To obtain a total checklist score for each subject on each lesson, the total possible points on individual lessons were tallied and then converted to an overall percentage score. These calculated percentages for total lesson, personal delivery skills, accuracy of instruction, and classroom management were used for the following data analyses.

A total percentage score and a percentage score for each of the checklist sections--personal delivery skills, accuracy of instruction, and classroom management--were compiled and compared using a three-way ANOVA with Repeated Measures to determine the main effects of teaching setting (peer versus practicum) and self-evaluation tool (general versus specific) across the four lessons and the possibility of interactions due to these main effects. In comparing total percentages, results indicated no significant difference due to either main effect ( $p > .05$ ) and no significant interaction between the two main effects ( $p > .05$ ), although there was a significant difference [ $F(3,120) = 10.87, p =$

.001] across the four lessons. Findings from a Newman-Keuls multiple comparison test demonstrated that the total mean percentage score was significantly lower on the second lesson than on any of the other three lessons. The second lesson was the first teaching lessons that included a music task. ANOVA results are presented in Table 8, findings from the Newman-Keuls in Table 9, and group means in Table 10.

Table 8

ANOVA with Repeated Measures on Total Percentage Scores Across the Four Treatment Lessons Comparing Teaching Settings and Self-Evaluation Tools

Source	SS	df	MS	F	p
Between Effects					
Setting (S)	127.62	1	127.62	.01	.32
Evaluation (E)	.69	1	.69	1.01	.94
S * E	109.30	1	109.30	.86	.36
Residual	5064.10	40	126.60		
Within Effects					
Lessons (L)	858.05	3	286.01	10.87	.001
S * L	144.75	3	48.25	1.83	.15
E * L	27.25	3	9.08	.35	.80
S * E * L	185.89	3	61.96	2.35	.08
Residual	3158.46	120	26.32		

Table 9

Newman-Keuls Multiple Comparison Test on Mean Total Percentage Scores Across the Four Treatment Lessons

	Lesson 2	Lesson 3	Lesson 4	Lesson 1
	79.89	83.91	85.14	85.30

Underlining indicates no significant difference ( $p > .05$ )

Table 10

Total Percentage Score Means Across Lessons for Teaching Setting, Self-Evaluation Tools and Treatment Groups

Treatment	Lessons			
	1	2	3	4
<u>Teaching Setting</u>				
Peer	87.36	80.46	83.59	86.36
Practicum	83.23	79.32	84.23	83.91
-----				
<u>Self-Evaluation Tool</u>				
General	85.76	79.76	84.24	84.58
Specific	84.87	80.00	83.61	85.65
-----				
<u>Treatment Group</u>				
Peer/General	80.00	78.70	82.80	84.10
Practicum/Specific	83.66	77.91	82.91	82.82
Practicum/General	82.82	80.73	85.55	85.00
Peer/Specific	86.00	81.92	84.25	88.25
-----				
Lesson Means	85.30	79.89	83.91	85.14

Delivery results indicated no significant difference due to the main effects of teaching setting ( $p > .05$ ) and self-evaluation tool ( $p > .05$ ). A significant difference across the four treatment lessons was observed [ $F(3,120) = 3.86, p = .01$ ]. Findings from a Newman-Keuls multiple comparison test demonstrated that the mean percentage score for delivery was significantly higher on lesson three than lesson one. Lesson three was the academic concept lesson and lesson one was the shared reading task. ANOVA results are presented in Table 11, findings from the Newman-Keuls in Table 12, and group means in Table 13.

Table 11

ANOVA with Repeated Measures on Personal Delivery Skills Across the Four Treatment Lessons Comparing Teaching Settings and Self-Evaluation Tools

Source	SS	df	MS	F	p
Between Effects					
Setting (S)	47.08	1	47.08	.26	.61
Evaluation (E)	58.16	1	58.16	.32	.57
S * E	1029.81	1	1029.81	5.72	.02
Residual	7202.12	40	180.81		
Within Effects					
Lessons (L)	556.18	3	185.39	3.86	.01
S * L	595.13	3	198.38	4.13	.01
E * L	7.38	3	2.46	.05	.99
S * E * L	45.37	3	15.13	.32	.82
Residual	5762.13	120	48.02		

Table 12

Newman-Keuls Multiple Comparison Test on Mean Percentage Scores of Delivery Skills Across the Four Treatment Lessons

	Lesson 1	Lesson 2	Lesson 4	Lesson 3
	74.00	74.93	76.41	78.71

Underlining indicates no significant difference ( $p > .05$ )

Table 13

Delivery Percentage Score Means Across Lessons for Teaching Setting, Self-Evaluation Tools and Treatment Groups

Treatment	Lessons			
	1	2	3	4
<u>Teaching Setting</u>				
Peer	75.82	71.73	77.64	76.46
Practicum	72.18	78.14	79.77	76.36
-----				
<u>Self-Evaluation Tool</u>				
General	73.52	74.24	77.95	76.00
Specific	74.44	75.57	79.39	76.78
-----				
<u>Treatment Group</u>				
Peer/General	78.50	72.80	80.10	78.30
Practicum/Specific	75.36	80.73	83.55	78.82
Practicum/General	69.00	75.55	76.00	73.91
Peer/Specific	75.58	70.83	75.58	74.92
-----				
Lesson Means	74.00	74.93	78.71	76.41

Additionally, there was a significant interaction between the main effects of setting and evaluation ( $p = .02$ ). As indicated in the graph displayed in Figure 2, subjects teaching peers did better in the category of delivery skills when they used the general self-evaluation tool while subjects teaching children did better when using the specific self-evaluation tool. Delivery scores were highest for subjects teaching children and completing a specific self-evaluation tool followed by subjects teaching peers and completing a general self-evaluation tool. Lowest scores were obtained by subjects teaching peers and completing the specific tool and subjects teaching children and completing the general tool.

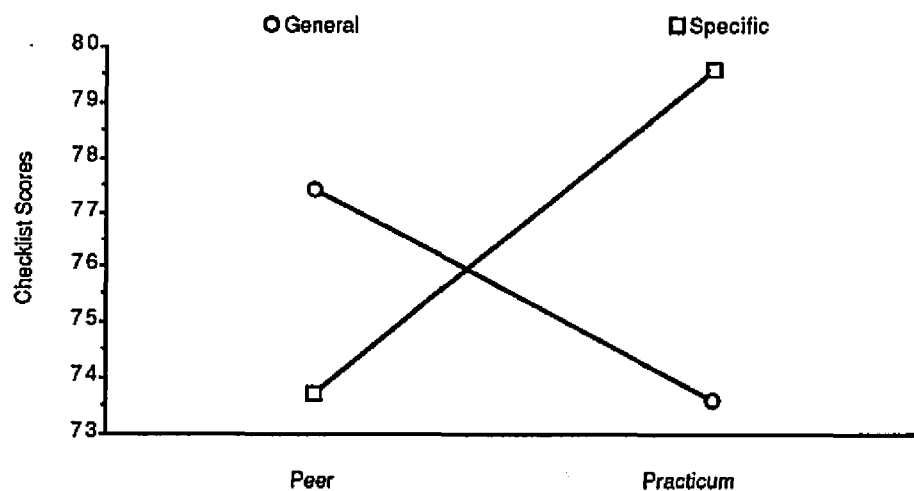


Figure 2 Interaction Graph of Main Effects of Setting and Evaluation on Delivery Scores

There was also a significant interaction between main effect of setting across the four lessons ( $p = .01$ ). Figure 3 indicates that subjects teaching peers had better delivery skills on lesson 1 (shared reading), however they regressed in delivery skills on lesson 2 (rote song with movement) while subjects teaching children improved. Delivery skills were best during the third lesson (academic concept) for both peer and practicum teaching settings. Both groups dropped slightly on the fourth lesson (music concept).

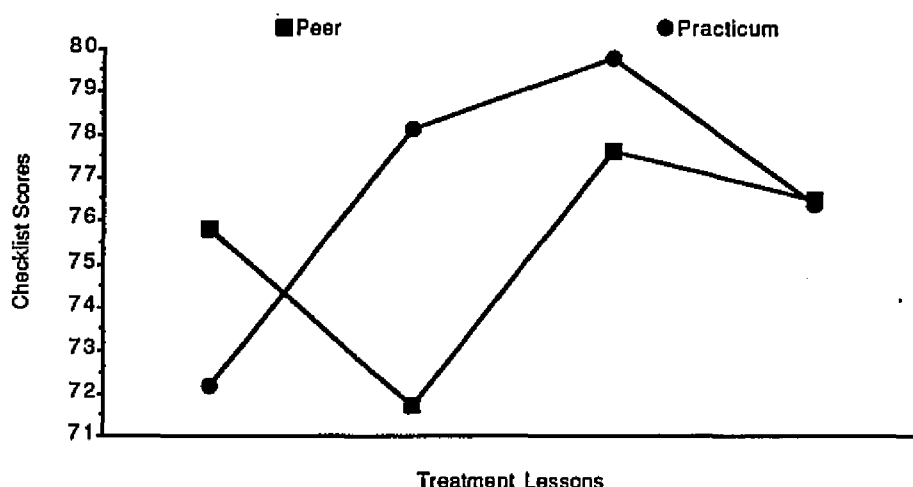


Figure 3 Interaction Graph of Setting Across Four Lessons on Delivery Scores.

Accuracy of instruction analysis indicated no significant differences due to the main effects of teaching setting ( $p > .05$ ) and self-evaluation tool ( $p > .05$ ). There was, however, a significant difference across the four treatment lessons [ $F(3,120) = 42.55$ ,  $p = .001$ ]. Findings from a Newman-Keuls multiple comparison test demonstrated that the mean percentage scores for both lessons one (shared reading) and four (music concept) were significantly higher



than lessons two (rote song with movement) and three (academic concept) and that lesson one was significantly higher than lesson four. ANOVA results are presented in Table 14, findings from the Newman-Keuls reported in Table 15, and group means in Table 16.

Table 14

ANOVA with Repeated Measures on Accuracy of Instruction Across the Four Treatment Lessons Comparing Teaching Settings and Self-Evaluation Tools

Source	SS	df	MS	F	p
Between Effects					
Setting (S)	603.18	1	603.18	1.39	.25
Evaluation (E)	341.02	1	341.02	2.46	.13
S * E	2095.09	1	2095.09	8.54	.01
Residual	9817.16	40	245.43		
Within Effects					
Lessons (L)	8971.99	3	2990.66	42.55	.001
S * L	297.73	3	99.24	1.42	.24
E * L	91.51	3	30.51	.43	.73
S * E * L	1145.03	3	381.68	5.43	.002
Residual	8434.64	120	70.29		

Table 15

Newman-Keuls Multiple Comparison Test on Mean Percentage Scores of Accuracy of Instruction Across the Four Treatment Lessons

	Lesson 1	Lesson 4	Lesson 2	Lesson 3
	95.07	82.59	77.80	77.75

Underlining indicates no significant difference ( $p > .05$ )

Table 16

Accuracy of Instruction Percentage Score Means Across Lessons for Teaching Setting, Self-Evaluation Tools and Treatment Groups

Treatment	Lessons			
	1	2	3	4
<u>Teaching Setting</u>				
Peer	95.91	80.68	78.14	86.27
Practicum	94.23	74.91	77.36	78.91
-----				
<u>Self-Evaluation Tool</u>				
General	96.67	79.71	79.71	82.62
Specific	93.91	76.04	75.96	82.57
-----				
<u>Treatment Group</u>				
Peer/General	98.10	79.60	74.80	79.50
Practicum/Specific	93.09	70.00	70.55	72.36
Practicum/General	95.37	79.82	84.18	85.46
Peer/Specific	94.08	81.58	80.92	91.92
-----				
Lesson Means	95.07	77.80	77.75	82.59

A significant two-way interaction between the main effects of teaching setting and self-evaluation was found [ $E(1,40) = 8.54$ ,  $p = .01$ ] as well as a significant three-way interaction among teaching setting, self-evaluation tool and lessons [ $E(3,120) = 5.43$ ,  $p = .002$ ]. This three-way interaction is displayed in Figure 4. Accuracy of instruction scores were highest on the first teaching lesson regardless of teaching setting or self-evaluation tool. Scores decreased considerably on lesson 2 with the inclusion of the first music task. Lesson 3 (academic concept) saw two groups staying about the same, one group increasing and one group decreasing their mean scores. All four groups improved on lesson 4 (music concept) with the most noticeable change occurring in the peer/specific group. Subjects who were teaching children and completing the specific self-evaluation tool consistently had the lowest accuracy of instruction scores on all four lessons.

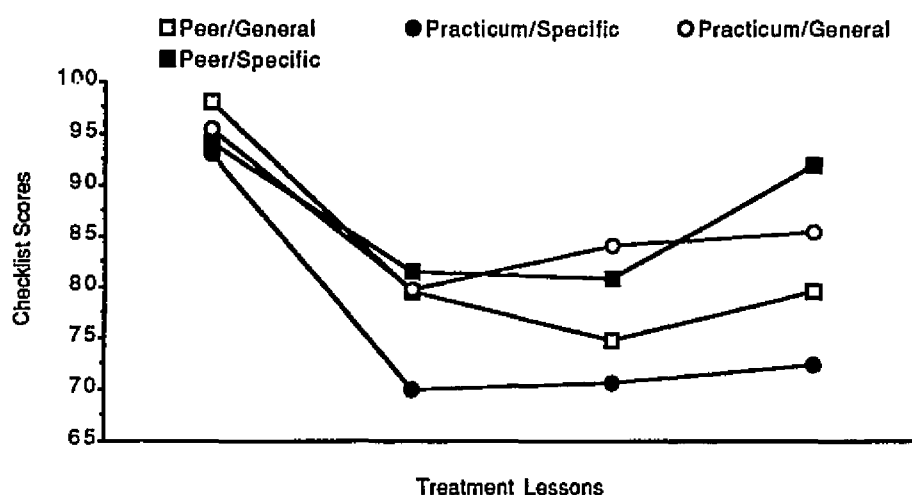


Figure 4 Interaction Graph of Setting, Evaluation Across Four Lessons on Accuracy of Instruction

With regards to classroom management, results indicated no significant difference due to the main effects of teaching setting ( $p > .05$ ) or self-evaluation tool ( $p > .05$ ) and no significant interactions ( $p > .05$ ). There was a significant difference across the four treatment lessons for classroom management ( $F(3,120) = 10.87, p = .0001$ ). Findings from a Newman-Keuls multiple comparison test demonstrated that the mean percentage scores for lessons three (academic concept) and four (music concept) were significantly higher than lessons one (shared reading) and two (rote song with movement). ANOVA results are presented in Table 17, findings from the Newman-Keuls in Table 18, and group means in Table 19.

Table 17

ANOVA with Repeated Measures on Classroom Management Across the Four Treatment Lessons Comparing Teaching Settings and Self-Evaluation Tools

Source	SS	df	MS	F	p
Between Effects					
Setting (S)	30.58	1	30.58	1.50	.23
Evaluation (E)	5.57	1	.69	.27	.60
S * E	38100	1	109.30	187000	.10
Residual	815.64	40	126.60		
Within Effects					
Lessons (L)	473.80	3	286.01	10.87	.0001
S * L	33.76	3	48.25	1.83	.18
E * L	19.23	3	9.08	.35	.30
S * E * L	12.16	3	61.96	2.35	.41
Residual	710.05	120	26.32		

Table 18

Newman-Keuls Multiple Comparison Test on Mean Percentage Scores of Classroom Management Across the Four Treatment Lessons

	Lesson 2	Lesson 1	Lesson 3	Lesson 4
	88.68	89.61	96.34	97.73

Underlining indicates no significant difference ( $p > .05$ )

Table 19

Classroom Management Percentage Score Means Across Lessons for Teaching Setting, Self-Evaluation Tools and Treatment Groups

Treatment	Lessons			
	1	2	3	4
<u>Teaching Setting</u>				
Peer	93.00	90.73	97.32	96.05
Practicum	86.23	86.64	98.14	96.64
-----				
<u>Self-Evaluation Tool</u>				
General	90.33	85.71	96.95	95.05
Specific	88.96	91.39	98.44	97.52
-----				
<u>Treatment Group</u>				
Peer/General	93.30	84.00	96.70	93.30
Practicum/Specific	84.82	86.00	99.09	96.64
Practicum/General	87.64	87.27	97.18	96.64
Peer/Specific	92.75	96.33	97.83	98.33
-----				
Lesson Means	89.61	88.68	96.34	97.73

### **Comparative Analyses**

In addition to the analyses completed by the investigator, subjects completed self-evaluations on their four teaching lessons using either a specific (behavioral checklist) or a general tool, (Continuous Response Digital Interface/evaluation form). Subjects also completed a peer-evaluation for each of the four teaching lessons using the same tool. A panel of experts, two music teachers with experience at the elementary level, used the CRDI to evaluate the lessons completed by the subjects in the general treatment condition. The data obtained from the behavioral checklists completed by the investigator were also used as a comparison tool.

Pearson Product-Moment correlations were calculated between the two members of the panel of experts for each of the four lessons. The correlations were .62, .74, .83, and .68 respectively across the four lessons. Results of a test for significance indicated that all four correlations were significant [ $t_1(19)=3.44$ ,  $p \leq .05$ ,  $t_2(19)=3.22$ ,  $p \leq .05$ ,  $t_3(19)=6.55$ ,  $p \leq .05$ , and  $t_4(19)=4.00$ ,  $p \leq .05$ ].

The Pearson Product-Moment correlation between the panel of experts and the subjects' self-evaluations on the CRDI mean scores were .17, .24, .35, and .27 respectively. Results of a test for significance indicated that the correlations were not significant ( $p > .05$ ). The correlation between the panel of experts CRDI mean scores and the investigator's corresponding behavioral checklist scores were .62, .40, .10, and .47 respectively. Results of a test for significance indicated that only the correlations for lessons one and four were significant [ $t_1(19)=3.41$ ,  $p \leq .05$  and  $t_4(19)=2.30$ ,  $p \leq .05$ ].

The Pearson Product-Moment correlation between the investigator's checklist scores and subject's self-evaluations in the specific treatment condition were .38, .35, -.06, and .15 respectively across the four treatment lessons. Results of a test for significance indicated that only the correlation for lesson one was significant [ $t_2(21)=2.47$ ,  $p \leq .05$ ].

There was a moderately high correlation between the two experts in their global analysis of teacher effectiveness; yet when compared with the investigator using the behavioral checklist there was only a moderately high correlation on lesson one, a moderate similarity on lessons two and four and no relationship on lesson three. The relationship between the investigator/experts and subjects demonstrated little similarity on how they rated the lessons.

To determine if self-, peer-, and expert evaluations (panel of experts or investigator) differed significantly, two Friedman Two-Way Analysis of Variance tests were computed. Data for the lessons in the general treatment condition were the mean scores obtained during the CRDI evaluations from 0 to 255. Data for the lessons in the specific treatment condition were the total percentage scores obtained on the behavioral checklist. Results indicated that there was no significant difference among the evaluations completed by the subjects, peers or experts for either the general ( $X^2 = 6.13$ ,  $p > .05$ ) or specific treatment conditions ( $X^2 = 4.5$ ,  $p > .05$ ). The results of these tests indicated that there was no clear hierarchy of rankings of the evaluation scores in either the specific or general

treatment conditions. However, after the first teaching lesson using the CRDI, all expert/investigator analyses rated subjects lower than either self- or peer-evaluations on both conditions. Mean scores are reported in Table 20 and 21.

Table 20

Mean Scores from CRDI Evaluations

<u>Evaluator</u>	<u>Teaching Lesson</u>			
	1	2	3	4
Self	164 (3)	164 (2)	188 (2)	185 (1)
Peer	193 (1)	169 (1)	198 (1)	170 (2)
Panel of Experts	168 (2)	147 (3)	146 (3)	143 (3)

Table 21

Mean Scores from Behavioral Checklist Evaluations

<u>Evaluator</u>	<u>Teaching Lesson</u>			
	1	2	3	4
Self	87 (2)	91 (1)	94 (2)	94 (1.5)
Peer	90 (1)	87 (2)	95 (1)	94 (1.5)
Investigator	85 (3)	73 (3)	77 (3)	79 (3)

Attitude Survey

At the end of the semester, all subjects completed course evaluations. These evaluations had 20 questions that were consistent across all courses in the department. The investigator added 16 questions to these evaluations that were to serve as an attitude survey specific to this study. The questions were divided



into three main areas: teaching experiences (6 questions), evaluation (5), and improvement in teaching behaviors (5). Specific questions and group mean responses are presented in Table 22.

While examining the mean scores of each question, it was interesting to note that subjects who participated in practicum teaching gave higher ratings than subjects who participated in peer teaching on 87% of the questions. The only exceptions were that subjects in the peer teaching condition rated instructor feedback and benefits of peer evaluation higher.

In addition, subjects who completed general self-evaluations gave higher ratings on 87% of the questions than subjects who completed specific self-evaluations. The only exceptions were that subjects who completed specific self-evaluations rated their improvement in accuracy of instruction and classroom management higher than those subjects who completed general self-evaluations.

Comparing the evaluations of each of the course sections separately indicated that subjects participating in the practicum /general treatment condition gave the highest ratings consistently on each question, although there was no consistency among the other three treatment groups. The only single question exception to the consistently highest rating by treatment group three (practicum/general) was during their evaluation of enjoyment level of teaching children's songs at the preschool.

**Table 22**  
**Mean Responses for Attitude Survey**

	<u>Treatment Groups</u>			
	Peer/General	Practicum/Specific	Practicum/General	Peer/Specific
21. The preschool experiences should remain a part of this course.	4.82	4.70	4.85	4.47
22. I enjoyed teaching children's songs at the preschool.	4.82	4.40	4.77	4.33
23. My music teaching was a good experience for the children at the preschool.	4.36	4.30	4.54	4.07
24. I taught better the second time at the preschool.	4.64	4.90	4.92	4.60
25. This course better equipped me to teach a song to preschool children.	4.73	4.90	5.00	4.73
26. I enjoyed teaching my five music lessons to the students.	4.30	4.30	5.00	4.73
27. The evaluation tool was an appropriate means to evaluate my teaching.	4.36	4.20	5.00	4.40
28. My teaching improved because of the self-evaluations.	4.46	4.30	5.00	4.60
29. I got sufficient instructor feedback on my five music lessons.	4.91	4.10	4.92	4.87
30. I would have preferred to have only instructor feedback and no self-evaluation.	4.00	4.10	4.46	3.86
31. Evaluating a peer helped me develop more objective evaluation skills.	4.00	3.60	4.23	3.93
32. My teaching improved over the semester because of this class.	4.64	4.70	4.92	4.67
33. My personal delivery skills while teaching improved because of this class.	4.55	4.70	5.00	4.67
34. My accuracy of instruction while teaching improved because of this class.	4.46	4.80	4.92	4.73
35. My classroom management skills while teaching improved because of this class.	4.09	4.60	4.62	4.20
36. I feel adequately prepared to teach an elementary music lesson.	4.27	4.30	4.77	4.40

## **DISCUSSION**

As an instructor of a music methods course for preservice elementary education majors, the investigator was interested in the most effective and efficient means to develop appropriate teaching behaviors in these individuals. Various factors must be considered when preparing this course: teaching tasks, lesson format, teacher behaviors and their hierarchy for development, teaching setting, and evaluation tool. For the purpose of this study, the investigator chose to focus on the effect of two of these variables, teaching setting and evaluation tool, on developing effective teaching behaviors.

In teacher training programs, peer teaching is the most commonly used setting for practicing new behaviors. This setting provides a controlled environment for the instructor to structure certain learning experiences: lesson focus and duration, 'student' response, successive approximation of skills, and evaluation criteria (Copeland, 1975; Farris, 1991). Peer teaching may not provide experience in discipline, inaccurate or nonexistent student responses, or unexpected changes in classroom/school routines.

Most educators would agree that actual classroom experience is invaluable and, if the logistical difficulties could be reduced, might be a more suitable setting for the development of certain skills (Goodman, 1985). Field experiences and practica provide experience with inappropriate student behavior, inaccurate or nonexistent student responses, unpredictable classroom/school events, interaction with school personnel, and pacing based on

student responses. These factors are difficult to simulate in a university setting. Unfortunately, these experiences, if not structured properly, can be negative for the individual due to unnecessary classroom teacher intervention, loss of control of student behavior, inappropriate interactions with students and/or staff, and observation of inappropriate teacher models.

In addition to the choice between teaching settings, the investigator was interested in examining different evaluation tools. Research has looked at expert, peer, and self-evaluation to facilitate change in behavior (Alley, 1978; Brown, 1993). Self-evaluation seems to be effective with several forms currently in use: computers, behavioral checklists, observation forms, and written narratives. The focus and level of specificity (general versus specific) varies according to the tool chosen. The Continuous Response Digital Interface (CRDI) has been used to evaluate global music teaching behaviors (Gregory, 1992d; Gregory et al, 1990) with the CRDI giving similar on-task/off-task and effective/ineffective teaching results comparable to pencil-paper tasks. Behavioral checklists have been used in various formats for both music therapy and music education to evaluate specific behaviors (Greenfield, 1978; Coddington, 1987). The *Group Activity Leadership Skills Checklist*, developed by Standley (1991a), was designed to evaluate any individual leading a music activity. It has been used to measure clinical behaviors (Furman et al, 1992) and as a training tool in university programs (Standley, 1991a).

Effective or ineffective teaching can be reliably evaluated as a global attribute; yet, the behaviors that contribute to these judgements vary among evaluators (Yates & Yates, 1990). The investigator was interested in determining whether preservice elementary education majors could improve their teaching skills using a tool that would draw their attention to the global attribute of teacher intensity, which has a positive relationship to effective teaching (Madsen, 1988), rather than a focus toward specific behaviors. Examination of the success of this tool would help determine whether or not preservice elementary education majors require a more structured evaluation procedure similar to that provided by a behavioral checklist which clearly delineates specific teacher behaviors and categorizes them as contributing factors to high (meets minimum criteria) or low teacher intensity (deficiencies).

Therefore, the purpose of this study was to examine the differential effect of teaching setting (practicum versus peer) and self-evaluation tool (general versus specific) on the development of teacher intensity behaviors among preservice elementary education majors enrolled in a music methods course. To this end, the investigator evaluated a pre- and posttest teaching task to determine the differential effect of these variables on delivery skills, accuracy of instruction and classroom management. For additional comparative analyses, the evaluations completed by the subjects and their peers using the behavioral checklist or Continuous Response Digital Interface on the four intervening

treatment lessons were examined and compared to expert opinions using the same evaluation tool.

### **Pre- and Posttest Analyses**

The pre- and posttest teaching tasks required each subject to teach a song by rote to preschoolers, a familiar children's song for the pretest and a song with original words but familiar melody for the posttest. The pretest was taught the first week of classes and the posttest was taught during the final week of the semester. All four treatment groups were equally successful exhibiting teacher intensity behaviors on the pretest and on the posttest, yet all treatment groups and each individual subject showed improvement over the course of the semester. Therefore, there was no differential effect due to teaching setting or self-evaluation tool, although instruction/training, practice and evaluation had a significantly positive effect. This supports previous research (Cassidy, 1990c) as all treatment groups improved their teaching skills but were not differentially affected by the mode of training--teaching setting and self-evaluation tool in combination. The data from this study seems to indicate that regardless of the setting in which subjects teach or the type of feedback they receive, practice is the strongest factor in improving effective teaching behaviors for young, inexperienced teachers. This is a positive result due to the difficulties setting up a practicum and the extensive time required to complete behavioral checklists. Unfortunately, it is also impossible to determine what bearing using intact classes with three different course instructors had on these results.

Examination of the teacher intensity behaviors of the subjects, as evaluated by the investigator on the behavioral checklist, indicated only a minimal change in delivery and a moderate change in classroom management from pre- to posttest. The largest improvement was found in the accuracy of instruction presented by the subjects. This contrasts with Cassidy's research (1990c) where delivery skills, not accuracy of instruction, showed improvement when subjects returned to the preschool setting. The behaviors listed under delivery and classroom management seemed to be more familiar to the subjects than those behaviors listed under accuracy of instruction. The majority of behaviors in the accuracy of instruction section were musically oriented. This may have affected the greater gain observed in that section as these new skills were being acquired through definition, demonstration, and practice.

As reported, delivery skills showed minimal gains, a mean of less than two points, from pre- to posttest with treatment group two, practicum/specific, actually showing a slight decrease in their delivery scores. Accuracy of instruction scores showed the greatest gain of the three teacher intensity sections (a mean of approximately fifteen points) with the four groups changing by about the same amount. It was interesting to note that the means of three of the treatment groups improved between five and six points for classroom management while treatment group three, practicum/general, improved by a mean of less than two points. This treatment group scored considerably better for classroom management on the pretest; therefore, may have needed less change.

The pre- and posttest tasks were slightly different. On the pretest, subjects were assigned a familiar children's song to teach, while on the posttest they were required to teach a song that had original words written to a familiar melody. This may have forced the subjects to practice more for the posttest song as it was not familiar to them. Since the pretest song was familiar, subjects may have assumed they were comfortable with it and not prepared as diligently, thus may have been less secure. Of course, the knowledge of both rote teaching and level of preparation needed in front of children was essentially nonexistent on the pretest. Subjects were given no instructions on how to teach a song before the pretest but by the end of the semester, when asked to repeat the task, they had practiced the rote teaching procedure for three treatment lessons. These factors obviously contributed to the gain from pre- to posttest.

Initially, the investigator questioned whether the subjects who taught children all semester would be more comfortable with the field environment on the posttest, especially within the area of classroom management, which might result in higher posttest scores. Surprisingly, the opposite occurred with the two groups teaching peers all semester showing the greatest gain scores. Regardless of the variation among individual groups and the lack of differential effect due to treatment variables, the investigator was encouraged by the gain in every subject's score from pre- to posttest. This supports the efficacy of the training, practice, and



evaluation (no matter what type) provided over the course of the semester.

### **Treatment Lessons**

Four treatment lessons were completed by each subject: shared reading of a big book, teaching a song by rote with added movement, academic concept lesson, and music concept lesson. Each task was slightly different; therefore, the scoring for the accuracy of instruction section varied among lessons. Scores obtained from the behavioral checklists completed by the investigator were converted to percentage scores to enable comparison across time.

Examining the total percentage scores of each lesson indicated that there were no differences due to either the teaching setting or self-evaluation tool although there was a difference among the four treatment lessons. The highest score was obtained on lesson 1, shared reading, which had no music involved. Subjects seemed most comfortable with this lesson due to the familiar material and task. They had the security of having the book in front of them so little memory work was required. The book gave them an object at which to direct their eye contact and to occupy their hands. Lesson two had the lowest score across the four lessons which may have been affected by the inclusion of the first musical task, teaching a song by rote. Total scores for lessons three and four were successively higher almost reaching the score obtained on lesson one. The results suggest that practice, training, and evaluation seemed to facilitate improvement in music and teaching behaviors over the course of the semester.

The percentage scores of the three intensity sections--delivery, accuracy of instruction, and classroom management--were examined separately across the four lessons. Delivery scores were not affected by either the teaching setting or self-evaluation tool treatment conditions but there was an interaction between these two variables. It was interesting to note that subjects teaching peers had better delivery skills on the first lesson while subjects teaching children had better delivery skills on the second and third lessons yet comparable on the fourth lesson with the peer teachers. Perhaps by the fourth lesson, subjects were more comfortable in front of both groups of 'students' and were more secure in their teaching abilities and the required task. It was surprising to the investigator that subjects teaching children had lower delivery skills on lesson one than subjects teaching their peers. Perhaps the unpredictable atmosphere of the practicum site caused some delivery problems since it is difficult to concentrate on your own delivery skills while concurrently concentrating on the behavior of five-year olds.

There was also a significant difference in delivery scores across the four lessons. Delivery scores were the lowest on lesson 1, perhaps due to nervous presentation behaviors and focus on the book rather than the class. The book should have provided ample opportunities for variation in voice but subject concentration may have been diverted. As this was the first lesson, subjects may have been concentrating on completing the task and getting in the required number of student names rather than their delivery skills.

Similar delivery scores were observed on the second lesson where a new task, a musical one, was introduced. This unfamiliar experience may have affected the delivery skills of the subjects. Delivery skills were highest on the third lesson where subjects could concentrate since the music task was becoming more familiar and the other two activities were nonmusical and familiar to the subjects--re-reading the book and an activity, e.g., game. Subjects needed to be secure with the song since it was self-composed which may have freed their attention to think more about their delivery. Skills were slightly lower on lesson four than lesson three where attention may have been directed to the increased number of music tasks and the unfamiliar music concept being taught. This seems to indicate that training should first focus on accuracy of instruction or at least familiarity with the task before concentration on delivery skills. An analogy to this situation is acting. An actor/actress cannot expressively or dramatically deliver his/her part if the lines are not securely memorized. This contrasts with the way behaviors were cumulatively added for self-evaluation in this study. Delivery skills (i.e., speaking voice) were introduced and evaluated before or concurrent with accuracy of instruction (i.e., rote-teaching technique).

Accuracy of instruction was not affected by teaching setting or self-evaluation tool but was different among the four lessons. There was an interaction between the two main effects and a three-way interaction among teaching setting, self-evaluation tool and lessons. Accuracy of instruction was highest on lesson one

regardless of the teaching setting or self-evaluation tool.

Treatment group two, subjects teaching at the practicum site and completing the specific self-evaluation tool, had the lowest scores for accuracy of instruction across all four lessons. Although not statistically significant, subjects who were teaching peers had higher accuracy of instruction scores on all four lessons than subjects who were teaching children, and subjects using the general self-evaluation tool had higher scores across all four lessons than subjects who completed the specific self-evaluation tool.

Lesson one had the most accurate instruction level which is not surprising due to the absence of a music task. Lesson two had the lowest accuracy of instruction score with the introduction of the first music task. As suggested by Cassidy (1990c), poor singing and unstable knowledge of rote teaching may have interfered with subjects' effectiveness during this lesson. Scores gradually increased across lessons two through four although not reaching the score obtained on lesson one. By lesson four, subjects may have been more secure in front of the class and with the music tasks. During this lesson they were required to review a familiar song, use instruments and recorded music. These tangible tools may have provided added security and focus for content instruction.

Classroom management skills were not affected by either teaching setting or self-evaluation tool although there was a difference among lessons. Although not significant, classroom management scores were higher for the peer teaching group on lesson one and two but higher for the practicum group on lessons

three and four. Perhaps by the final two lessons, the practicum teachers were learning the names of their children and were realizing the benefit of reinforcement for classroom control. In addition, the inclusion of classroom instruments in lesson four provided ample opportunities for contingent uses of reinforcement for appropriate behavior. Management scores were higher, yet not significantly, on lessons two, three, and four for subjects who completed the specific self-evaluation tool. Perhaps the directed focus on their use of specific and nonspecific approval and disapproval made them more aware of using reinforcement in successive lessons. Examining the classroom management scores of the four treatment groups indicated only a slight pattern. Treatment group one, peer/general, ranked fourth on three of the four treatment lessons although no consistency among the other three groups was noted. This seems to indicate that subjects who taught their peers may have had less of an opportunity to develop the reinforcement skills necessary for effective classroom management. They interacted with individuals who always responded to their questions, gave the correct answers and behaved appropriately; thus, the use of reinforcement was not crucial to their lesson success. The subjects in this treatment group completed the general self-evaluation tool which did not require them to pinpoint specific occurrences of reinforcement but rather to consider their use of approval and disapproval when evaluating their teaching.

Classroom management scores were higher on lessons 3 and 4 than on lessons 1 and 2, which seemed to indicate that subjects were using more reinforcement and were more consistently

addressing their students by name while teaching. Classroom management scores were the lowest on lesson number two when the first musical task was included. Subjects may have been concentrating on the presentation of this task at the expense of other target behaviors; i.e., use of reinforcement. The highest score was found on lesson three when the tasks were slightly more familiar and there was increased opportunity for teacher-student interaction.

### **Comparative Analyses**

The pre- and posttest tasks were evaluated only by the investigator (and reliability observer) but the four treatment lessons were evaluated by subjects, peers, and experts (investigator, panel of experts, and reliability observer) using the appropriate evaluation tool. Evaluations completed by the investigator and the panel of experts were compared to each other and to the evaluations completed by the subjects and their peers.

A high correlation was found between the two individuals on the panel of experts on each of the four lessons (.62, .74, .83, and .68). This seemed to indicate that experts reliably evaluated whether teaching was effective or ineffective which supports previous research in this area (Madsen et al, 1992; Madsen & Duke, 1993). A comparison of the panel's composite score from the CRDI with the investigator's score from the behavioral checklist for each subject in the general treatment condition indicated moderate correlations (.62, .40, .10, and .47). The focus of the investigator was preset by the behavioral checklist which addressed only certain

behaviors which were consistent across all subjects and all lessons. It is difficult to determine what the panel was focusing on during evaluation. The focus of the panel might have been different from the investigator and it may have changed among lessons and subjects. These discrepancies between evaluations may also have been affected by the fact that the behavioral checklist is not an all-inclusive list of effective teacher behaviors. This is a problem inherent in checklists designed for teacher/therapist evaluation.

The correlations between the panel of experts and subjects' self-evaluations were low on each of the four treatment lessons (.17, .24, .35, and .27). It appears that the two groups either were not looking at the same behaviors or their criteria for high intensity teaching were not the same. Some research has shown that subjects may focus on personal attributes (i.e., weight, clothes) during self evaluation (Salomon & MacDonald, 1970). The panel had no guidance for focus of attention but the subjects had some structure due to the review of the evaluation form prior to teaching each lesson. The correlations between the investigator's scores on the behavioral checklist and subjects' scores on the CRDI were low on each of the four treatment lessons (.38, .35, -.06, and .15). Again, the investigator had a specific focus of attention due to the behavioral checklist; therefore, there were set criteria for high intensity teaching which the subjects did not have access to.

Comparing subject, peer, and expert evaluations on each lesson indicated that although rankings were not significantly consistent, a pattern was observed. On the CRDI evaluations, experts rated

subjects lower on the second through fourth lessons but surprisingly, subjects rated themselves lower than the experts on the first lesson. The first time individuals view themselves on videotape can be a negative experience which may have resulted in these low scores. As cited above, subjects may focus on personal attributes rather than their teaching behaviors during self-evaluation. On lessons one through three, peers rated subjects higher than either the panel of experts or subjects themselves. Evaluations between subjects and experts became more disparate over time rather than more similar; therefore, subjects did not exhibit more reliability with practice.

On the behavioral checklist evaluations, the investigator consistently rated subjects lowest, with peer and subjects oscillating between the top and middle ranks. The evaluations on both the CRDI and checklist support previous research, subjects evaluate themselves higher than the corresponding instructor or experts (Cassidy, 1993). Scores were more disparate among groups after lesson one with subjects' evaluations gradually increasing across the four lessons while the investigator's evaluation scores decreased over time.

### **Attitude Survey**

Sixteen questions specific to this study were added to the standard teacher-course evaluation form to obtain an attitude survey of the subjects in the four treatment groups. Comparing the mean scores obtained from the evaluations of these questions indicated some consistencies. Generally, the practicum treatment group evaluated the components of the course higher than the peer



treatment group. In addition, the subjects completing the general self-evaluation tool evaluated the components higher than the subjects completing the specific self-evaluation tool. It appears that subjects had a better affective response when working with children and when not required to focus on the very specific details of their teaching presentations. This response by itself may be sufficient support to keep a practicum as a component of the course given results that indicate desired teaching behaviors can be acquired at least as effectively as through other means. In addition, this response seems to indicate that the preferred general self-evaluation tool, which would reduce the amount of time to complete assignments, would be acceptable since the choice of self-evaluation tool also seemed to have no differential effect in acquiring effective teaching behaviors.

Subjects who taught children all semester felt they did better on the posttest than did the subjects teaching their peers, although the data showed that subjects teaching their peers actually taught with higher teacher intensity. Practicum subjects also evaluated their ability to perform the task higher due to the completion of the course than did the subjects who taught their peers. Subjects teaching children also rated improvement of teacher intensity skills--delivery, accuracy of instruction, and classroom management--higher than did the subjects teaching their peers.

Subjects completing specific self-evaluations rated themselves lower on improvement due to specific self-evaluation than did those completing the general self-evaluations yet the

former group rated their improvement in accuracy of instruction and classroom management higher than did those individuals in the general self-evaluation group. Comparing the four treatment groups indicated that subjects in treatment group three, practicum/general, evaluated the course higher than the other three groups.

The lowest means were found on questions 30 and 31 regarding instructor feedback, self-, and peer-evaluation. Mean scores seemed to indicate that subjects wanted to keep self-evaluation in addition to instructor feedback but did not seem to feel as strongly about keeping peer-evaluation. These results support verbal information received from the subjects during the semester.

### **General Observations**

Various observations were noted during this study in the following areas: investigator-observer reliability, logistical difficulties of teaching settings, and self-evaluation tools, subject behaviors not reflected in statistical analysis, and behavioral checklist modifications.

Reliability between the investigator and the independent observer was fairly high, .87. The most reliable section was delivery, .93; followed by accuracy of instruction, .88; and then classroom management, .74. The lower reliability for classroom management might have been due to the different behavioral training and experience of the observer and investigator. The observer listed certain behaviors that he felt were reinforcement although the investigator did not always agree. It seemed that the investigator focused more on verbal than nonverbal reinforcement, while the

observer interpreted subtle nonverbal behaviors as reinforcement. This led to a difficulty over the determination of whether certain teacher behaviors functioned as reinforcement or not- a more subjective judgement between the observer and investigator. When the investigator and observer noted the same teacher reinforcement, they were 100% accurate when determining if it was approval or disapproval and specific or nonspecific.

The peer teaching setting has been commonly used during previous semesters of this course; therefore, the practicum setting was a new component. Various logistical problems arose with this portion of this study. A variety of school events and scheduling changes caused difficulties while teaching. On occasion, lessons had to be postponed or delayed or subjects had to deal with general interference to the flow of the lesson. Intercom interruptions were plentiful and somewhat unsettling to the subjects as was the appearance of and general lack of involvement and class control of numerous substitute teachers. Although instructed not to, the classroom teachers often intervened when discipline problems seemed probable. This intervention made the subjects uncomfortable and unsure of their own abilities. The practicum subjects themselves produced difficulties if they ran late or were not present at the assigned time. Completing their lessons in the allotted time or rescheduling the entire lesson became very problematic. Any or all of these factors may have negatively skewed the evaluations of their teaching presentations in comparison to the subjects teaching their peers.

Subjects participating in the specific self-evaluation treatment group had to complete multiple videotape viewings for evaluation which was time consuming. Minimal, yet inconvenient, logistical problems occurred with evaluating their tapes at the library due to the reduced hours and availability of only one playback unit. Subjects participating in the general self-evaluation tool were able to complete the task much more quickly with a consistent time scheduled for them. This led to periodic difficulties only for the investigator if the subject was late or did not show up for the assigned time.

In addition to the results reported from the statistical analyses completed on the behavioral checklist and CRDI data, various observations were noted by the investigator and reliability observer. These observations are divided among the teacher intensity sections from the behavioral checklist: delivery, accuracy of instruction and classroom management.

**Delivery:** Subjects in the practicum setting treatment group seemed to dress more professionally than those subjects in the peer teaching setting which may have affected the evaluations of the experts. Practicum subjects seemed to be more expressive than the peer teaching subjects when reading and interacting with their 'students' during the first lesson. This may have been due to the excitement and preparation level of the subjects who were actually going to be teaching in the classroom and/or may have been reactions to the facial expressions and verbalizations of the children during the lesson.

**Accuracy of Instruction:** Practicum subjects paced their lessons slower. They took longer to teach each concept using extensive repetition to solidify information; thus, their lessons were longer than the peer teaching subjects. Practicum subjects used vocabulary more appropriate to the level of the children while, on occasion, the terminology used by the subjects in the peer teaching condition would not have been suitable for the kindergarten.

Subjects did not seem to evaluate their own presentations during the actual lesson. For example, if the children did not sing during the rote teaching, the subjects rarely stopped or verbally encouraged participation. This may be due to a lack of experience, and unfamiliarity with the subject matter and/or teaching techniques. The peer teaching setting provided a somewhat 'fake' environment for teaching elementary level concepts. The subjects consistently received answers that were correct. They did not have to deal with disapproval for incorrect answers or restructuring their lesson flow due to lack of responses.

Subjects teaching their peers sang at a low pitch level which would have been unsuitable for use with children. These individuals did not alter this pitch, perhaps because their peers were able to match it, subjects were not aware that it was too low, or they were hesitant to stop and change the pitch level. Subjects who taught the children had difficulty with their pitch level but seemed, perhaps unconsciously, to make an effort to keep it slightly higher. Even though it appeared that a few subjects were aware that the children could not echo them due to the pitch, they did not stop to raise it.

**Classroom Management:** Various differences were noted in the use of reinforcement and student names between the practicum and peer teaching treatment groups. Practicum subjects seemed to use more specific and more social reinforcement than subjects teaching their peers. Practicum subjects could not predict the reactions of the children, did not know their names since they saw them only four times, had to react to wrong or no answers to questions and had to deal with discipline problems. It was obvious that the practicum subjects did not want to use disapproval and seemed to avoid it. Those who did use it were not very successful and seemed somewhat awkward. Peer teaching subjects rarely needed to use disapproval. Often, practicum subjects would ask a child his/her name but then after the response would not repeat the name; therefore, they did not get credit for that behavior. Not knowing the children's names might have also caused problems with effective reinforcement, especially disapproval.

Subjects in the peer teaching treatment condition were familiar with their environment, were comfortable with the individuals they were teaching and knew their names. They were not faced with the unexpected and their lessons were for the most part shorter in length than those at the practicum site. Unfortunately, they did not reap the benefits of having to deal with unexpected student responses and inappropriate behaviors.

Of interest to the investigator was an observation made over the course of the semester during interactions with members of each of the four treatment groups. Although the practicum subjects

did not perform better, their verbalizations about the teaching experiences were much more positive than the peer teaching subjects. These students also seemed to be more organized and prepared with the actual content and procedural aspects of their lessons. Although a broad generalization, a level of professionalism was observed when watching the practicum subjects that was not always evident when evaluating the peer teaching subjects.

Although the behavioral checklist seemed to function adequately for the purpose of this study, various items might need to be eliminated, changed, or added in future research. The behavioral checklist may have had certain components that were not necessary in this particular study, although essential behaviors for effective teaching. For example, very few subjects had problems with eye-contact, unnecessary or irrelevant information, pauses in verbal instruction, or asking questions without adequate student preparation.

The behavioral checklist was a fairly complicated form. Perhaps to decrease time and workload for the expert, it could be simplified with key words rather than with the extensive delineations needed for training of preservice elementary education majors. The behaviors under accuracy of instruction that used percentages or the terms all/some/one were somewhat problematic for the evaluators. It turned what was designed to be an objective task into a more subjective one. The area for vocal inflection was difficult for the evaluators and was somewhat subjective. For example, how fast or how slow does someone need to speak for it to be recorded as such, and are two different observers going to have

very different criteria for that behavior? Also, what if shouting was not used as part of the delivery of subject matter but instead involved in disapproval of a student behavior? Should a subject get credit in that situation?

Under the facial expression category, some concern was discussed as to how you would evaluate a teacher who has a neutral, although not unpleasant, mask while teaching. Also, the reliability observer felt that posture and proximity should be observed separately as they are two different although somewhat related behaviors. Subjects who did one but not the other appropriately were often being penalized unnecessarily. One of the few suggestions made by the subjects themselves was that they would have liked to have a means to evaluate their use of visual aids and classroom musical instruments.

### **Future Considerations**

Suggestions to be considered for future study are in the areas of teaching setting, evaluation, and in-class training. Due to diverse interests of the preservice elementary education majors enrolled in this course, future practicum settings should provide opportunities for participation in either a variety of grade levels or a subject-selected grade level. To make the peer teaching setting a closer simulation of an actual classroom experience, students could be individually selected to give correct, incorrect, or no answers to questions asked by the subjects while teaching to provide experience with approval, disapproval, and lesson flexibility.



In the area of evaluation, the investigator would like to compare a group completing peer-evaluations with a group not completing them to see if the added practice has any effect on their reliability of evaluation since the attitude survey indicated that they felt it did not help them develop more objective evaluation skills. Also, a means should be found for making subjects self-sufficient with the computer to complete self-evaluations of their teaching independently. In addition, the investigator is interested in looking at the correlation between the specific and general self-evaluation tools completed on one lesson with one group completing the general tool first and a second group completing the specific tool first.

Practice seemed to be the strongest variable for developing effective teacher behaviors in this study; thus, the investigator would like to expand this element by including more in-class practice prior to the teaching presentations. To further enhance skill development, videotaped examples of preservice elementary education majors teaching the same lessons could be used as models during training. Due to the reliability discrepancies between the investigator and independent observer for reinforcement, additional discussions and demonstrations on verbal and nonverbal approval and disapproval and how they function in the classroom should be implemented.

Overall, neither the teaching setting or self-evaluation tools had a differential effect on the teacher intensity behaviors of preservice elementary education majors. Although no differences

were reported due to the independent variables, subjects improved their teaching skills from pre- to posttest which indicated that nonmusic majors could be taught to teach with higher intensity.

Due to the difficulties placing students in a practicum, it was encouraging to note that they could increase their teaching behaviors as effectively in the peer teaching setting. It was also encouraging to note that subjects improved their teaching behaviors as effectively with the general self-evaluation tool as with the specific self-evaluation tool since the time constraints found in university training programs and in the class schedules of these students are extensive. Instruction, instructor modeling, teaching, and evaluation practice may have all contributed to the increase in delivery skills, accuracy of instruction, and classroom management necessary for effective teaching of classroom music.

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## **APPENDIX A**

### **SYLLABUS**

#### **MUS 2170 Music Education in the Elementary School**

##### **Goals:**

1. To stimulate thinking concerning the teaching profession and life as evidenced by demonstrating ability to logically analyze, criticize, and/or choose alternatives consistent with some value orientation.
2. To prepare students with competencies necessary to teach music to children; including musical, planning, presentation, and evaluation skills.

##### **Texts:**

###### **Required:**

1. Integrating Music Into the Classroom, Wadsworth Publishing Co., 1991.

###### **Recommended:**

1. Ready-to-Use Music Activities Kit, Parker Publishing Co., 1984.
2. The World's Greatest Songbook, Alfred Publishing Co., 1988.

##### **Objectives:**

1. Music Skills - The student will:
  - a. Play the melody of an elementary level song on melodic percussion/piano with pitch and rhythmic accuracy.
  - b. Demonstrate the ability to explain, define, demonstrate, find, and/or recognize visual and/or aural examples of musical concepts relating to rhythm, pitch, dynamics, form, timbre, texture, and style.

- c. Demonstrate the ability to describe, categorize, and/or recognize visual and/or aural examples of voices and instruments.
- d. Demonstrate progress in the use of the singing voice.

2. Music Teaching Skills - The student will:

- a. Task analyze behaviors, including appropriate steps and sequence for teaching.
- b. Lead shared reading, incorporate expressive voices and basic music concepts.
- c. Lead group singing, including giving correct starting pitch and tempo using rote teaching techniques.
- d. Plan (in writing according to specified format), organize, teach, and evaluate one 8-10 minute lesson based on an academic concept supported by music including at least one song. Song and activities selected should demonstrate awareness of appropriate materials for children at level specified and should be musically accurate. Thematic concept will be based on big book used during shared reading.
- e. Plan (in writing according to specified format), organize, and teach one 4-6 minute lesson based on a musical concept using previously taught rote song with the addition of an instrumental activity and listening task.
- f. Plan (in writing according to specified format), organize, and teach one 8-10 minute lesson based on a musical concept (different than part e) and include at least one song. Song and activities selected should demonstrate awareness of appropriate materials for children at level specified and should be musically accurate. Additional activities will be chosen from: movement, instrument play or focused listening.
- g. Within lessons taught, incorporate specified amounts of feedback and calling on students by name.

3. Become familiar with a variety of texts and methods in elementary music education.

4. Broaden musical observation skills and experiences by attending and reporting on musical performances and an elementary music lesson at the lab school.

**Assignments:**

All assignments are due in class on date scheduled.

All assignments to be typed unless otherwise indicated.

**Possible Points**

- |    |  |
|----|--|
| CB | 1. Participate in class discussion and activities.   |
|    | 2. One exam. Must be taken on scheduled day -- no make-up.   |
| 45 | a. Music Skills exam   |
|    | 3. Five task analyses - handout provided   |
| CB | a. Shared reading  |
| 5  | b. Children's song with movement   |
| 5  | c. Academic concept lesson   |
| 5  | d. Instrument and listening activity   |
| CB | e. Music Concept lesson  |
|    | 4. Five lesson presentations   |
| 10 | a. Read a children's big book - 4-6 minutes  |
| 15 | b. Teach a children's song by rote with movement added - 4-6 minutes                                     |
| 20 | c. Academic concept lesson - 8-10 minutes  |
| 10 | d. Instrument and listening activity - topic to be decided in consultation with instructor - 4-6 minutes |
| 30 | e. Music lesson - topic to be decided in consultation with instructor - 8-10 minutes                     |
|    | 5. Two field experiences   |
| 15 | a. Teach a children's song to pre-kindergarten/ kindergarten class (first or second week of classes)     |
| 15 | b. Teach a children's song to pre-kindergarten/ kindergarten class (last week of classes)                |
|    | 6. One concert report.   |
| 10 | Report on one live ensemble concert or recital presented by the School of Music. Alternate assignment    |

may be determined by instructor. See handout for specifications.

- 10      7. Complete library assignment according to criteria. Handout provided. Need not be typed.
- 5        8. Observe one music class at the lab school of any elementary grade level. Report form provided. Need not be typed.
- CB      9. Miss no more than 3 classes for any reason.
- CB      10. Miss no classes on presentation days.
- 11. Keep copies of all written work - copies turned in will not be returned.

### **Grading Policy:**

**NO** incompletes will be given.

Grades will be assigned as follows:

A=185 points or above earned; all competency-based (CB) items completed according to criteria

B=165-184 points earned; all competency-based (CB) items completed according to criteria

C=145-164 points earned; most competency-based (CB) items completed according to criteria

D=125-144 points earned; some competency-based (CB) items completed according to criteria

Points may be lost for late assignments.

Any missed course requirement or assignment may result in a lowered grade **including attendance requirement**.

Instructor reserves the right to raise a course grade in exceptional circumstances. This is not negotiable with student.



**Final Grade Sheet**  
**To Be Turned in at Final Exam**

**Name** \_\_\_\_\_ **Semester** \_\_\_\_\_

<b>Assignment</b>	<b>Date In</b>	<b>Points Earned</b>	<b>Points Worth</b>
Field Experience #1	_____	_____	15
Task Analysis #1	_____	_____	CB
Shared Reading	_____	_____	10
Video Review #1	_____	_____	CB
Task Analysis #2	_____	_____	5
Teach Rote Song	_____	_____	15
Video Review #2	_____	_____	CB
Concert Report	_____	_____	10
Lab School Observation	_____	_____	5
Task Analysis #3	_____	_____	5
Academic Concept Lesson	_____	_____	20
Video Review #3	_____	_____	CB
Task Analysis #4	_____	_____	5
Instrument and Listening	_____	_____	10
Video Review #4	_____	_____	CB
Task Analysis #5	_____	_____	CB
Music Concept Lesson	_____	_____	30
Video Review #5	_____	_____	CB
Library Assignment	_____	_____	10
Field Experience #2	_____	_____	15
Music Skills Exam	_____	_____	45

Class days absent (give dates)

\_\_\_\_\_

Presentation days missed (give dates)

\_\_\_\_\_

**TOTAL POINTS EARNED** \_\_\_\_\_ **200**

## **APPENDIX B COURSE CALENDAR**

Treatment Components for all Sections

Week 1	<ol style="list-style-type: none"><li>1. Discuss lesson 1</li><li>2. Task analysis 1 due</li></ol> *Field experience 1*
Week 2	<ol style="list-style-type: none"><li>1. Model lesson 1</li><li>2. Discuss evaluation/checklist 1</li><li>3. Return task analysis 1</li><li>4. Teaching lesson 1 (Shared reading)</li></ol> *Field experience 1 continued*
Week 3	<ol style="list-style-type: none"><li>1. Model rote poems and songs</li><li>2. Discuss lesson 2</li><li>3. Task analysis 2 due</li><li>4. Evaluation/checklist 1 due</li></ol>
Week 4	<ol style="list-style-type: none"><li>1. Model lesson 2</li><li>2. Discuss evaluation/checklist 2</li><li>3. Return task analysis 2</li><li>4. Teaching lesson 2 (Rote song with movement)</li></ol>
Week 5	<ol style="list-style-type: none"><li>1. Discuss lesson 3</li><li>2. Piggyback song due</li><li>3. Teaching analysis 3 due</li><li>4. Model lesson 3</li><li>5. Evaluation/checklist 2 due</li><li>6. Discussion evaluation/checklist 3</li></ol>
Week 6	<ol style="list-style-type: none"><li>1. Return task analysis 3</li><li>2. Teaching lesson 3 (Academic concept) (continue into week 7 as necessary)</li></ol>
Week 7	<ol style="list-style-type: none"><li>1. Discuss lesson 4</li><li>2. Evaluation/checklist 3 due</li></ol>

- |  |   |
|--|---|
| Week 8                                       | <ol style="list-style-type: none"><li>1. Task analysis 4 due</li><li>2. Model lesson 4</li><li>3. Discussion evaluation/checklist 4</li><li>4. Return task analysis 4</li></ol> |
| Week 9                                       | <ol style="list-style-type: none"><li>1. Teaching lesson 4 (Focused listening and playing instruments)</li></ol>  |
| Week 10                                      | <ol style="list-style-type: none"><li>1. Evaluation/checklist 4 due</li></ol>   |
| Week 11                                      | <ol style="list-style-type: none"><li>1. Discuss lesson 5</li><li>2. Model lesson 5</li><li>3. Discuss evaluation/checklist 5</li></ol>   |
| Week 12                                      | <ol style="list-style-type: none"><li>1. Task analysis 5 due (day of teaching)</li><li>2. Teaching lesson 5 (Music concept)</li></ol>   |
| Week 13                                      | <ol style="list-style-type: none"><li>1. Evaluation/checklist 5 due</li></ol>   |
| <b>*Lesson #5 not used in data analyses*</b> |   |
| Week 14                                      | <b>*Field experience 2*</b>   |

**APPENDIX C**  
**TEACHING ASSIGNMENTS**

\*included in student course packets\*

Field Experience 1 and 2

(Pretest/Posttest)

1. Sign-up for a time to teach a song to a preschool classroom.
2. Memorize your assigned song and be prepared to teach for approximately 3 to 5 minutes.
3. Obtain school directions from your instructor and be at the school 10 minutes before you are scheduled to teach.

### Teaching Lesson #1

#### Shared Reading

1. Choose a story book suitable for kindergarten children. \*

The story book should:

- have both text and pictures
- be fairly repetitive and predictable
- be suitable for a thematic unit lesson (i.e., animals, transportation, seasons, feelings, etc.).

2. Lesson should be between 4 and 6 minutes in length depending on the choice of book.
3. You may use an additional prop to enhance the lesson (i.e., stuffed animal, illustration, toy).
4. Lesson format should follow a basic outline:
  - introduce the thematic unit lesson based on the book
  - read the story book to the students allowing appropriate verbal interaction (questions or comments related to the text)
  - conclude the lesson with a review of information associated with the thematic unit
5. Call on at least three students by name (at this point it is fine to ask until you know them).

\*Book source:

- instructor

# Sample Lesson Plan for Teaching Lesson #1

## Mrs. Wishy-washy

1. "Oh, lovely mud ," said the cow, and she jumped in it.
2. "Oh, lovely mud ," said the pig, and she rolled in it.
3. "Oh, lovely mud ," said the duck, and she paddled in it.
4. Along came Mrs. Wishy-washy. "Just look at you" she screamed.
5. "In the tub you go." In went the cow, wishy-washy, wishy-washy,
6. In went the pig, wishy-washy, wishy-washy. In went the duck,  
wishy-washy, wishy-washy,
7. "That's better." said Mrs. Wishy-washy, and she went into the  
house. Away went the cow.  
Away went the pig.  
Away went the duck.
8. "Oh lovely mud." they said.

\*Numbers indicate open flat of book.

1. Teacher asks the students if they like to go walking in the rain. Do they like to jump in the puddles? What do their mothers say if they do? Animals like to play in puddles too, especially mud puddles.
2. Start reading the book open so that the students can see each page. Point to the text as the words are read.
3. Teacher points to the cow and asks a student what it is? Answer is confirmed or repaired as necessary. Read flat one. Teacher makes cow's voice sound very low. All narrator's parts should be read expressively.
4. Teacher points to the mud puddle and asks a student what it is? Answer is confirmed or repaired as necessary. Read flat two. Teacher makes pig's voice sound moderate pitch.
5. Read flat three. Teacher starts to read but leaves off a word for student response. "Oh, lovely " \_\_\_\_." Teacher makes duck's voice sound very high.

6. Read flat four. Teacher screams (moderate level) Mrs. Wishy-washy's dialogue. Teacher asks the student why was Mrs. Wishy-washy screaming?
7. Read flat five. Teacher reads Mrs. Wishy-washy's dialogue fast as she is angry and wants to get them cleaned off quickly. The animals are reluctant to get in the tub so teacher reads "In went the cow" slowly. Teacher asks the students why were the animals walking to the tub so slowly?
8. Read flat six. Teacher reads "In went the pig" and "In went the duck" slowly. Teacher asks what word tells us he is a pig (point to the picture).
9. Read flat seven. Mrs. Wishy-washy is happy that the animals are getting clean so teacher whispers "That's better". Teacher tells students that Mrs. Wishy-washy is very happy that the animals are getting clean again.
10. Read flat eight. The animals are very excited that they can go back to their mud puddle playing. Teacher sings "Oh, lovely mud." Point to the letter m and tell the students that this letter is m and it makes our mouths say mmmm.
11. Review information from the text. What animals were playing in the mud? Why did Mrs. Wishy-washy want them to get in the tub? Did they? Show me which word tells us this is mud (point to the mud puddle).

## Teaching Lesson #2

### Rote Song and Movement

1. Teach a four line song by rote (see provided song list for choices).
2. Add body movement to the song and perform it again.
3. Lesson should be between 4 and 6 minutes in length.
4. You may use an additional prop to enhance the lesson (i.e., stuffed animal, illustration, toy, musical instrument).
5. Lesson format should follow a basic outline:
  - introduce the song using a prop, a focused listening question, a story, etc.
  - teach the song by rote
  - introduce and teach a body movement to do with the song
  - perform the song using the body movement (i.e., clap, patsch, stomp, snap, sway, walk, skip, etc. or any combination).
6. Call on at least three students by name. You must give at least two specific reinforcements.



### Model of Task Analysis for Rote Song

1. Teacher provides background information about the topic of the song. A prop can be used at this time.
2. Teacher focuses students attention by asking the students a question related to the text of the song to be answered after teacher sings whole song.
3. Teacher sings whole song.
4. Teacher asks for answer to initial question. Teacher reinforces student response. Additional questions can be asked.
5. Teacher sings line one while pointing to self.
6. Teacher cues students, then both students and teacher sing line one.
7. Teacher sings line two while pointing to self.
8. Teacher cues students, then both students and teacher sing line two.
9. Teacher sings lines one and two while pointing to self.
10. Teacher cues students, then both students and teacher sing lines one and two.
11. Teacher sings line three while pointing to self.
12. Teacher cues students, then both students and teacher sing line three.
13. Teacher sings line four while pointing to self.
14. Teacher cues students, then both students and teacher sing line four.
15. Teacher sings lines three and four while pointing to self.
16. Teacher cues students, then both students and teacher sing lines three and four.
17. Teacher sings lines one through four while pointing to self.
18. Teacher gives ready sing cue, cues students, then both students and teacher sing lines one through four.
19. Teacher gives ready sing cue, cues students, then both students and teacher sing lines one through four with teacher fading out after initial word of each line.
20. Teacher gives ready sing cue, cues students, then students sing song independently.
21. Teacher reviews information and asks different questions about the song.

### Sample Lesson Plan for Teaching Lesson #2

Mary had a little lamb, little lamb, little lamb  
Mary had a little lamb its fleece was white as snow  
Everywhere that Mary went, Mary went, Mary went  
Everywhere that Mary went, her lamb was sure to go.

1. Teacher shows a stuffed lamb to the class and asks what it is? She asks two or three students if they have pets and what kind they have.
2. Teacher focuses students attention by asking the students to listen to the song and find out who has a pet and what kind of pet does she have?
3. Teacher sings whole song.
4. Teacher asks for answer to initial question. Teacher reinforces student response. Additional questions can be asked (i.e., Does anyone know what fleece is?).
5. Teacher sings line one "Mary had a little lamb, little lamb, little lamb" while pointing to self.
6. Teacher cues students, then both students and teacher sing line one.
7. Teacher sings line two "Mary had a little lamb its fleece was white as snow" while pointing to self.
8. Teacher cues students, then both students and teacher sing line two.
9. Teacher sings lines one and two while pointing to self.
10. Teacher cues students, then both students and teacher sing lines one and two.
11. Teacher sings line three "Everywhere that Mary went, Mary went, Mary went" while pointing to self.
12. Teacher cues students, then both students and teacher sing line three.
13. Teacher sings line four "Everywhere that Mary went, her lamb was sure to go." while pointing to self.
14. Teacher cues students, then both students and teacher sing line four.
15. Teacher sings lines three and four while pointing to self.
16. Teacher cues students, then both students and teacher sing lines three and four.

17. Teacher sings lines one through four while pointing to self.
18. Teacher gives ready sing cue, cues students, then both students and teacher sing lines one through four.
19. Teacher gives ready sing cue, cues students, then both students and teacher sing lines one through four with teacher fading out after initial word of each line.
20. Teacher gives ready sing cue, cues students, then students sing song independently.
21. Teacher reviews information and asks different questions about the song.

Examples:

What kind of pet did Mary have?

What is fleece?

What color is the lamb's fleece?

What is it the same color as?

What is another name for a lamb?

Where do you think Mary's lamb followed her?

What do you think Mary's lamb looks like?

22. When the students are able to independently sing the song, the teacher adds a body movement. A four beat body ostinato is added: clap, patsch, clap and snap.
23. Students sing song while teacher models body movement.
24. Teacher sings while students perform body movement.
25. Students and teacher sing and perform body movement.

### Teaching Lesson #3

#### Academic Concept

1. Plan an activity that will enhance learning about the thematic unit chosen from your big book.
2. Choose a familiar song and rewrite the text to help teach your thematic unit lesson (piggy back). Teach the song by rote.

#### Examples:

##### **Teeth**

by Amanda Lee

(to the tune of "Row, row , row your boat")

Brush, brush, brush your teeth  
gently twice a day.

Floss, floss, gargle, gargle

Rinse the germs away.

##### **Seasons**

by Heather Harpole

(to the tune of "Twinkle, Twinkle")

Fall and winter, spring and summer are the name of the seasons

In the fall we rake up leaves, in the winter we build snowmen.

In the spring the flowers bloom and in the summer we don't go to school.

3. Lesson should be between 8 and 10 minutes in length.
4. You may use an additional prop to enhance the lesson (i.e., stuffed animal, illustration, toy, musical instrument).
5. Lesson format should follow a basic outline:
  - introduce the thematic unit
  - teach your piggy back song by rote
  - review the information from the song and relate it to the unit
  - read the story book to the children allowing appropriate verbal interaction (questions or comments related to the text)
  - review information from the storybook and relate it to the unit
  - do one additional activity with the class

-conclude with a review of the concept material learned in the lesson

5. Call on at least three students by name. You must give at least two specific reinforcements. Example: Mary, thank you for sitting so quietly while we passed out the papers.

### Lesson Plan Format

**Grade Level:** Keep the grade level in mind when planning the lesson.

**Concept:** Choose one concept to focus on during the lesson.

**Lesson Objectives:** Choose lesson objectives to determine what behaviors you want the students to gain. These will be observed, measured and recorded to assess student progress.

**Task Analysis:** A step-by-step sequential method to teach the above concept including opening and closing of lesson.

**Evaluation:** What you are going to observe, measure and record. These should match the objectives numerically.

**Materials:** List all materials to be used including song, books, recordings, props, instruments, paper, writing utensils, board, etc.

## Sample Lesson Plan for Teaching Lesson #3

**Grade Level:** Kindergarten

**Text:** Mrs. Wishy-washy

**Thematic Unit:** Animals

**Lesson Objectives:** By the end of the lesson, students will be able to:

1. Sing the song "Animals" independently with correct words, pitches and rhythm.
2. List examples of animals.
3. Identify animals by picture or sound.
4. Give an example of where certain animals live, what they eat and what food they produce for humans.

**Task Analysis:**

1. Introduce the thematic unit lesson. Who were the characters in the storybook? Hold up the book and flip through a few pages. Ask what you call a duck, cow and pig when you group them all together? Offer suggestions if they are having difficulty.
2. Teach piggy back song by rote.  
Animals (to the tune of Mary had a little lamb)  
Ducks, pigs, cows, dogs, cats also, bunny rabbits, horses too/All these things we call animals, they are our friends/  
They live on farms, in forests, in zoos, running wild or tame as pets/Can you think of one I've missed. Now it's your turn.
3. Review the information from the song and relate it to the unit. Brainstorm the names of different animals. Where are some places we can find them? Which ones live where? What does it mean to be tame? Who has a pet?
4. Read the story book to the students allowing appropriate verbal interaction as during previous reading.
5. Do an activity with the students that enhances the thematic unit. Examples:
  - a) Make a paper plate lion or a lamb. Students start with

a paper plate. Students draw a face and add either yarn for a mane or cotton for fleece.

b) Talk about where animals live, what they eat, what they are used for, what food that they produce for humans, etc.

c) Listen to recorded examples of animal sounds and have students try to guess which animal they hear.

d) Draw a picture of their pet or favorite animal and have the students tell the class about it.

6. Review the thematic unit information.

### **Evaluation:**

1. Could the students sing the song "Animals" independently with correct words, pitches and rhythm? (Listen and correct as necessary)
2. Could the students list examples of animals? (Listen and prompt as necessary).
3. Could the students identify animals by picture and by sound? (Question and answer response).
4. Could the students give an example of where certain animals live, what they eat and what food they produce for humans? (Question and answer response).

### **Materials:**

- big book "Mrs. Wishy-washy"
- paper plates
- yarn
- cotton balls
- crayons
- glue
- recording of animals sounds
- pictures of animals



## Teaching Lesson #4

### Rote Song, Instruments and Listening

1. Using your rote song from T. A. #2, add instruments and focus the activity on a concept studied in class (i.e., keeping the steady beat, fast versus slow tempo, loud versus soft dynamics).
2. Find an excerpt of recorded music and use it to reinforce the above music concept (30-45 seconds in length). \*
3. Lesson should be between 4 and 6 minutes in length.
4. You may use an additional prop to enhance the lesson (i.e., stuffed animal, illustration, toy, musical instrument, playback equipment).
5. Lesson format should follow a basic outline:
  - review the song
  - introduce the music concept
  - add instruments and perform the song using the appropriate concept
  - assign a focused listening task to the class
  - play the listening excerpt
  - review the concept
6. Call on at least three students by name. You must give at least two specific reinforcements.

\*Recorded music examples provided by the instructor.

### Sample Lesson Plan for Teaching Lesson #4

**Grade Level:** Kindergarten

**Concept:** Dynamics: loud and soft

**Lesson Objectives:** By the end of the lesson, students will be able to:

1. Sing the song "Mary had a little lamb" independently with correct words, pitches and rhythm.
2. Sing the song with proper dynamic level as directed by the teacher.
3. Play loud or soft sounds on musical instruments while singing the song.
4. Identify and label loud and soft in music recordings.

**Task Analysis:**

1. Review the song "Mary had a little lamb"
2. Have class clap the steady beat while singing the song.
3. Pass out a few rhythm instruments and have students play or clap the steady beat while class sings.
4. Pass instruments to other students. Have class sing the song and keep the steady beat (clapping and playing) softly.
5. Pass instruments to other students. Have class sing the song and keep the steady beat (clapping and playing) loudly.
6. Play an example of music and have class listen. "I will ask someone who is sitting quietly to tell me if this music is loud or soft when it is over."  
(Repeat activity with different examples).

**Evaluation:**

1. Could the students sing the song "Mary had a little lamb" independently with correct words, pitches and rhythm? (Listen and correct as necessary).
2. Could the students sing the song with proper dynamic level as directed by the teacher? (Listen and correct as necessary).
3. Could the students play loud or soft on musical instruments

which singing the song? (Listen and correct as necessary).

4. Could the students identify and label loud and soft sounds in music? (Play musical examples; ask for response, prompt as necessary).

**Materials:**

song "Mary had a little lamb"

various musical instruments

stereo

recorded examples of loud and soft music

**APPENDIX D**  
**EVALUATION FORMS/BEHAVIORAL CHECKLISTS**

\*included in student course packets\*

Evaluation #1  
(Shared Reading)

**Grade:** \_\_\_\_\_

1. Personal skills
  - a. expressive voice
2. Classroom management
  - a. names
  - b. approvals/disapprovals
3. Teaching sequence

Focusing on the above categories, list four teaching behaviors you felt you did well and four that you feel need to improve:

Successful behaviors

-

-

-

-

Behaviors which need improvement

-

-

-

-

Grade: \_\_\_\_\_

Evaluation #2  
(Rote Song and Movement)

1. Personal skills
  - a. expressive voice
  - b. eye contact
2. Accuracy of instruction
  - a. rote teaching technique
  - b. musical information
3. Classroom management
  - a. names
  - b. approvals/disapprovals
4. Teaching sequence

Focusing on the above categories, list four teaching behaviors you felt you did well and four that you feel need to improve:

Successful behaviors

-

-

Behaviors which need improvement

-

-

Grade: \_\_\_\_\_

Evaluation #3  
(Academic Concept)

1. Personal skills
  - a. expressive voice
  - b. eye contact
  - c. facial expression
2. Accuracy of instruction
  - a. rote teaching technique
  - b. musical information
  - c. information presentation: too much, too little,  
inaccurate or redundant
3. Classroom management
  - a. names
  - b. approvals/disapprovals
4. Teaching sequence

Focusing on the above categories, list four teaching behaviors you felt you did well and four that you feel need to improve:

Successful behaviors

- |   |   |
|---|---|
| - | - |
|   |   |
| - | - |

Behaviors which need improvement

- |   |   |
|---|---|
| - | - |
|   |   |
| - | - |

Grade: \_\_\_\_\_

Evaluation #4  
(Rote Song, Instrument and Listening)

1. Personal skills
  - a. expressive voice
  - b. eye contact
  - c. facial expression
  - d. body movement
2. Accuracy of instruction
  - a. rote teaching technique
  - b. musical information
  - c. information presentation: too much, too little, inaccurate or redundant
3. Classroom management
  - a. names
  - b. approvals/disapprovals (specific/nonspecific)
4. Teaching sequence

Focusing on the above categories, list four teaching behaviors you felt you did well and four that you feel need to improve:

Successful behaviors

-

-

Behaviors which need improvement

-

-

Grade: \_\_\_\_\_

**Video Review #1: Shared Reading**

Observed teacher: \_\_\_\_\_ Date taught: \_\_\_\_\_  
 Instructor: \_\_\_\_\_ Date of review: \_\_\_\_\_

**DEFICIENCIES****SKILLS MEETING  
MINIMUM CRITERIA****SKILLS ABOVE  
MINIMUM CRITERIA****1.0 PERSONAL DELIVERY SKILLS**

Speaking Voice (Noise)	___ Unnecessary words, sounds, stuttering, hesitations	___ Uses appropriate speech patterns	
		___ Uses comfortable voice:	
	___ Speed too slow/fast for comprehension	___ speed	
	___ Pitch distracting-too high, sing-song, irritating	___ pitch	
	___ Voice volume inaudible or uncomfortably loud	___ volume	
	___ No change in vocal inflection	___ Vocal inflection change (one pair)	___ Vocal inflection change (two or more pairs) (+2)
		___ loud and soft	___ loud and soft
		___ fast and slow	___ fast and slow
		___ high and low	___ high and low
	___ Uses only the speaking voice	___ Uses two expressive voices:	___ Uses three or more expressive voices: (+2)
		___ singing	___ singing
		___ speaking	___ speaking
		___ whispering	___ whispering
		___ shouting	___ shouting

**2.0 CLASSROOM MANAGEMENT**

A. Number of students addressed by name: \_\_\_\_\_

B. If you were to teach this lesson again for a group of kindergarten children, what classroom management problems might you anticipate?

What might you do to try and prevent these from happening?



What might you do if they did happen?

**C. What reinforcement did you use?**

Clock Time

___	<b>Approval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Disapproval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Approval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Disapproval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Approval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Disapproval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Approval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Disapproval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Approval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Disapproval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Approval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Disapproval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Approval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Disapproval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Approval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Disapproval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things

What was the sequence of events as you actually taught them? (In large steps). Was it what you had planned? \_\_\_\_\_

If not, why did you do them in a different order?

From this sheet, list two behaviors you feel you did well:

-

-

and two that you would like to improve:

-

-

Evaluated by: \_\_\_\_\_

Grade: \_\_\_\_\_

**Video Review #2 Rote song and Movement**

**Observed teacher:** \_\_\_\_\_ **Date taught:** \_\_\_\_\_  
**Instructor:** \_\_\_\_\_ **Date of review:** \_\_\_\_\_

	DEFICIENCIES	SKILLS MEETING MINIMUM CRITERIA	SKILLS ABOVE MINIMUM CRITERIA
<b>1.0 PERSONAL DELIVERY SKILLS</b>			
Speaking Voice (Noise)	___ Unnecessary words, sounds, stuttering, hesitations	___ Uses appropriate speech patterns	
		Uses comfortable voice:	
	___ Speed too slow/fast for comprehension	___ speed	
	___ Pitch distracting-too high, sing-song, irritating	___ pitch	
	___ Voice volume inaudible or uncomfortably loud	___ volume	
	___ No change in vocal inflection	___ Vocal inflection change (one pair)	___ Vocal inflection change (two or more pairs) (+2)
		___ loud and soft	___ loud and soft
		___ fast and slow	___ fast and slow
		___ high and low	___ high and low
	___ Uses only the speaking voice	___ Uses two expressive voices:	___ Uses three or more expressive voices: (+2)
		___ singing	___ singing
		___ speaking	___ speaking
		___ whispering	___ whispering
		___ shouting	___ shouting
Eye Contact (Passive)	___ Eye contact reduced or distracted by activity materials or student placement	___ Eye-contact not distracted	
	___ Failure to scan, look at entire group	___ Maintains eye contact across entire group throughout activity (+2)	
			___ Varies eye contact to enhance student interaction
BASAL: 6	- ___ SUBTOTAL	+ ___ SUBTOTAL	+ ___ SUBTOTAL
			+ ___ PERSONAL (20)

## 2.0 ACCURACY OF TEACHER INSTRUCTION

Check all used:

☐ Voice

☐ Piano

☐ Instruments:

List:

Movement: (circle

choice)

Dance

Clap

Stamp

Patsch

Snap

Motions

☐ Recorded music

☐ Difficulty starting/continuing music

☐ Mistakes in voice: text or melody

☐ Pitch level of song too low or high

☐ Errors in beat or tempo

☐ Cueing 50% accurate for class participation

☐ Does not sing repeated lines

☐ No attempt to use starting cues

☐ Does not follow rote teaching sequence

☐ Motor activities too easy or hard or inappropriately demonstrated

☐ Music uninterrupted by continuity mistakes

☐ Sings correct text and in tune melody

☐ Pitch level of song appropriate

☐ Uses steady beat and tempo

☐ Cueing 75% accurate for class participation

☐ Sings repeated lines 50 %

☐ Inconsistently uses starting cues

☐ Rote teaching sequence accurate

☐ Demonstrates appropriate motor tasks adequately

☐ Cueing 100% accurate (+2)

☐ Sings repeated lines 100% (+2)

☐ Uses starting cues consistently(+2)

BASAL: 8

- \_\_\_ SUBTOTAL

+ \_\_\_ SUBTOTAL

+ \_\_\_ SUBTOTAL

+ \_\_\_ MUSIC (20)

## 3.0 CLASSROOM MANAGEMENT

A. Number of students addressed by name: \_\_\_\_\_ (+3/Name) + \_\_\_ SUBTOTAL (Max 9)

B. If you were to teach this lesson again for a group of kindergarten children, what classroom management problems might you anticipate?

What might you do to try and prevent these from happening?

What might you do if they did happen?

**C. What reinforcement did you use?**

Clock Time

___	<b>Approval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Disapproval</b>	___ Words	___ Bodily expressions			
___	<b>Approval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Disapproval</b>	___ Words	___ Bodily expressions			
___	<b>Approval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Disapproval</b>	___ Words	___ Bodily expressions			
___	<b>Approval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Disapproval</b>	___ Words	___ Bodily expressions			
___	<b>Approval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Disapproval</b>	___ Words	___ Bodily expressions			
___	<b>Approval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Disapproval</b>	___ Words	___ Bodily expressions			
___	<b>Approval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Disapproval</b>	___ Words	___ Bodily expressions			
___	<b>Approval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Disapproval</b>	___ Words	___ Bodily expressions			
___	<b>Approval</b>	___ Words	___ Bodily expressions	___ Closeness	___ Activities	___ Things
___	<b>Disapproval</b>	___ Words	___ Bodily expressions			

(+3/Reinforcement)

+\_\_\_ SUBTOTAL

(Max 9)

BASAL = 2

=\_\_\_ TOTAL (20)

What was the sequence of events as you actually taught them? (In large steps). Was it what you had planned? \_\_\_\_\_

If not, why did you do them in a different order?

From this sheet, list two behaviors you feel you did well:

-

-

and two that you would like to improve:

-

-

Evaluated by: \_\_\_\_\_

Grade: \_\_\_\_\_

### Video Review #3 Academic Concept

Observed teacher: \_\_\_\_\_ Date taught: \_\_\_\_\_  
 Instructor: \_\_\_\_\_ Date of review: \_\_\_\_\_

	DEFICIENCIES	SKILLS MEETING MINIMUM CRITERIA	SKILLS ABOVE MINIMUM CRITERIA
<b>1.0 PERSONAL DELIVERY SKILLS</b>			
Speaking Voice (Noise)	___ Unnecessary words, sounds, stuttering, hesitations	___ Uses appropriate speech patterns	
		___ Uses comfortable voice:	
	___ Speed too slow/fast for comprehension	___ speed	
	___ Pitch distracting-too high, sing-song, irritating	___ pitch	
	___ Voice volume inaudible or uncomfortably loud	___ volume	
	___ No change in vocal inflection	___ Vocal inflection change (one pair)	___ Vocal inflection change (two or more pairs) (+2)
		___ loud and soft	___ loud and soft
		___ fast and slow	___ fast and slow
		___ high and low	___ high and low
	___ Uses only the speaking voice	___ Uses two expressive voices:	___ Uses three or more expressive voices:
		___ singing	___ singing
		___ speaking	___ speaking
		___ whispering	___ whispering
		___ shouting	___ shouting
			(+2)
Eye Contact (Passive)	___ Eye contact reduced or distracted by activity materials or student placement	___ Eye-contact not distracted	
	___ Failure to scan, look at entire group	___ Maintains eye contact across entire group throughout activity (+2)	
			___ Varies eye contact to enhance student interaction

Facial Expression (Passive) \_\_\_\_ Expression incongruent with verbalizations or lesson objective and verbalizations  
 \_\_\_\_ Expression pleasant or congruent with objective, activity, student behavior  
 \_\_\_\_ Expression chronically unpleasant or disapproving (more than 20%) \_\_\_\_ Systematically varies expression to enhance student interaction  
 BASAL: 11 - \_\_\_\_ SUBTOTAL + \_\_\_\_ SUBTOTAL + \_\_\_\_ SUBTOTAL  
 + \_\_\_\_ PERSONAL (25)

## 2.0 ACCURACY OF TEACHER INSTRUCTION

Check all used: Movement: (circle choice)

\_\_\_\_ Voice  
 \_\_\_\_ Piano  
 \_\_\_\_ Instruments:  
 List: Clap  
 Stamp  
 Patsch  
 Snap  
 Motions

\_\_\_\_ Recorded music

Too much information:

\_\_\_\_ Irrelevant information given to students during the lesson  
 \_\_\_\_ No irrelevant information given.  
 \_\_\_\_ Unnecessary information given to students during the lesson  
 \_\_\_\_ No unnecessary information given  
 \_\_\_\_ Rote song divisions too large  
 \_\_\_\_ Rote song divisions appropriate

Too little information:

\_\_\_\_ Two or more questions asked without preparation for student response  
 \_\_\_\_ One question asked without preparation for student response  
 \_\_\_\_ No questions asked without preparation for student response (+2)  
 \_\_\_\_ Two or more pauses in verbal instruction /memory lapse  
 \_\_\_\_ One pause in verbal instruction /memory lapse  
 \_\_\_\_ No pause in verbal instruction /memory lapse (+2)  
 \_\_\_\_ Two or more pauses in music presentation /memory lapse  
 \_\_\_\_ One pause in music presentation /memory lapse  
 \_\_\_\_ No pause in music presentation /memory lapse (+2)  
 \_\_\_\_ Cueing 50% for class participation  
 \_\_\_\_ Cueing 75% for class participation  
 \_\_\_\_ Cueing 100% (+2)  
 \_\_\_\_ No attempt to use starting cues  
 \_\_\_\_ Attempts to use starting cues  
 \_\_\_\_ Starting cues consistent (+2)

<input type="checkbox"/> Does not sing repeated lines	<input type="checkbox"/> Sings repeated lines 50 %	<input type="checkbox"/> Sings repeated lines 100% (+2)
<input type="checkbox"/> Does not complete all steps of the rote teaching sequence	<input type="checkbox"/> Rote teaching sequence accurate	
<b>Inaccurate information:</b>		
<input type="checkbox"/> Wrong terminology used during the lesson	<input type="checkbox"/> Accurate and appropriate terminology used	
<input type="checkbox"/> Two or more inaccurate physical cues given	<input type="checkbox"/> One inaccurate physical cue given	<input type="checkbox"/> Accurate physical cues given (+2)
<input type="checkbox"/> All starting cues inaccurate	<input type="checkbox"/> One starting cue inaccurate	<input type="checkbox"/> Musical starting cues accurate (+2)
<input type="checkbox"/> Two or more mistakes in voice: melody or text	<input type="checkbox"/> One mistake in voice: melody or text	<input type="checkbox"/> No mistakes in voice: melody or text (+2)
<input type="checkbox"/> Errors in beat or tempo	<input type="checkbox"/> Uses steady beat and tempo	
<input type="checkbox"/> Pitch level of song too low or high	<input type="checkbox"/> Pitch level of song appropriate	
<input type="checkbox"/> Motor activities too easy/hard for lesson or students or inaccurately demonstrated	<input type="checkbox"/> Demonstrates appropriate motor tasks adequately	
<b>Redundant Information:</b>		
<input type="checkbox"/> Two or more unnecessary repetitions of verbal directions or musical presentation	<input type="checkbox"/> One unnecessary repetition of verbal directions or musical presentation	<input type="checkbox"/> No unnecessary repetition of directions or musical presentation (+2)
<input type="checkbox"/> Two or more lesson segments repeated to fill time	<input type="checkbox"/> One lesson segment repeated to fill time	<input type="checkbox"/> No repetition of lesson segments to fill time(+2)
BASAL: 10	- <input type="checkbox"/> SUBTOTAL	+ <input type="checkbox"/> SUBTOTAL
		+ <input type="checkbox"/> INSTRUCTION(40)

### 3.0 CLASSROOM MANAGEMENT

A. Number of students addressed by name:  (+3/Name) + ☐ SUBTOTAL (Max 9)

B. If you were to teach this lesson again for a group of kindergarten children, what classroom management problems might you anticipate?

What might you do to try and prevent these from happening?

What might you do if they did happen?



## C. What reinforcement did you use?

Clock Time

___	<b>Approval</b>	___	Words	___	Bodily expressions	___	Closeness	___	Activities	___	Things
___	<b>Disapproval</b>	___	Words	___	Bodily expressions	___	Closeness	___	Activities	___	Things
___	<b>Approval</b>	___	Words	___	Bodily expressions	___	Closeness	___	Activities	___	Things
___	<b>Disapproval</b>	___	Words	___	Bodily expressions	___	Closeness	___	Activities	___	Things
___	<b>Approval</b>	___	Words	___	Bodily expressions	___	Closeness	___	Activities	___	Things
___	<b>Disapproval</b>	___	Words	___	Bodily expressions	___	Closeness	___	Activities	___	Things
___	<b>Approval</b>	___	Words	___	Bodily expressions	___	Closeness	___	Activities	___	Things
___	<b>Disapproval</b>	___	Words	___	Bodily expressions	___	Closeness	___	Activities	___	Things
___	<b>Approval</b>	___	Words	___	Bodily expressions	___	Closeness	___	Activities	___	Things
___	<b>Disapproval</b>	___	Words	___	Bodily expressions	___	Closeness	___	Activities	___	Things
___	<b>Approval</b>	___	Words	___	Bodily expressions	___	Closeness	___	Activities	___	Things
___	<b>Disapproval</b>	___	Words	___	Bodily expressions	___	Closeness	___	Activities	___	Things
___	<b>Approval</b>	___	Words	___	Bodily expressions	___	Closeness	___	Activities	___	Things
___	<b>Disapproval</b>	___	Words	___	Bodily expressions	___	Closeness	___	Activities	___	Things
___	<b>Approval</b>	___	Words	___	Bodily expressions	___	Closeness	___	Activities	___	Things
___	<b>Disapproval</b>	___	Words	___	Bodily expressions	___	Closeness	___	Activities	___	Things
___	<b>Approval</b>	___	Words	___	Bodily expressions	___	Closeness	___	Activities	___	Things
___	<b>Disapproval</b>	___	Words	___	Bodily expressions	___	Closeness	___	Activities	___	Things

(+3/Reinforcement)

+\_\_\_ SUBTOTAL

(Max 9)

BASAL = 2

=\_\_\_ TOTAL (20)

What was the sequence of events as you actually taught them? (In large steps). Was it what you had planned? \_\_\_\_\_

If not, why did you do them in a different order?

From this sheet, list two behaviors you feel you did well:

-

-

and two that you would like to improve:

-

-

Evaluated by: \_\_\_\_\_

Grade: \_\_\_\_\_

**Video Review #4**  
**Rote Song, Instrument and Listening**

**Observed teacher:** \_\_\_\_\_ **Date taught:** \_\_\_\_\_  
**Instructor:** \_\_\_\_\_ **Date of review:** \_\_\_\_\_

	DEFICIENCIES	SKILLS MEETING MINIMUM CRITERIA	SKILLS ABOVE MINIMUM CRITERIA
<b>1.0 PERSONAL DELIVERY SKILLS</b>			
Speaking Voice (Noise)	___ Unnecessary words, sounds, stuttering, hesitations	___ Uses appropriate speech patterns	
		___ Uses comfortable voice:	
	___ Speed too slow/fast for comprehension	___ speed	
	___ Pitch distracting-too high, sing-song, irritating	___ pitch	
	___ Voice volume inaudible or uncomfortably loud	___ volume	
	___ No change in vocal inflection	___ Vocal inflection change (one pair)	___ Vocal inflection change (two or more pairs) (+2)
		___ loud and soft	___ loud and soft
		___ fast and slow	___ fast and slow
		___ high and low	___ high and low
	___ Uses only the speaking voice	___ Uses two expressive voices:	___ Uses three or more expressive voices:
		___ singing	___ singing
		___ speaking	___ speaking
		___ whispering	___ whispering
		___ shouting	___ shouting
			(+2)
Eye Contact (Passive)	___ Eye contact reduced or distracted by activity materials or student placement	___ Eye-contact not distracted	
	___ Failure to scan, look at entire group	___ Maintains eye contact across entire group throughout activity (+2)	
			___ Varies eye contact to enhance student interaction

Facial Expression (Passive)	___	Expression incongruent with verbalizations or lesson objective and verbalizations	___	Expression pleasant or congruent with objective, activity, student behavior	
	___	Expression chronically unpleasant or disapproving (more than 20%)			___ Systematically varies expression to enhance student interaction
Posture/Stance/Proximity/Body Language (Motor)	___	Chronic slump or restless pacing	___	Stands or sits with proximity and posture appropriate to activity and student behavior	
					___ Systematically varies posture/proximity to enhance student interaction
	___	Repetitive body movement (tic)	___	Exhibits no distracting mannerisms	
BASAL: 13	- ___	SUBTOTAL	+ ___	SUBTOTAL	+ ___ SUBTOTAL
					+ ___ PERSONAL (30)

## 2.0 ACCURACY OF TEACHER INSTRUCTION

Check all used:

\_\_\_ Voice

\_\_\_ Piano

\_\_\_ Instruments:

List:

Movement: (circle choice)

Dance

Clap

Stamp

Patsch

Snap

Motions

\_\_\_ Recorded music

Too much information:

\_\_\_ Irrelevant information given to students during the lesson

\_\_\_ No irrelevant information given.

\_\_\_ Unnecessary information given to students during the lesson

\_\_\_ No unnecessary information given

\_\_\_ Rote song divisions too large

\_\_\_ Rote song divisions appropriate

Too little information:

\_\_\_ Two or more questions asked without preparation for student response

\_\_\_ One question asked without preparation for student response

\_\_\_ No questions asked without preparation for student response (+2)

\_\_\_ Two or more pauses in

\_\_\_ One pause in

\_\_\_ No pause in

verbal instruction /memory lapse	verbal instruction /memory lapse	verbal instruction /memory lapse (+2)
___ Two or more pauses in music presentation /memory lapse	___ One pause in music presentation /memory lapse	___ No pause in music presentation/ memory lapse (+2)
___ Cueing 50% for class participation	___ Cueing 75% for class participation	___ Cueing 100% (+2)
___ No attempt to use starting cues	___ Attempts to use starting cues	___ Starting cues consistent (+2)
___ Does not sing repeated lines	___ Sings repeated lines 50 %	___ Sings repeated lines 100% (+2)
___ Does not complete all steps of the rote teaching sequence	___ Rote teaching sequence accurate	

## Inaccurate information:

___ Wrong terminology used during the lesson	___ Accurate and appropriate terminology used	
___ Two or more inaccurate physical cues given	___ One inaccurate physical cue given	___ Accurate physical cues given (+2)
___ All starting cues inaccurate	___ One starting cue inaccurate	___ Musical starting cues accurate (+2)
___ Two or more mistakes in voice: melody or text	___ One mistake in voice: melody or text	___ No mistakes in voice: melody or text (+2)
___ Errors in beat or tempo	___ Uses steady beat and tempo	
___ Pitch level of song too low or high	___ Pitch level of song appropriate	
___ Motor activities too easy/hard for lesson or students or inaccurately demonstrated	___ Demonstrates appropriate motor tasks adequately	

## Redundant Information:

___ Two or more unnecessary repetitions of verbal directions or musical presentation	___ One unnecessary repetition of verbal directions or musical presentation	___ No unnecessary repetition of directions or musical presentation (+2)
___ Two or more lesson segments repeated to fill time	___ One lesson segment repeated to fill time	___ No repetition of lesson segments to fill time(+2)

BASAL: 10

- \_\_\_ SUBTOTAL

+ \_\_\_ SUBTOTAL

+ \_\_\_ SUBTOTAL

+ \_\_\_ INSTRUCTION

(40)

### 3.0 CLASSROOM MANAGEMENT

A. Number of students addressed by name: \_\_\_\_\_ (+3/name) + \_\_\_\_\_ SUBTOTAL  
(Max 9)

B. If you were to teach this lesson again for a group of kindergarten children, what classroom management problems might you anticipate?

What might you do to try and prevent these from happening?

What might you do if they did happen?

C. What reinforcement did you use?

Clock Time

\_\_\_\_\_ **Approval** \_\_\_\_\_ Words \_\_\_\_\_ Bodily expressions \_\_\_\_\_ Closeness \_\_\_\_\_ Activities \_\_\_\_\_ Things  
\_\_\_\_\_ **Disapproval** \_\_\_\_\_ Words \_\_\_\_\_ Bodily expressions

Describe: \_\_\_\_\_

\_\_\_\_\_ Specific \_\_\_\_\_ Non-specific  
\_\_\_\_\_ **Approval** \_\_\_\_\_ Words \_\_\_\_\_ Bodily expressions \_\_\_\_\_ Closeness \_\_\_\_\_ Activities \_\_\_\_\_ Things  
\_\_\_\_\_ **Disapproval** \_\_\_\_\_ Words \_\_\_\_\_ Bodily expressions

Describe: \_\_\_\_\_

\_\_\_\_\_ Specific \_\_\_\_\_ Non-specific  
\_\_\_\_\_ **Approval** \_\_\_\_\_ Words \_\_\_\_\_ Bodily expressions \_\_\_\_\_ Closeness \_\_\_\_\_ Activities \_\_\_\_\_ Things  
\_\_\_\_\_ **Disapproval** \_\_\_\_\_ Words \_\_\_\_\_ Bodily expressions

Describe: \_\_\_\_\_

\_\_\_\_\_ Specific \_\_\_\_\_ Non-specific  
\_\_\_\_\_ **Approval** \_\_\_\_\_ Words \_\_\_\_\_ Bodily expressions \_\_\_\_\_ Closeness \_\_\_\_\_ Activities \_\_\_\_\_ Things  
\_\_\_\_\_ **Disapproval** \_\_\_\_\_ Words \_\_\_\_\_ Bodily expressions

Describe: \_\_\_\_\_

\_\_\_\_\_ Specific \_\_\_\_\_ Non-specific  
\_\_\_\_\_ **Approval** \_\_\_\_\_ Words \_\_\_\_\_ Bodily expressions \_\_\_\_\_ Closeness \_\_\_\_\_ Activities \_\_\_\_\_ Things  
\_\_\_\_\_ **Disapproval** \_\_\_\_\_ Words \_\_\_\_\_ Bodily expressions

Describe: \_\_\_\_\_

\_\_\_\_\_ Specific \_\_\_\_\_ Non-specific  
\_\_\_\_\_ **Approval** \_\_\_\_\_ Words \_\_\_\_\_ Bodily expressions \_\_\_\_\_ Closeness \_\_\_\_\_ Activities \_\_\_\_\_ Things  
\_\_\_\_\_ **Disapproval** \_\_\_\_\_ Words \_\_\_\_\_ Bodily expressions

Describe: \_\_\_\_\_

\_\_\_\_\_ Specific \_\_\_\_\_ Non-specific  
\_\_\_\_\_ **Approval** \_\_\_\_\_ Words \_\_\_\_\_ Bodily expressions \_\_\_\_\_ Closeness \_\_\_\_\_ Activities \_\_\_\_\_ Things  
\_\_\_\_\_ **Disapproval** \_\_\_\_\_ Words \_\_\_\_\_ Bodily expressions

Describe: \_\_\_\_\_

\_\_\_ Specific \_\_\_ Non-specific  
 \_\_\_ **Approval** \_\_\_ Words \_\_\_ Bodily expressions \_\_\_ Closeness \_\_\_ Activities \_\_\_ Things  
 \_\_\_ **Disapproval** \_\_\_ Words \_\_\_ Bodily expressions

Describe: \_\_\_\_\_

\_\_\_ Specific \_\_\_ Non-specific  
 \_\_\_ **Approval** \_\_\_ Words \_\_\_ Bodily expressions \_\_\_ Closeness \_\_\_ Activities \_\_\_ Things  
 \_\_\_ **Disapproval** \_\_\_ Words \_\_\_ Bodily expressions

Describe: \_\_\_\_\_

\_\_\_ Specific \_\_\_ Non-specific  
 \_\_\_ **Approval** \_\_\_ Words \_\_\_ Bodily expressions \_\_\_ Closeness \_\_\_ Activities \_\_\_ Things  
 \_\_\_ **Disapproval** \_\_\_ Words \_\_\_ Bodily expressions

Describe: \_\_\_\_\_

\_\_\_ Specific \_\_\_ Non-specific  
 (+3/Reinforcement)

+\_\_\_ SUBTOTAL  
 (Max 9)

(+2/Specific Reinforcement)

+\_\_\_ SUBTOTAL  
 (Max 6)

BASAL = 6

=\_\_\_ TOTAL (30)

What was the sequence of events as you actually taught them? (In large steps). Was it what you had planned? \_\_\_\_\_

If not, why did you do them in a different order?

From this sheet, list two behaviors you feel you did well:

-

-

and two that you would like to improve:

-

-

Evaluated by: \_\_\_\_\_

**APPENDIX E**  
**INSTRUCTOR MATERIALS**

\*not included in student course packets\*

Song List for Field Experience/Pretest

Are You Sleeping

Bingo

Frere Jacques

He's Got The Whole World In His Hands

Hot Cross Buns

I'm A Little Teapot

Itsy Bitsy Spider

Jingle Bells

London Bridge

Old MacDonald Had a Farm

Row Your Boat

She'll Be Coming Round The Mountain

Ten Little Indians

This Old Man

The World's Greatest Songbook (Feldstein, 1988).

## Sign-up Sheet (Section 2/Section 3) for Teaching Assignment #1

**STORY BOOK CHOICES**

- Cowley, Joy. (1990). Hairy Bear. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.
- Cowley, Joy. (1990). Meanies. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.
- Cowley, Joy. (1990). The Hungry Giant. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.
- Cowley, Joy. (1990). The Jigaree. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.
- Cowley, Joy. (1990). The Red Rose. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.
- Cowley, Joy. (1990). To Town. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.
- Cowley, Joy. (1990). Who Will Be My Mother? Bothell, WA: Thomas C. Wright, Inc./ The Wright Group.
- Cowley, Joy. (1991). If You Meet A Dragon Bothell, WA: Thomas C. Wright, Inc./The Wright Group.
- Melser, June. (1991). Little Pig. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.



## Sign-up Sheet (Section 1/Section 4) for Teaching Assignment #1

**STORY BOOK CHOICES**

- Cowley, Joy. (1990). Dan, the Flying Man. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.
- Cowley, Joy. (1990). Grandpa, Grandpa. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.
- Cowley, Joy. (1990). Hairy Bear. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.
- Cowley, Joy. (1990). Meanies. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.
- Cowley, Joy. (1990). Smarty Pants. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.
- Cowley, Joy. (1990). The Farm Concert. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.
- Cowley, Joy. (1990). The Hungry Giant. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.
- Cowley, Joy. (1990). The Jigaree. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.
- Cowley, Joy. (1990). The Monster's Party. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.
- Cowley, Joy. (1990). The Red Rose. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.
- Cowley, Joy. (1990). To Town. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.
- Cowley, Joy. (1990). Who Will Be My Mother? Bothell, WA: Thomas C. Wright, Inc./ The Wright Group.

Cowley, Joy. (1991). If You Meet A Dragon Bothell, WA: Thomas C. Wright, Inc./The Wright Group.

Mesler, June. (1990). Lazy Mary. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.

Mesler, June. (1990). Sing a Song. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.

Mesler, June. (1990). Yes, Ma'am. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.

Mesler, June. (1991). Little Pig. Bothell, WA: Thomas C. Wright, Inc./The Wright Group.

### Sign-up Sheet for Teaching Assignment #2

Are You Sleeping

Go Tell Aunt Rhody

Hot Cross Buns

I'm A Little Teapot

Itsy Bitsy Spider

London Bridge

Looby Loo

Love Somebody

Old MacDonald Had a Farm

Pop Goes The Weasel

Row Your Boat

Shoo Fly

Skip To My Lou

Ten Little Indians

This Old Man

Yankee Doodle

**Sign-Up Sheet for Teaching Lesson #3****Academic Concepts  
(Thematic topics)**

- |                   |                |
|-------------------|----------------|
| 1. Body movement  | 16. Family     |
| 2. Body parts     | 17. Food Chain |
| 3. Body awareness | 18. Talent     |
| 4. Feelings       | 19. Friends    |
| 5. Transportation | 20. Day/Night  |
| 6. Wool           | 21. Kindness   |
| 7. Animals        | 22. Flowers    |
| 8. Relationships  | 23. Flying     |
| 9. Colors         |                |
| 10. Hygiene       |                |
| 11. Safety        |                |
| 12. Manners       |                |
| 13. Healthy Foods |                |
| 14. Discipline    |                |
| 15. Numbers       |                |

**Sign-up Sheet for Teaching Lesson #4 and 5**  
**Music Concepts**  
**(Kindergarten-Grade 1)**

- 1. Difference among your speaking, singing, whispering and shouting/calling voices. (Kindergarten)**
- 2. Different ways and places to keep a steady beat. (Kindergarten)**
- 3. Difference between sound and silence. (Kindergarten)**
- 4. In music, sometimes songs go fast and sometimes they go slow. We call the speed of the steady beat tempo. (Kindergarten)**
- 5. Difference between beat (quarter note) and subdivision of the beat (two eighth notes). (Grade 1)**
- 6. Difference between strong and weak beats in music with two beats per measure. (Grade 1)**
- 7. Some sounds in music are long and some are short. (Kindergarten)**
- 8. Difference between loud (in music we call that forte) and soft (in music we call that piano). (Kindergarten)**
- 9. Music can get gradually louder (crescendo) or gradually softer (decrescendo) (Grade 1)**
- 10. Difference between high and low sounds (in music we call that pitch). (Kindergarten)**
- 11. Showing pitch changes with your hands. You are showing the melodic contour of the music. Within a melody, some pitches may get higher, some may get lower, and some may stay the same. (Grade 1)**
- 12. Same versus different sounds in music: AA versus AB (in music we call this the introduction to form) (Grade 1).**

- 13** ABA form - this form has three sections, the first and last are the same while the middle one contrasts. (Grade 1)
- 14.** Timbre discrimination of voices (mens, womens and childrens). (Grade 1)
- 15.** Timbre discrimination of classroom instruments (woods, metals, rattles, and membranes). (Grade 1).

Grading instructions

For both general and specific treatments, have the students give themselves and peers a letter grade of A, B or C. You will determine within their assigned letter what the actual point value will be.

For both the general and specific treatments, instructor feedback should focus on behaviors from the specific ones they listed on their sheets. Re-emphasize one good behavior and *expand on one behavior that they need to improve for lessons #1 and #2* and two behaviors each for lessons #3 and #4. Be sure to refer to specific examples from their videotape presentations. Offer one suggestion to maintain each "good" behavior and one suggestion to improve each "needs improvement" behavior. Be consistent between students both in number of responses and level of specificity.

Each day, on your own instructor calendar, please put a check mark and the date by the things you completed that day and leave it on your desk. That way you will know what needs to be done the next class time and I will be aware of any discrepancies between classes. Thanks! Cindy.

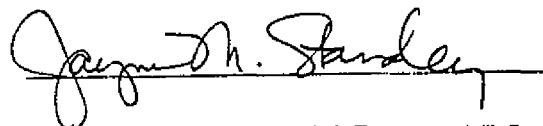
**APPENDIX F**  
**SCORING CHART FOR TEACHER INTENSITY**

Section	Minimum Points	Extra Points Above Minimum Criteria	Section Total
<u>Personal Skills</u>			
Voice	6	2	
Eye Contact	3	1	
Facial Expression	1	1	
Body Movement	2	1	17
*Basal Score:			+ <u>13</u>
			30
<u>Accuracy of Instruction</u>			
Too Much	3		
Too Little	7	6	
Inaccurate	7	3	
Redundant	2	2	30
*Basal Score:			+ <u>10</u>
			40
<u>Classroom Management</u>			
Names	9		
Reinforcement	9	6	24
*Basal Score:			+ <u>6</u>
			30
Total Score			<u>100</u>



**APPENDIX G**  
**PERMISSION RELEASE**

Cynthia M. Colwell has my permission to adapt the music skills checklist from Music techniques in therapy, counseling and special education (Standley, 1991a).



Jayne M. Standley, PhD, RMT-BC

## **VITA**

Cynthia M. Colwell was born August 28, 1963 in Halifax, Nova Scotia. After graduating from Queen Elizabeth High School in June, 1981, she entered Acadia University in Wolfville, Nova Scotia where she completed her Bachelor of Music Education in 1986. She continued her education at Florida State University where she completed her Master of Music in Music Therapy. Following her graduation in 1988, Cynthia began work as the Department Head of Music Therapy at the Institute for Developmental Disabilities/ Crystal Springs School in Assonet, Massachusetts. In 1990, she entered Louisiana State University to pursue her doctoral studies in music education. In the fall of 1993, she will begin a job as Director of Music Therapy at Phillips University in Enid, Oklahoma.

**DOCTORAL EXAMINATION AND DISSERTATION REPORT**

**Candidate:** Cynthia Melissa Colwell

**Major Field:** Music

**Title of Dissertation:** Effect of Self-Evaluation and Teaching Setting  
on Teacher Intensity Behaviors Among Preservice  
Elementary Education Majors Enrolled in a  
Music Methods Course

**Approved:**

Jane W. Cassidy  
Major Professor and Chairman

Daniel Focil  
Dean of the Graduate School

**EXAMINING COMMITTEE:**

James L. Byrd

Janet A. Norris

Cornelia Zuehlke

Lane Ryan Bond

Karen A. Hamblen

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**Date of Examination:**

May 18, 1993

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