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The relationship among personality characteristics, self-esteem, and music teaching behaviors in prospective elementary classroom teachers

Venesile, John Anthony, Ph.D.

Case Western Reserve University, 1992

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THE RELATIONSHIP AMONG PERSONALITY CHARACTERISTICS, SELF-ESTEEM, AND MUSIC TEACHING BEHAVIORS IN PROSPECTIVE ELEMENTARY CLASSROOM TEACHERS

by

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Submitted in partial fulfillment of the requirements for the Degree of Doctor of Philosophy

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May, 1992
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THE RELATIONSHIP AMONG PERSONALITY CHARACTERISTICS, SELF-ESTEEM AND MUSIC TEACHING BEHAVIORS IN PROSPECTIVE ELEMENTARY CLASSROOM TEACHERS

Abstract

by

JOHN ANTHONY VENESILE

The purpose of this study was to investigate the possible relationships among personality characteristics, self-esteem, and music teaching behaviors in prospective elementary classroom teachers. Personality characteristics were determined through the administration of the Myers-Briggs Type Inventory. Self-esteem was measured through the use of the Coopersmith Self-Esteem Inventory. The independent variables were four personality preferences and self-esteem. A total of 20 dependent variables relating to music teaching behaviors were rated by two independent judges who viewed a 10-minute videotape of each subject teaching a music lesson to elementary students.

The subjects were 26 elementary education majors enrolled in a required methods course, Music for Elementary Education, at the Western Campus of Cuyahoga Community College in Parma, Ohio.

Significant positive correlations were found between Judging of the J/P preference scale of the Myers-Briggs Type Indicator and a number of the dependent variables. Scores on the Coopersmith Self-Esteem Inventory did not correlate significantly with any of the dependent variables.
DEDICATION

To my wife, Nina, and children, Christopher, Joel, Jonathan, Meredith and Heather, who have given unconditional love and support to me in fulfilling this lifelong dream.

To my parents who have loved, supported and encouraged me always.

To all of the teachers who influenced my life.
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CHAPTER 1

INTRODUCTION

Recent statements from prominent educators and commissions reaffirm the belief that music and the other arts are necessary in the education of America's youth (Bennett, 1986; Boyer, 1983; Chapman, 1982; Goodlad, 1984; Music Educators National Conference, 1986; National Commission on Excellence in Education, 1983; National Congress of Parents and Teachers, 1985). In 1927 and again in 1959, the American Association of School Administrators made clear the importance of music and the arts in the schools:

We believe in a well-balanced school curriculum in which music, drama, painting, poetry, sculpture, architecture, and the like are included side by side with other important subjects such as mathematics, history, and sciences (American Association of School Administrators, 1959, pp. 248-49).

*First Lessons, A Report on Elementary Education* (Bennett, 1986) indicates, too, the importance of the arts in the elementary classroom: "Music, dance, painting and theater are keys that unlock profound human understanding and accomplishment. Children should be handed these keys at an early age" (p. 35).

In the *Paideia Proposal*, Adler (1982) agrees with the philosophy that the fine arts constitute part of the basic schooling of our young. Adler contends that even before children can use their minds to explore the world around them, or before they can effectively use tools, they are able to attempt the fine arts.

If the arts are to become an important part of one's adult life, then a positive impression must be made on our young population. Schinichi Suzuki (1981) believes that parents and teachers play a large role in the development of talent. Furthermore,
there are those who believe that classroom teachers may be able to use the arts more effectively than the specialists inasmuch as specialists have an agenda that must be kept with only one 40 to 50 minute period of instruction per week. This amounts to approximately 30 hours a year (National Endowment for the Arts, 1988).

There is little argument that elementary classroom teachers must play many roles, and the demands on both their energy and time are great. The arts often are the first subjects omitted in a busy day, but integrating the arts with other subjects would provide a natural setting for the inclusion of the arts by the classroom teacher. Though few would disagree that the role of the music specialist is vital, the classroom teacher's role is also crucial in promoting the arts. When recommending that music be taught by music specialists, the Music Educators National Conference (1972) supports the idea that the classroom teacher should take some responsibility for classroom musical experiences.

Despite the importance of their work in teaching music, many classroom teachers and prospective classroom teachers feel inadequate teaching music because they equate an understanding of music with an understanding of music notation and music theory. Reimer (1989) suggests that many non-musicians and musicians alike mistakenly understand music literacy to mean reading and writing notation. But, Reimer adds, responding to music in a sensitive and appropriate way can be taught by one who "has attained literacy of a different sort" (p.175).

If we are to accept Reimer's idea that music can be taught by those who are musically literate, though they may not read or write music notation, why are more classroom teachers not doing it? Is it possible that among the various personality types of classroom teachers, some, perhaps, feel more comfortable with the arts than others?
Is it also a possibility that there are teachers who have a level of self-esteem that does not permit a comfortable approach to the arts, including music, in the classroom?

Among the adult population in America, few have had extensive arts experiences. The National Endowment for the Arts (1988), after exhaustive research, points out that Americans believe that they have not been adequately exposed to the arts and that their instruction in the arts has been limited. The statistics the Endowment purports are both astonishing and alarming.

- 53 percent said "no" when asked if they had lessons or classes in music.
- 75 percent said "no" when asked if they had lessons in the visual arts.
- 84 percent said "no" when asked if they had lessons in ballet.
- 82 percent said "no" when asked if they had instruction in creative writing.
- 84 percent said they had never studied visual art appreciation.
- 80 percent said they had never studied music appreciation (p. 33).

Music lessons or lessons in the visual arts were usually taken between the ages of 12 and 17, while music appreciation or art appreciation courses were more apt to have been studied in college. Those who do not attend college were, consequently, at a distinct disadvantage.

The Endowment concludes that:

Young people missing out on arts education not only fail to become culturally literate, they miss the joy and excitement of learning the skills of creation and problem solving in the arts. They learn neither how to communicate their thoughts and dreams nor how to interpret the communication of the thoughts and dreams of others. They miss out on learning the tools to discriminate and to make reasoned choices among the products of the arts (p. 33).
The Endowment (1988) recommends at least four and one-half hours of arts instruction in a 30-hour elementary school week. Elementary classroom teachers, already overloaded with the teaching of reading, writing, and arithmetic are being asked to teach new areas that are a mirror of American culture in the 90's: computer skills, drug and alcohol prevention, and sex education. The ideal education at the elementary level should not relegate music only to the music teacher, but should, somehow, be integrated enough to allow students to see the interrelationships of the various subject areas. Students would, hopefully, learn to conclude that there are relationships among their subjects and the arts. In all areas of education, the assumption is that students assimilate information and form their own integrated relationships. John Dewey (1958) pointed out that there is a need for learners to find interconnections and continuity of experiences. If prospective classroom teachers do not have positive musical and artistic experiences at some juncture of their life, then the music and arts education that the National Endowment for the Arts is suggesting may never take place, or take place only minimally.

The elementary classroom teacher has a significant impact on the lives of students. Teachers who individualize instruction and are positive leave lasting impressions and many do so through the integration of music in their academic curriculum. Hartsell (1963) writes:

There is no one best way to teach music. The wise teacher will adapt his preparation, his experience, his understanding of how children grow and learn, his patience, and his energy to the musical and educational needs of the boys and girls in his classroom (p. 47).

In a study that determined the extent to which the classroom teacher is responsible for music in the elementary school, Picerno (1970) examined the results of
questions posed to 229 elementary teachers in New York state. Seventy-three percent indicated that they teach some music in their classroom, and 95% felt that the integration of music with academic subjects should be taught by the classroom teacher alone or in combination with the music specialist. Well over 50% of the teachers surveyed felt prepared to teach some music activities, and those who did include music in their curriculum felt successful at doing so.

Specialists, according to the National Endowment for the Arts (1988) are not used effectively in teaching the arts on the elementary level. Though the specialist can provide in-depth study, the classroom teacher can relate the arts to other subject areas, thus spending more time on the arts. What is needed, perhaps, is a team approach in which the specialist and the classroom teacher work together. Proponents of the arts feel that elementary classroom teachers are no more unprepared to teach the arts than they are prepared to teach science or history. Prevailing attitudes and feelings of inadequacy concerning the teaching of the arts may be the reason that more classroom teachers lack involvement. The intellectual balance the arts afford may not be understood by classroom teachers. Instilling positive attitudes about integrating music in prospective elementary classroom teachers is recognized as a major challenge to those preparing students for teaching. Tunks (1973) believes that successful personal experiences with music and observations of children involved in music activities might create positive attitudes in prospective teachers. He created the Attitude Behavior Scale-Elementary General Music (ABS-EGM) to measure the attitudes of prospective teachers concerning the value of music in elementary school.

Carl Rogers and Abraham Maslow both recognized the importance of attitudes. Rogers (1979) believes that the "facilitation of significant learning rests upon certain attitudinal qualities which exist in the personal relationship between the facilitator and
the learner” (p.29). This idea, found first in psychotherapy, can be applied to the classroom, Rogers believes. In the early 1960's, Maslow championed the idea that teachers should be able to relate to students on a personal level; that they be non-judgmental, empathetic, and view learning as a shared relationship between student and teacher (Reese, 1974). Reese points out that Maslow's psychology indicates that the mission of music education is to balance the intellectual education of children with nonintellectual experiences. According to Reese, Maslow believed that the combination of music, movement and rhythms, are exemplary ways of discovering the nonintellectual self.

If prospective elementary classroom teachers are to integrate music into the curriculum, it would appear that required music methods courses may not provide enough of an incentive to implement music instruction into the classroom. Certainly, an investigation of attitudes has been a start, but there may be other solutions to the problem. Personality characteristics and self-esteem of the teacher may play an important role in determining the desire to integrate music into the classroom.

**Personality**

Personality theories are definitely not new. Actually, they are as old as Hippocrates, Plato, and Aristotle. Hippocrates was, perhaps, the first to call attention to what is now called "personality." He described four patterns of behavior or temperaments: (1) Choleric, (2) Phlegmatic, (3) Melancholic, and (4) Sanguine (Keirsey, 1987). Most psychologists' research or work in the area of personality share certain basic beliefs, but approach the study of personality in fundamentally different ways. The word personality evokes many different emotional perceptions. There is a tendency to describe people in terms of how we perceive their personality. Phrases
like, "strong," "weak," "fearful," "agressive," and "great" are all terms to describe what one believes a person to be. All definitions of personality describe things about individuals that set them apart from all other persons.

Of all the personality researchers Freud and Jung have done more to determine the nature of personality theory. Freud's (1933) study of personality development included the triadic id, ego, and superego. Freud believed that each of these separate entities were always in conflict with each other. Furthermore, his personality development theory included the idea that personality traits develop at various stages of maturation.

Jung's theories of personality included the conscious and unconscious side of the psyche. The "collective unconscious," Jung theorized, was contained in inherited memories and behavior patterns (Mischel, 1986). Jung's archetypes of experiencing the world greatly influenced much twentieth century thought on personality. These four types are: (1) sensing, (2) intuition, (3) feeling, and (4) thinking.

The belief that humans are social beings and can be understood in relation to each other and that personality traits develop from experiences with each other was put forth by Erich Fromm (Mischel, 1986).

Erik H. Erikson's (1963) eight stages of man, an important theory for students of personality made his views clear in this following statement:

The human personality in principle develops according to predetermined steps in the growing person's readiness to be driven toward, to be aware of, and to interact with, a widening social radius. Society, in principle, tends to be so constituted as to meet and invite this succession of potentialities for interaction and attempts to safeguard and to encourage the proper rate and the proper sequence of their enfolding (p. 270).
As definite as Erikson was in his definition of personality, Hall and Lindzey (1957) purport that "no substantive definition of personality can be applied with any generality" (p. 9). Instead, they believe in the empirical concepts of personality theory, which can be understood by the observer. Theory, they explain, exists in opposition to fact and when that theory is confirmed, it becomes fact.

Allport (1937) suggests that personality is what one really is. Hall and Lindzey (1957) explained that Allport's definition suggest that personality refers to "that part of the individual which is most representative of him, not only in that it differentiates him from other persons but, more important, because it is what he actually is" (p. 8-9).

According to Perls (1969) the development of personality proceeds in three phases:

1. Social: The child is aware of others without being aware of self.

2. Psychophysical: The child develops a sense of self and self-image. This occurs through the interaction of three processes:
   a. Adaptation: The individual discovers the boundaries within which he/she exists. Self and non-self are determined and the boundaries are adapted to.
   b. Acknowledgement: The individual discovers himself. Kids saying "Watch me!" is an example of asking for acknowledgment. This is a non-valuing process—a call for recognition of existence, not judgement.
   c. Approbation: A self-image (which splits the personality) is developed to respond to the external judgments and standards that require certain behaviors and sanctions others. A child learns to seek approval rather than acknowledgement. The self moves the individual to actualize himself. The self-image acts to hinder the process.
3. Spiritual: Movement from awareness that is "sensory-sensing." Few reach this stage.

Perls believed that personality development occurs as a result of the balancing of conflicting inner forces (self and self-image) and that we are constantly striving for inner balance to reduce tension.

Personality Traits

Personality is normally characterized by descriptive terms, such as "happy," "introverted," "hyper." These terms are not problematical as long as they are recognized characteristics of behavior and no more. Problems arise when these descriptions are used to denote personality.

One of the most prominent trait psychologists of our time was Gordon Allport (1937). He theorized that traits are predispositions that influence our personality and behavior. He believed that no two people are alike and he was a proponent of the "individual differences" theory. Cattell (1965), another trait psychologist, shared Allport's views in the differences between common traits and unique traits. Common traits are traits which all humans have in common; whereas, unique traits are those unique to each individual and cannot be found in exactly the same way in another individual. He grouped traits into classes: (1) dynamic traits, (2) ability traits, and (3) temperament traits. He believed in the relationships between various traits and personality development.

Mischel (1986) believed that trait theorists, in spite of their differences, shared a common ground of assumptions about the personality. Traits can be defined as dispositions that account for consistencies in behavior. Most traits can be considered to be relatively superficial and specific. Traits that are more specific and widely
generalized can be assumed to produce consistencies in many different situations. There are tests, administered under standard conditions that can measure one's individual traits. Mischel found that a person's underlying traits are those behaviors that can be tested. His search for such basic traits led to a psychometric strategy that samples and compares large groups of subjects quantitatively under uniform conditions.

Self-Esteem

The self, self-concept, self-esteem, and personality are all overlapping terms which refer to a different aspect of a total person. Hamachek (1985) defines the self, self-concept, self-esteem, and personality in the following ways:

The Self- that part of us of which we are consciously aware.
Self-Concept- ideas and attitudes we have about our awareness at any given time.
Self-Esteem-the extent to which we admire or value the self.
Personality-the sum total of the self, self-concept, and self-esteem (p. 235).

Since there is so much variability among personalities of individuals, Hamachek reasons that this is directly related to the various levels of self-awareness, self-esteem and feelings about the self and the ways in which persons project themselves to others.

Self-esteem refers to the judgments and evaluations that a person makes and maintains about him/herself (Coopersmith, 1990). Coopersmith defined self-esteem as the judgments of worthiness that are expressed by the attitudes that he or she holds toward the self. Branden (1981) explains self-esteem in these terms: "There is no value-judgment more important to man-no factor more decisive in his psychological development and motivation-than the estimate he passes on himself" (p. 109). This
"feeling" called self-esteem is constantly present. It is a part of all experiences, and it is evident in all judgments and perceptions.

High self-esteem is found in individuals who feel successful at the completion of a task. They feel confident about their achievements and about their own judgments and decisions. They also tend to be assertive, independent and creative. They are not hesitant in expressing their opinions (Coopersmith, 1967). Coopersmith found that low self-esteem individuals are characterized by a lack of confidence in themselves and tend to be more insecure. In addition, they show a high degree of self-consciousness, are more self-centered, and are usually more reluctant to try new ideas and see criticism as personal attacks.

Self-esteem and self-concept are frequently confused because self-esteem is such an important aspect of the self-concept. Epstein (1973) reasons that the major function of the individual's self-theory is to optimize positive experience by maintaining sufficient self-esteem. Carl Rogers's theories of human behavior placed the primary emphasis of individuals on their awareness of themselves and the world in which they exist. This concept of the "self" is so important in Rogers's theory of personality that it has been labeled as a self-theory and a person-centered theory. The humanistic principle in Rogers's thinking was his belief that people desire acceptance from others. He called this the "unconditional regard" (Rogers, 1961). The presence of this "unconditional regard" in our lives determines whether our self-concepts are worthy or unworthy. Rogers believes that the self, though constantly changing, is really a struggle between the real self and the ideal self often producing a dissonance in the individual.

Maslow's theories of self-actualization surfaces in his studies of the lives and achievements of famous men and women who were determined to have distinguishing
personality characteristics and high levels of self-esteem. Those self-esteem and personality indicators are as follows (Maslow, 1954):

a. They are realistic: they accept themselves, other people, and the natural world for what it is.
b. They are problem-centered, rather than self-centered.
c. They have a great deal of spontaneity, but also a need for privacy.
d. They are autonomous and independent.
e. Their values and attitudes are democratic.
f. They have deep rather than superficial relationships with a few loved people.
g. They resist conformity.
h. They have a fund of creativity.

Rosenberg (1979) writes that a person who has high self-esteem can be characterized as one who has self-respect and considers himself a person of worth. High self-esteem does not refer to feelings of superiority, conceit, contempt for others, or pride. He recognizes his faults with the hope of overcoming them. High self-esteem is innately satisfying and pleasurable. Low self-esteem is the opposite. Self-esteem influences what is said, behavior, and the response rendered in certain situations.

Every day there are grave threats to self-esteem: feelings of inferiority, guilt, insecurity, being unloved. "Not only big things but little things put us in the wrong; we trip up in an examination, we make a social boner, we dress inappropriately for an occasion. The ego sweats. We suffer discomfort, perhaps anxiety, and we hasten to repair the narcissistic wound" (Allport, 1937, pp. 155-56).

According to Moore (1986), unconditional love toward oneself is predominantly dependent on the development of the right brain. Without unconditional
love toward oneself, it is difficult to achieve self-esteem. Moore's right brain-left brain theories revealed that too much right brain activity can lead to a sense of non-self and right brain dominance leads to a complete distortion of reality. Left brain dominance, on the other hand, tends to make one dependent, possessive, protective, regimented and ritualized. The good development of the two hemispheres of the brain is desirable. Moore proposes that our educational system has focused too heavily upon left brain organization and rote repetition of information. "Curiosity, the mainstream of the right brain, is too often curtailed by traditional educational systems where those who have all the answers want students to repeat what is taught" (p. 16).

Purpose and Problems

There are a number of studies that have looked at the relationship between teacher effectiveness and personality (Chang, Berger, & Chang, 1981; Hurewitz & Hurewitz, 1976; Krueger, 1976; Polachic, 1986; Schmidt, 1991; Symonds, 1955; Wink, 1970). Some research has focused on the music teacher, but relatively few studies have looked at the elementary classroom teacher and his/her effectiveness at integrating music into the elementary curriculum. The purpose of this study was to determine whether there is a significant correlation between personality type and self-esteem of prospective elementary classroom teachers and their music teaching behaviors. These results may help to explain why some teachers feel more comfortable with teaching music and why others prefer not to become involved with it.

Three evaluative measures were used in the collection of data for this correlation study: the Myers-Briggs Type Indicator (MBTI) for personality typing, the Coopersmith Self-Esteem Inventory (SEI) for assessing levels of self-esteem, and (3) ratings of music teaching behaviors based on a 10-minute video of a music lesson
taught to elementary students by the subjects. The MBTI and SEI scores were considered the independent variables, and the ratings of music teaching behaviors were considered the dependent variables.

This study asks two questions:

Is there a significant correlation between personality types as measured by the Myers-Briggs Type Indicator, and music teaching behavior among pre-service elementary classroom teachers who integrate music into the classroom?

Is there a significant correlation between self-esteem, as measured by the Coopersmith Self-Esteem Inventory, and music teaching behavior among pre-service elementary classroom teachers who integrate music into the classroom?

The Pearson Product-Moment correlation was utilized to establish if there were any significant correlations between the dependent and independent variables. The level of significance was set at .05.

The Myers-Briggs Type Indicator

The Myers-Briggs Type Indicator (MBTI) is a questionnaire that is used to determine psychological type. This instrument was devised by Isabel Myers to classify the varying types of personalities and to make Carl Jung's theories about personality more understandable and accessible. Jung's theory attempts to explain divergent behavior patterns. Jung felt that this diversity in behavior was, in actuality, quite organized and consistent. This diversity is a result, he theorized, in the way individuals prefer to use perception and judgment. Myers implemented the ideas of Jung that he proposed in his book, Psychological Types (Jung, 1923).

The MBTI is based on Jung's theories about perception and judgment and the resultant attitudes that people have about them. Perception may be defined as the ways
we become aware of things, people, happenings, or ideas (Myers & McCaulley, 1985). Judgment involves all the ways of coming to conclusions about what has been perceived. Therefore, the objectives of the MBTI are to help identify personality type preferences of people and to show how individuals prefer to use perception and judgment.

Jung's theory tries to make sense out of human behavior, which on the surface may seem to be varied and unpredictable, but is, Jung believed, orderly and consistent. Prior to Myers's classifications, it was widely held that the environment played a large role in our behavior. Though environment may influence behavior to a degree, Myers' work showed that four basic preferences emerge early in life, much like right-handedness or left-handedness. Myers's research supported Jung's theory of the types which he labeled as as (1) Intuitive Feeling, (2) Intuitive Thinking, (3) Sensible Judging, and (4) Sensible Perceiving (Keirsey, 1987). Myers described the Sensible Perceiving types (SP) in the following ways:

- adaptable, artistic, athletic, does not fight reality, is easy going, enjoys life,
- gifted with machines and tools, good natured, has no use for theories, knows what is going on, looks for workable compromises, notices reality, is open-minded, persuasive, remembers reality, sees the needs of the moment, is sensitive to color, line, texture, stores useful facts, is tolerant, unprejudiced, and wants first-hand experiences (Keirsey, 1987, p. 10).

Myers described the Sensible Judging types (SJ) in the following manner:

- is dependable, factual, painstaking, routinized, thorough, conservative,
- consistent, detailed, hard-working, patient, persevering, sensible, and stable, not impulsive or distractable, but are good at maintenance and meeting the visible needs of others (Keirsey, 1987, p. 10).
Myers' characterizes the Intuitive Thinking types (NT) in the following ways: is abstract, analytic, complex, curious, efficient, exacting, impersonal, independent, ingenious, intellectual, inventive, logical, scientific, theoretical, research oriented, and systematic (Keirsey, 1987, p. 10).

The Intuitive Feeling type (NF) is enthusiastic, humane, religious, subjective, sympathetic, insightful, reactive, imaginative, and does well as researcher, teacher, preacher, counselor, writer, psychologist, psychiatrist, and linguist (Keirsey, 1987, p. 11). The NF is a unique combination, Keirsey believes and states that the NF is different from the other three patterns that Myers defines. The other types can be sympathetic or enthusiasts, subjective or imaginative, but no other type is all of these all the time. The NFs can be all of these all of the time.

The questionnaire explains the differences in personality, the recognition of the various personality types and how they can be used constructively. The purpose of the MBTI is to implement and expand Jung's theory. Jung theorized that there are specific dynamic relationships between the scales which lead to a description of 16 types and characteristics. These attitude scales are concerned with the functions of perception and judgment.

There are four attitude scales within the MBTI which correlate with Jung's theory. These attitude scales show, not only what people attend to in any given situation, but also how they perceive and draw conclusions about that situation. The scales and their definitions are as follows:

Extraversion/Introversion- Describes whether one focuses outward or inward. Extraverts (E) are tuned in to the outer world. They tend to focus their perception and judgment on people and objects. Introverts (I) focus on their inner world. Their perceptions and judgments center on concepts and ideas.
Sensing/Intuition—There are two ways of perceiving. The sensing (S) person will report happenings or facts through one or more of the five senses. The intuitive (N) person will report meanings or relationships "that have been worked out beyond the reach of the conscious mind" (Myers & McCaulley, 1985, p. 2).

Thinking/Feeling—Reflects a person's preference between two contrasting ways of judgment. If a person relies on thinking (T), that person makes decisions based on logical consequences. If a person relies on feeling (F), that person makes decisions based on his personal or social values.

Judging/Perceiving—Defines the process that determines how a person deals with the outer world. A person who prefers judgment (J) deals with the outer world primarily through thinking and feeling. A person who prefers perception (P) deals with the outer world primarily through "a perceptive process of the outer world" (Myers & McCaulley, 1985, p. 2).

The 16 combinations that are made possible from these four separate scales influences how a person perceives a particular situation and how that person responds on a course of action. Individuals can be described in terms of the following preferences:

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An ENFJ might, for example, discover that he/she likes to have people around, is interested in getting a job done, reaches conclusions quickly, dislikes taking time for precision, tends to be aware of other people and their feelings, needs occasional praise, is sympathetic, tends to decide things too quickly, works best when planning
their work and following their plan, and tends to be satisfied once a judgment on a thing, situation, or person has been reached.

There are strong implications for the use of the MBTI for those going into the field of education. Research has been done on type differences in student learning and how teachers can facilitate learning as a function of type (Eggins, 1979; McCaulley & Natter, 1974). Carlyn's (1977) research with prospective teachers shows that the feeling types prefer to teach the lower grades, whereas the Intuitive and Perceiving types were creative in their teaching methods. Extraverts and Feeling types showed a high commitment to classroom teaching. There is yet much to be learned about the ways in which teachers prefer to teach and how these preferences affect students who may have different personality preferences than their own.

The MBTI can help prospective educators recognize the need for developing different teaching methods to meet the needs of the different personality types. The MBTI can also bring an awareness of type differences in motivation for learning, thus helping students understand the control they can have over their own learning.

The Self-Esteem Inventory

The Coopersmith Self-Esteem Inventory (SEI) is a 50-item inventory developed during an investigation of the relationships between self-esteem and human behavior. Initially, the SEI was developed as a study of self-esteem in children and, ultimately, was able to indicate specific behaviors to which self-esteem is related and how self-esteem is a contributing determinant of personality (Coopersmith, 1990). Coopersmith defines self-esteem as the judgments and evaluations that a person makes and maintains about himself/herself. The Adult Form used in this study was adapted by Coopersmith from the original School Short Form that was developed to measure self-esteem levels.
in children. According to the SEI manual (Coopersmith, 1990) there is insufficient data to determine reliability and validity for the Adult Short Form, but in a study involving 226 college students with a mean age of 21.5 years, a standard deviation of 3.5 and a range of 16 to 34 years, the reliability ranged from .78 to .85. Statements used in the inventory were originally worded for use with children ages 8 to 10. Psychologists divided the items into those that were indicative of high self-esteem and those that were indicative of low self-esteem. What resulted were 50 items relating to self-attitudes that have been administered to thousands of children and adults. The term "self-esteem" does not appear on any of the forms, and Coopersmith cautions not to use the terms "self-esteem," "self-concept," and "self-evaluation" in the administration of the inventory. The reason for this was that those being tested could possibly be biased by those terms.

According to the SEI, high scores indicate high self-esteem. Coopersmith (1990) pointed out that in most studies the distributions of SEI scores have been negatively skewed in the direction of high self-esteem.

Ratings by Judges

The independent variables constitute the four ratings of personality, Extraversion/Introversion (E/I), Sensing/Intuition (S/N), Thinking/Feeling (T/N), Judging/Perceiving (J/P) and the Coopersmith self-esteem scores. The dependent variables were the mean ratings of two judges rating each of the following music teaching behaviors on a 5-point scale.

Introduction to the Class

Established good rapport with class.

Stated purpose of the class.
Stimulated student interest in lesson.

Class Content and Organization

Instructions and presentation were age appropriate.
A clear sense of direction was evident throughout the class.
Summarized musical objectives of lesson effectively.

Presentation Style

Displayed self-confidence and poise.
Projected voice to all parts of the room.
Used variety and expression in tone quality of voice.
Demonstrated a positive attitude.
Maintained eye contact with class.
Used meaningful body language (e.g. facial expression, actions).
Demonstrated good listening skills regarding student questions.

Pedagogical Procedures

Class time was used effectively in focusing on musical aspects of lesson.
Educational media (audio, video) used effectively.
Facilitated student learning by using handouts or other teaching aids.
Singing voice was used effectively to demonstrate songs or singing.
Instruments, movement, or singing was used musically in lesson.
Demonstrated basic knowledge of music concepts.

Potential:

On a scale of 1 to 10, (10 being the highest) I would rank this student's potential for successful integration of music into the curriculum as:

10 9 8 7 6 5 4 3 2 1
Organization of Dissertation

Chapter 2 is a discussion of teacher personality, self-esteem, attitude and the effect personality, self-esteem and attitude have on teacher effectiveness. Chapter 3 discusses the research design and methodology. Included is a description of the sample, course from which the sample was drawn, course content, test administration procedures, videotaping procedures, and method of analysis of teaching behavior. Chapter 4 presents an analysis of the results of the study. Chapter 5 summarizes and comes to conclusions about the research. Also included are implications for education and recommendations for future research.
CHAPTER II

TEACHER PERSONALITY, SELF-ESTEEM AND ATTITUDE

In spite of the ever-increasing interest in teacher personality, teaching styles, and teacher education, there is little agreement about what makes one teacher better than another. The literature review in this chapter includes research that discusses characteristics deemed important and necessary to teaching. Some understanding of the research in the areas of personality, self-esteem and their relationship to teacher effectiveness will help put this study in its proper perspective.

In 1970, Colwell suggested that researchers had not been successful in identifying or profiling the successful and the unsuccessful teacher, but much progress has been made in the ensuing years. Hamachek (1985) pointed out that, though good teachers were not alike, among the criteria for judging good teachers are personality characteristics and characteristics of teaching style. Hamachek believes that there was probably not another profession where one's personality is such an important factor, "since it contributes so significantly to creating the interpersonal medium within which learning occurs" (p. 312).

Hurewitz and Hurewitz (1976) suggested that teacher personality influenced learning. They asked the question, "Should personality development be included as a skill which potential teachers need in order to help children to grow?" (p. 11). Hurewitz and Hurewitz's composite of the effective teacher would be one who is confident about himself/herself and able to relate in a meaningful way to others by helping them to feel positive about themselves.

The teacher's personality style or attitude served as a powerful influence on the type of learning that can most readily take place (Berger, Chang, & Chang, 1981).
Berger, Chang and Chang (1981) looked at the influence of teacher and student personality variables on students' actual learning. Their study used graduate teaching assistants in introductory psychology classes. Teaching empathy was evaluated as well as student self-esteem. The analysis showed significant positive relationships between self-esteem and both performance on multiple choice exams and the final grade given. Students with high self-esteem who perceived their teaching assistant as high in empathy scored significantly higher in the learning measures than any other group.

In an investigation of general music teacher effectiveness, and teacher personality, Polachic (1986) developed descriptors of an effective music teacher to be used as a guideline for effective music teaching in elementary schools. Seven procedures were used to develop a description of the elementary music teacher. Among those procedures were a questionnaire, videotapes and audiotapes. Twenty-one fifth-grade music teachers were videotaped during general music instruction. The effective music teachers profiled showed that those teachers deemed effective demonstrated positive personal attitudes. These attitudes were manifest through confidence, warmth, sensitivity and happiness on the job. The effective teacher also believed that music is necessary to the overall education of the child.

Kirkwood (1974) found a significant correlation between pupil achievement and certain teacher behaviors. Among those behaviors as a result of personality type were the following: clarity, enthusiasm, focus, and amount of time devoted to managing activities, such as giving directions.

In a study by Symonds (1955), based on student evaluations of teachers, the characteristics of effective teachers were described in this way: "the basic determinants
of nominating teachers outstanding are to be found in the personality structure of the teacher rather than in outward behavior" (p. 309).

Empathy is a desirable teacher characteristic which surfaces throughout much research on teacher personality. Kiersey (1987) describes the empathetic teacher as N/F (Intuitive and Feeling). These results provided evidence for the importance of student and teacher interaction in classroom learning, as well as with student self-esteem. Kiersey and Bates (1984) and Ryans (1960) agree that in studies involving over 6000 teachers the following characteristics are desirable for teaching: friendly, sympathetic, understanding and outgoing (Extraverts and Feelers [E/F]), businesslike and systematic (Judging [J]), stimulating and imaginative (Intuitives [N]).

Schmidt (1989) looked at the relationships between teaching behaviors and personality characteristics in the applied music teacher at the college level. The results supported the hypothesis that students perceived and responded to teacher feedback in different ways and that this feedback is influenced by certain characteristics, specifically the attributes of extraversion-introversion.

Krueger (1976) investigated personality and music teaching success with both elementary and secondary music educators and found that differences did occur between males and females in relationship to personality and motivation variables and that the interpersonal relationship variable was important in advising and counseling students. The sample included 209 elementary and secondary music educators. The Sixteen Personality Factor Questionnaire (16PF) by Cattell and Keber (1970) and the Motivation Analysis Test (MAT) by Cattell and others provided 36 experimental, personality trait, motivation, and interest variables. It was concluded that personality and motivation variables are significantly related to music teaching success. Krueger believes that motivational experiences should be included in the music teacher training
curriculum, since feelings and drives are more modifiable than basic temperament traits. Krueger’s findings confirm previous findings that suggest that gain scores and ratings do not adequately indicate teaching success.

Wink (1967) studied the effects of teacher personality on teaching effectiveness. His major problem was to investigate possible relationships among the self-concept, personality need system, and achievement in student teaching. Forty music student teachers were the subject of this study. These questions were asked:

1. Do relationships appear to exist between the self-concept of a music student teacher and his achievement in the student teaching experience? Results revealed a significant correlation between level of achievement and self-concept, both in music teaching ability and overall self-esteem.

2. Does the student teaching experience appear to have any effect on the music student teacher’s self-concept? A successful student teaching experience has a positive effect on the self-esteem of music student teachers.

Wink’s research constituted all of the music student teachers at The Ohio State University for the school year 1966-67. Four evaluative tools were used: (1) The Bills Index of Adjustment and Values, (2) Edwards Personal Preference Schedule, (3) The IPAT Anxiety Level and (4) an instrument constructed by Wink called the Self-Concept of Music Teaching Ability. These measures were administered to the sample at the beginning and end of the student teaching experience. The Stanford Teacher Competence Appraisal Guide was selected to evaluate the student teachers' level of achievement and growth. The college supervisors and the cooperating teacher observed the subjects twice. Results showed a significant correlation between achievement and self-concept of music teaching ability.
The research supported other earlier findings that self-concept is positively related to achievement. Those with high self-concepts tended to achieve more than those with lower self-concepts and were found to be dependent, conforming, and gregarious. There was a tendency by high achievers to follow instructions, to conform and to follow the conventional.

The effects the classroom teacher personality had on student self-esteem were investigated in a study by Peck, Fox and Marston (1977). Fifty-three sixth-grade teachers and 1190 students participated in the study that showed that teachers with a highly positive attitude produced greater increases in student self-esteem than medium or low teachers, in that order. For students who possessed a low self-esteem initially, the changes in self-esteem were inversely related to teacher kindness and understanding. For those students who began with average or high self-esteem their final self-esteem was directly related to the teacher's kindness and understanding behavior during the year.

Hanson, Silver and Strong (1991) agreed that a positive teacher self-concept is an important attribute for successful teachers. While emphasizing learning styles of children in their research, they also realize that the teacher's role is paramount. They suggest that teachers identify their own learning and teaching styles, while identifying the learning styles of their students. They suggest that the dominant Perception (P) and Judgment (J) functions be identified, and that teachers place more emphasis on Feeling (F) to reach the at-risk learner. If the Feeling (F) component is absent from the personality profile of the teacher, then there is a clear message that this aspect of the teacher personality is important and should become more developed.

Hanson, Silver and Strong supported that belief with the following statement:
"Before we can clearly perceive the strengths of our students, we must first be alert to and accepting of our own. It is extremely difficult to attain this self-awareness because the curricula of our schools do not value self-awareness and because we do not make strong self-concept a consideration for admission to teacher education programs" (p. 34).

Teachers who possessed a high level of self-esteem tended to promote high levels of self-esteem in their students (Reasoner, 1982). Inversely, teachers with low self-esteem encouraged conformity rather than independence and creative thinking in their classrooms (Jolley, 1985).

In a study of 130 female elementary school teachers, Jolley (1985) found that teachers with high self-esteem encouraged their students to become independent thinkers and to develop their own individual interests and abilities. A questionnaire was mailed to the sample which included the Barksdale Self-Esteem Evaluation No. 69 (1974). This measure was selected because it was designed for adult use. Others were rejected because they were designed to measure self-concept rather than self-esteem. Any score under 90 is considered a disadvantage. The average self-esteem index was 63. The lowest score was 17 and the highest was 98. Ninety-five percent of the teachers in the sample were found to have low self-esteem. The teachers' own feelings of competency were directly related to their feelings of success and pride that they felt about their work. These positive job-related feelings had the greatest effect on their self-esteem. A correlation was found between self-esteem and extrinsic factors, such as the amount of credit teachers receive for a job well done. Individuals with low self-esteem usually rely on reinforcement from others than those with high self-esteem. In this study, self-esteem was low in 95% of the sample due to a lack of support from principals, community and parents. One of the most powerful statements concerning
the student-teacher relationship is summarized by Jolley: "Only those teachers with high self-esteem can foster attitudes of positive self-worth in their students" (p. 29).

Tunks (1973) identified two factors that he felt were important to the formation of positive attitudes among prospective elementary classroom teachers. These factors suggest that prospective classroom teachers gain successful personal experiences with music, and that they should view children engaged in successful musical experiences. He hypothesizes that the attitudes of elementary school teachers toward the value of music in the classroom influences the attitudes of the children. At this time there is little research to support the idea that there is a better type of teacher or a better method of teaching.

It seems evident from cited research that there is a link among personality types, self-esteem and good classroom teaching behavior. This review seems to show that there is, indeed, some correlation between a teacher's personality and self-esteem and his/her ability to successfully teach. The present study focuses on the relationship among personality types, self-esteem, and music teaching behaviors in prospective elementary classroom teachers.
CHAPTER III

RESEARCH DESIGN AND METHODOLOGY

Three variables were examined in this study: (a) personality characteristics, (b) self-esteem, and (c) music teaching behaviors of prospective elementary classroom teachers. The collection of data included personality typing as measured by the Myers-Briggs Type Indicator (MBTI), assessing levels of self-esteem through the use of the Coopersmith Self-Esteem Inventory (SEI), and evaluations of music teaching behaviors as demonstrated in a 10-minute videotaped music lesson.

The Sample

The subjects in this study were drawn from 26 traditional and non-traditional college students enrolled in a required methods course in Music for Elementary Education, at the Western Campus of Cuyahoga Community College in Parma, Ohio. Non-traditional students may be defined as those returning to or entering college following military service or periods of home-making, and those who are returning to school after a career in another field. Traditional students are defined as those entering college after high school graduation.

The city of Parma, Ohio, is a large metropolitan suburb of Cleveland, Ohio, with a population of approximately 93,000. The Western Campus of Cuyahoga Community College is one of three campuses. Cuyahoga Community College is one of the largest colleges in Ohio and is the largest in the Greater Cleveland area. The college serves over 55,000 credit and non-credit students each year.

Music for Elementary Education, Music 151, is a required methods course designed for those preparing to be elementary classroom teachers. The Music for Elementary Education course is structured to prepare prospective elementary teachers to
plan and present music activities to children in grades kindergarten through grade six. Two sections of the class are offered each term with an average enrollment of 15 per class. The researcher is the instructor for both sections.

The objectives of the course are to provide students with knowledge and skills that will enable them (a) to teach children how to sing, play classroom instruments, move to music, listen to music, and (b) to integrate music experiences into daily activities. At the end of the course, the students should be able to:

1. Demonstrate the ability to write objectives and develop appropriate and interesting strategies for teaching music to students in kindergarten through sixth grade.

2. Demonstrate the ability to lead and teach a song.

3. Identify approaches and develop materials for teaching students to listen to music.

4. Demonstrate skill in teaching students to play classroom instruments.

5. Demonstrate skill in teaching students to move to music.

6. Demonstrate an understanding of the relationships among the arts by being able to recognize concepts and elements held in common.

7. Demonstrate teaching strategies for integrating music into daily classroom activities and the various subject areas.

The subjects used in this study were made aware that data was being collected for a doctoral dissertation. They were also informed that those who agreed to participate in the study would be taking the Myers-Briggs Type Indicator, a personality measure and the Coopersmith Self-Esteem Inventory. The Coopersmith Self-Esteem Inventory was referred to as "another type of measure." The subjects seemed pleased
at the prospect of knowing their own personality type and of being a part of such a study.

A permission slip (Appendix A) was issued to each of the subjects asking their permission to be used in the study and to be videotaped. The slip briefly explained the intention of the research as an investigation of personality characteristics, self-esteem levels and music teaching behaviors among prospective elementary classroom teachers. The slip also explained how valuable their contributions would be to the research. Subjects were assured that no extra work would be required on their part and that videotaping was always a normal routine of the class. The subjects were also assured that they were not required to participate in the research and that if they chose not to participate, the decision would in no way affect their grade. All but three of the 29 students agreed to participate. Among the 26 students were 22 Caucasian females and 4 Caucasian males with a mean age of 24.5 years. The subjects in the sample were told that all results would be confidential.

Some subjects in the study had some prior musical background, such as piano lessons as a child, or high school choir experience, but the majority of students had their last formal contact with music in the sixth grade. Several students had taken a music fundamentals course at the college level as part of a core requirement.

Course Content

Music for Elementary Education included instructor modeling and the following activities: (a) the teaching of mini-lessons to peers and (b) the development of appropriate strategies in movement, singing, playing classroom instruments and listening. In the case of the preservice elementary classroom teacher, teacher modeling is important, because it demonstrates musical activities designed to develop musical
skills, terminology and concepts. The teaching of musical notation was delayed until such skills had been learned. Agreeing with this approach, Greer (1980) states that much learning occurs as a function of the individual viewing the model of the behavior. The student proceeds to imitate or to model the observed behavior. Most of language is learned this way, Greer believes, and much of what is termed musicianship is learned in a similar way.

After each mini-lesson taught to peers, the subjects were evaluated by the instructor on musical skills, teaching skills, interpersonal skills, appropriateness of materials, lesson plan construction, behavioral objectives, materials used, procedures and methods of evaluation. Subjects were critiqued by the instructor on a form that included suggestions for improvement.

Test Administration Procedure

During the fourth week of the 10-week course, and 6 weeks prior to the final teaching experience, the researcher administered to subjects the Myers-Briggs Type Indicator (MBTI), and 2 days later the Coopersmith Self-Esteem Inventory (SEI) was administered. The SEI was designed to measure attitudes about the self, which affect self-esteem, in social, academic, family, and personal areas of experience (Coopersmith, 1990). The MBTI is a questionnaire that is used to determine psychological type. The fourth week of the quarter was chosen for inventory administration since the subjects would most probably be more comfortable and knowledgable with the course, materials, and techniques. The subjects were introduced to both the SEI and MBTI in the college classroom. Administering the MBTI was similar to the SEI administration. Subjects were reassured that all information would be held in the strictest of confidence. The subjects were reminded
that the results were valuable to each individual and not for the benefit of others. All necessary instructions appear on the cover of the question booklet and the accompanying response sheet. The instructions were read aloud to the sample and emphasized the need for matching the identification number of the response booklet to the response sheet. The subjects were asked to respond to the male/female questions as the Thinking/Feeling questions carry different weights depending on the sex of the individual. The sample was also reminded to give only one answer for each item, except for item 17. I avoided using the word "test" and only referred to the MBTI. Total time for taking the MBTI was 35 minutes.

The directions for the MBTI (1987) indicate that there are no right or wrong answers, but only indicators of perceptions. It was suggested to the subjects that there were no right or wrong personality types. This seemed to alleviate any apprehension about taking the inventory. This study used Form G of the MBTI, a self-scorable instrument with 94 items. Each item or statement presents two options and the respondent is instructed to indicate his/her preference between them. When the MBTI was completed, the respondent was instructed on how to score his/her responses. In this way, the respondent has immediate feedback as to his/her type. To ensure that the subjects had properly scored their tests, all the tests were checked for errors. After scoring, the MBTI produced a descriptive type containing four letters. There are 16 possible combinations. The answer booklet provided the respondent with a short description of the characteristics exhibited.

According to Myers and McCaulley (1985), when the MBTI is used for correlational research, the dichotomous preference scores should be treated as continuous scales, as they are a linear transformation of preference scores. To arrive at the continuous scores, the following procedure was followed:
(1) For E,S,T,and J scores, 100 minus the numerical portion of the preference score.

(2) For I,N,F, and P scores, 100 plus the numerical portion of the preference score.

To illustrate this procedure using the Extraversion/Introversion (E/I) scores, if a subject had a preference score of E/21, then the continuous score for E/I would be 79. If a subject had a preference of I/21, then the continuous score for E/I would be 121. Subjects were each given an individualized MBTI interpretation of preferences.

After the SEI was distributed, explanatory remarks were kept to a minimum as advised by the accompanying manual (Coopersmith, 1990). At the time of the administration of the SEI, any use of the term "self-esteem" was avoided to prevent biased responses and only the following was said: "We will be filling out a questionnaire. Your responses will help us know your likes and dislikes better." The word "self-esteem" does not appear on the SEI response sheet. The subjects were assured that the information need not be shared with anyone else and they were reminded that taking this inventory was purely voluntary. Subjects were issued corresponding identification numbers on both the SEI and MBTI. The administration of the SEI took 15 minutes.

The Adult Form of the Coopersmith Self-Esteem Inventory (1981) used in this study was adapted from the School Short Form for use with persons over 15 years of age. Syntax and situations were modified by Coopersmith so as to become more meaningful to adults. There are 25 questions on the Adult Form. High scores indicate high self-esteem. The Adult Form is usually self-administered and can be scored in a few minutes. The subjects in this study, however, did not self-score. Instead, an SEI score and interpretation was given to each of the subjects at the end of the course work.
Videotaping Procedure

The third and final teaching experience in the course was used to evaluate the subjects' music teaching behaviors. The subjects' prior teaching experiences in the course were two peer teaching experiences; the final teaching experience was with children in kindergarten through sixth grade. Each of the two prior teaching experiences emphasized use of a particular skill. The first teaching experience required students to base their lesson on movement. The second teaching experience required subjects to incorporate singing and the playing of classroom instruments.

For the final teaching experience, subjects were asked to integrate the music content with another subject area. Subjects were to gather their own materials from basal music texts that were made available to them, their own text, or any other sources. The guidelines included instructions to include a combination of music skills in the development of the lesson, provide a copy of the song that would be included in the lesson, provide, if applicable, a tape of the music being used in the lesson, and provide a typed lesson plan at the time of their final videotaped teaching experience.

The lesson plan consisted of the general focus of the lesson, objectives of the lesson (non-musical), objectives of the lesson (musical), materials used, procedures for teaching, and methods of evaluation.

The final teaching experience took place at Pleasantview Elementary School in the Parma City School District, Parma, Ohio. The Parma City School District maintains 15 elementary schools (kindergarten through sixth grade), 2 junior high schools (seventh and eighth grades), and 3 high schools (ninth through twelfth grades). The City of Parma is the largest of three communities in the school district with a population of approximately 92,500 and has 2 high schools, 1 junior high school and
12 elementary schools. Parma Heights, with a population of approximately 22,700, has one high school and two elementary schools; and Seven Hills, with a population of approximately 17,000, has one junior high and one elementary school. Parma is primarily a blue collar community located in the southwestern suburbs of Cleveland, Ohio.

Pleasantview Elementary School, a small neighborhood elementary school, is located in the southwestern corner of the Parma City School District. Pleasantview School has an enrollment of 264 students including 154 boys and 110 girls. Of the 264 children, Pleasantview serves 222 children in regular education, 23 children that are orthopedically handicapped, and 19 children that are multiple handicapped. Among the student population are 8 Asian-American children and 255 Caucasian children.

The decision to conduct the research at Pleasantview Elementary School was based, in part, on its close proximity to the Western Campus of Cuyahoga Community College. The distance to the elementary school needed to be a consideration, because the college students may have had a class either before or after their scheduled class with the researcher.

As a result of a meeting with Pleasantview's principal, it was agreed upon that Pleasantview Elementary was an ideal school to have the student sample videotaped teaching a music lesson. The principal felt that Pleasantview students would also benefit from the experience. It was also decided that, to keep disturbances to a minimum, all lessons should be taught in one location, the music room.

The music specialist and the subjects reminded the Pleasantview elementary students that the subjects were potential elementary classroom teachers and not potential music teachers. This was a statement that was repeated often to remind the subjects, as well. The subjects were told that a course designed for potential music educators
would be taught quite differently and that the classroom teacher had a responsibility to 
expose their students to music and the other arts. This was necessary, I felt, because 
some of the subjects had a fearful attitude about teaching music.

A permission slip (Appendix B) was sent to the parents of Pleasantview 
students asking for permission to have their child videotaped with their class. The slip 
explained the purpose of the study, the purpose of the Music For Elementary Education 
class and the benefits for their child and my students. Permission slips were returned 
to the classroom teacher and forwarded to me. There were no objections by any of the 
parents to having their child included in the videotaping.

One week before the final teaching experience took place, the subjects observed 
the music classes of the music specialist at Pleasantview. Prior to this visitation, the 
subjects had already made required observations to elementary school classrooms and 
interviewed classroom teachers on their use of music in the classroom (Appendix C). 
Having collected this information, the subjects understood with some clarity the 
differences between the classroom teacher approach and the music teacher approach. 
After the observation at Pleasantview School, the subjects felt more at ease about the 
school, the classroom in which they would teach and the students and grade levels that 
they would teach. Subjects were permitted to choose the grade level (K-6) that they 
were most interested in teaching, rather than be restricted to all teaching the same grade. 
I presented the choice to the subjects, because they had preferences and temperaments 
for teaching various grade levels.

Subjects were instructed to limit their teaching time to 10 minutes and were to 
submit their lesson plans to the researcher prior to teaching. Each subject was 
scheduled a grade level of choice and a time slot, and was instructed as to where the 
camera would be situated for videotaping the lesson. The operation of the camera was
done by a student from the Learning Resource Center of Cuyahoga Community College. The camera was situated on a tripod in the back of the room, enabling the cameraman to follow the subject in any direction.

To provide anonymity, a means of identification, and sequence, a large card with the subject's identification number (MBTI/SEI number) was made in advance of the videotaping. This card was shown on the screen prior to each subject's teaching experience.

Analysis of Teaching Behavior

The purpose of the teaching analysis was to objectify the subjects' teaching behaviors during their teaching experience. To aid the evaluation process, a form was created (Appendix D) for the music educator panel who would review each student tape. The measure was patterned after the Music Teaching Self-Evaluation Form developed by Kendall (1988). Kendall's research resulted in an evaluation form that was designed for music teachers to monitor and improve their music teaching effectiveness. He asserts that the fundamentals of effective teaching comprise at least six elements:

1. Musical Skills
2. Class/Rehearsal Content and Organization
3. Verbal and Nonverbal Communication
4. Pedagogical Procedures
5. Interaction
6. Generalization.

Kendall believes that a self-evaluation form should "make apparent the skills and techniques which are essential for effective music teaching, and it also should enable teachers to identify areas that need improvement as well as recognize quality
skills and competencies" (p. 83). Videotaping, Kendall states, allows for an accurate and objective measurement of a teacher's effectiveness.

Kendall's form was modified and shortened for the purposes of this study. The modifications were made to accommodate the pre-service elementary classroom teacher rather than the music teacher. Some categories on Kendall's form, particularly those that deal with some musical skills, did not apply to elementary classroom teaching. A shorter form was less cumbersome for the evaluators and students alike. Kendall's questionnaire is thorough and pointed, but obviously designed for a much longer class session. It would have been very difficult in a 10-minute lesson to evaluate 78 teaching behaviors as the Kendall form suggests. The modified version of 20 statements concerning teaching behaviors was easier to use.

The Music Educator Evaluation Form (MEEF) utilized a Likert scale with the following categories: (5) Strongly Agree (4) Agree (3) Neutral (2) Disagree (1) Strongly Disagree. Not Applicable or Uncertain was omitted from the MEEF and Neutral was substituted. It was felt that this term more closely described the evaluators response to the music teaching behaviors.

The Music Educator Evaluation Form covered the following areas:

I. Introduction to the Class;
II. Class Content and Organization;
III. Presentation Style;
IV. Pedagogical Procedures.

A final question asked the following:

On a scale of 1 to 10, (10 being the highest) I would rank this student's potential for successful integration of music into the curriculum as:

10 9 8 7 6 5 4 3 2 1
The music educator panel consisted of a university professor of music education and an elementary general music specialist. They were both chosen for their experience and expertise at teaching music at the elementary level. The researcher briefed the two evaluators individually at sessions in which the procedure for evaluation was explained. They were given a set of three one-half inch VHS video tapes that contained all 26 subjects each teaching a 10-minute lesson, and a folder containing 26 Music Educator Evaluation Forms.

Both evaluators viewed the videotapes separately, without consultation or contact with one another. They had no knowledge of scores given by the other evaluator. The interjudge reliability for the evaluators' ratings was found by correlating the two sets of ratings for each observed category. Reliability coefficients are presented in Chapter IV.

Statistical Analysis

Scores for all measures were recorded on forms which made data management as simple as possible prior to computer input. For each of the 26 subjects, there were 25 scores. The twenty-five columns were:

1. E/I (Extraversion/Introversion)
2. S/N (Sensing/Intuition)
3. T/F (Thinking/Feeling)
4. J/P (Judging/Perceiving)
5. Coopersmith (Self-Esteem)
6. IA (Established good initial rapport with the class)
7. IB (Purpose of the class was stated at the beginning of the class)
8. IC (Stimulated student interest in the lesson)
9. IIA (Instructions and presentation were age appropriate)
10. IIB (A clear sense of direction was evident throughout the class)
11. IIC (Summarized musical objectives of lesson effectively)
12. IIIA (Displayed self-confidence and poise)
13. IIIB (Voice was projected to all parts of the room)
14. IIIC (There was variety and expression in tone quality of voice)
15. IIID (Demonstrated a positive attitude)
16. IIIE (Eye contact with class was maintained)
17. IIIF (Body language e.g., facial expression, actions was meaningful)
18. IIIG (Demonstrated good listening skills regarding student questions)
19. IVA (Class time was used effectively in focusing on musical aspects of lesson)
20. IVB (Educational media-audio/video-was used effectively)
21. IVC (Facilitated student learning by using handouts or other teaching aids)
22. IVD (Singing voice was used effectively to demonstrate songs or singing)
23. IVE (Use of instruments, movement or singing was used musically in lesson)
24. IVF (Demonstrated basic knowledge of basic music concepts)
25. Potential

To facilitate accurate data entry and long-term storage, the author used the Macintosh SE with the MicroSoft Word Program to create data files which could be transferred into a statistical program.

The statistics program chosen was STATVIEW 512+ from BrainPower, Inc., (Abacus Concepts, 1986). The Pearson Product -Moment correlation was used to
examine the relationships between all independent variables (personality and self-esteem scores) and all dependent variables (music teaching behavior ratings). The significance level was .05. Results of this analysis, as well as the descriptive characteristics for independent and dependent variables appear in Chapter IV.
CHAPTER IV

RESULTS

The purpose of this study was to investigate the relationships among personality characteristics, self-esteem and music teaching behaviors in prospective elementary classroom teachers. Personality characteristics were determined by the *Myers-Briggs Type Indicator (MBTI)*, which indicates preferences in the following four independent variables: (1) Extraversion/Introversion (E/I), (2) Sensing/Intuition (S/N), (3) Thinking/Feeling (T/F), (4) Judging/Perceiving (J/P). Self-esteem, another of the independent variables was determined by the Coopersmith *Self-Esteem Inventory (SEI)*, a 25-item questionnaire. Dependent variables included 20 teaching behaviors observed on videotape and rated by two judges. These teaching behaviors were divided among four broader areas that included the following behaviors: (1) Introduction of the lesson to the class, (2) Class content and organization, (3) Presentation style, and (4) Pedagogical procedures. Chapter 4 presents the statistical results of the research and their analysis.

Descriptive Statistics for Independent Variables

In Table 1 the mean Extraversion/Introversion score below 100 (85.8) indicates that the average subject was more Extraverted than Introverted. The mean score below 100 (89.8) for Judging/Perceiving (J/P) indicates that the mean was more Judging than Perceiving. The Sensing/Intuition (S/N) mean (96.0) and the Thinking/Feeling (T/F) mean (102.0) were close to 100, indicating that none of the personality characteristics predominated in the sample. The standard deviations indicated a moderate amount of variability among the subjects.
TABLE 1

Descriptive Statistics For Independent Variables

<table>
<thead>
<tr>
<th></th>
<th>Mean</th>
<th>Std. Dev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extraversion/Introversion</td>
<td>85.8</td>
<td>22.5</td>
</tr>
<tr>
<td>Sensing/Intuition</td>
<td>96.0</td>
<td>23.8</td>
</tr>
<tr>
<td>Thinking/Feeling</td>
<td>102.0</td>
<td>23.1</td>
</tr>
<tr>
<td>Judging/Perceiving</td>
<td>89.8</td>
<td>27.2</td>
</tr>
<tr>
<td>Coopersmith Self-Esteem</td>
<td>19.3</td>
<td>4.5</td>
</tr>
</tbody>
</table>

Descriptive Characteristics for the Independent Variables

Table 2 shows the frequency of personality types among the 26 subjects used in this study. ESFJ (7 of 26) was the most frequent personality preference type in the sample. Table 2 also shows the preference for Extraversion (20 of 26). Of these particular subjects, 5 showed an auxiliary for Perceiving while 19 showed an auxiliary preference for Judging. Seventy-seven percent (20 of 26) of the sample in this study showed a preference for Extraversion.

ESFJ's are also reported to be the most frequent personality type among elementary teachers (Myers & McCaulley, 1985). Carlyn (1979) indicates that the Extraversion component is associated with interest in administration, interest in planning school projects, and interest and commitment to classroom teaching. The F (Feeling) component is associated with interest in teaching the primary grades. Teachers showing a preference for F (Feeling) also displayed a high commitment to classroom
teaching according to Carlyn's study. Sixteen of the 26 subjects showed a preference for Feeling (F) in this study, while 9 showed preferences for J/F (Judging/Feeling).

Nine of 26 subjects (34.6%) as shown in Table 2 were typed as having the SF (Sensing/Feeling) component. Sensors and feelers are apt to focus attention on facts and handle them with personal warmth. They are also sympathetic and friendly and tend toward careers that are of service to others (Myer and McCaulley, 1985).

Seven of the 26 subjects (26.9%) preferred Intuition and Feeling (NF). People with this personality type focus their attentions on possibilities and abstractions, yet they handle them with personal warmth. NFs are able to be enthusiastic and insightful, are understanding, and can communicate well with people (Myers and McCaulley, 1985). When coupled with Extraversion and Judging, which accounted for 15 out of the 26 (57.7%), NFs become fast moving individuals who are decisive, confident, and enjoy making things happen.

To summarize, the personality types of the subjects in this study were consistent with common personality characteristics of elementary teachers.
### TABLE 2

Frequency of Personality Types Among Subjects

<table>
<thead>
<tr>
<th>ISTJ</th>
<th>ISFJ</th>
<th>INFJ</th>
<th>INTJ</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ISTP</th>
<th>ISFP</th>
<th>INFP</th>
<th>INTP</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ESTP</th>
<th>ESFP</th>
<th>ENFP</th>
<th>ENTP</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>0</td>
<td>3</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ESTJ</th>
<th>ESFJ</th>
<th>ENFJ</th>
<th>ENTJ</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>7</td>
<td>2</td>
<td>4</td>
</tr>
</tbody>
</table>
Intercorrelations Among Independent Variables

The pattern of intercorrelations in this study is comparable to the pattern of correlations typically shown by Myers and reported in the manual (Myers, McCaulley, 1985). Table 3 shows the significant correlation between Extraversion / Introversion (E/I) while the Coopersmith scores indicates that Extraversion correlates positively and significantly with self-esteem. Those who scored as high I's (Introverts) tended to score low on the Coopersmith Self-Esteem Inventory.

This research tends to reflect Myers' findings (1985) that the SN (Sensing/Intuition) factors are significantly and positively correlated to the JP (Judging/Perceiving) factors. People who are sensing tend to be more judging. According to Kiersey (1984), three of every five teachers are likely to be typed as SJ's (Sensing and Judging). Those who prefer Sensing (S) are more likely to be Judging (J) and those who prefer Intuition (N) are likely to be Perceivers (P). Those who show a preference for Sensing and Judging are dependable and have the ability to take charge of things, are precise and organized. They tend to be neat and punctual. Intuitives (N) are interested in new ideas and possibilities, while the Perceiver (P), too, is always open to new possibilities. Myers (1985) found that the largest correlations are almost always between S/N and J/P.
### TABLE 3

**INTERCORRELATIONS AMONG INDEPENDENT VARIABLES**

<table>
<thead>
<tr>
<th></th>
<th>E/I</th>
<th>S/N</th>
<th>T/F</th>
<th>J/P</th>
<th>COOPER</th>
</tr>
</thead>
<tbody>
<tr>
<td>E/I</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>S/N</td>
<td>-.27</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>T/F</td>
<td>-.04</td>
<td>-.07</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>J/P</td>
<td>-.27</td>
<td>.51**</td>
<td>-.04</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Cooper</td>
<td>-.51**</td>
<td>.05</td>
<td>.12</td>
<td>-.07</td>
<td>1</td>
</tr>
</tbody>
</table>

*p<.05, **p<.01

E/I = Extraversion/Introversion  
S/N = Sensing/Intuition  
T/F = Thinking/Feeling  
J/P = Judging/Perceiving  
Cooper = (Coopersmith) Self-Esteem
Interjudge Reliability

The two judges' ratings were correlated to determine interjudge reliability. Reliability for all dependent variables, as shown in Table 4, was considered moderate to high. It is important to note that reliability is especially high in areas that relate to basic musical skills and knowledge (IVF), the ability to focus on the musical aspects of the lesson (IVA) and ability to summarize musical objectives of lesson (IIC), ability to stimulate interest in the lesson (IC), use an effective singing voice (IVD), and use instruments or movement effectively when applicable (IVE).

The non-musical aspects of the subjects' teaching skills tended to be rated less reliably by the judges. This may be due, in part, because the judges were not elementary classroom teachers. Perhaps the judges felt more comfortable or more confident in rating the more technical aspects of the lesson, rather than those behaviors that dealt with teaching style.

It was difficult to observe on videotape whether or not the subjects displayed good eye contact with students (IIIc) since the camera was poised, for the most part, on the subject. The lack of adequate instruction from the researcher to the judges may have resulted in lower reliability pertaining to the definition of meaningful body language (IIIF) and self-confidence and poise (IIIA).
<table>
<thead>
<tr>
<th>ID</th>
<th>Description</th>
<th>Reliability</th>
</tr>
</thead>
<tbody>
<tr>
<td>IA</td>
<td>Established good rapport with the class.</td>
<td>.71</td>
</tr>
<tr>
<td>IB</td>
<td>Purpose of the class was stated at the beginning of class.</td>
<td>.75</td>
</tr>
<tr>
<td>IC</td>
<td>Stimulated student interest in the lesson.</td>
<td>.81</td>
</tr>
<tr>
<td>IIA</td>
<td>Instructions and presentation were age appropriate.</td>
<td>.77</td>
</tr>
<tr>
<td>IIB</td>
<td>A clear sense of direction was evident throughout the class.</td>
<td>.74</td>
</tr>
<tr>
<td>IIC</td>
<td>Summarized musical objectives of lesson effectively</td>
<td>.88</td>
</tr>
<tr>
<td>IIIA</td>
<td>Displayed self-confidence and poise.</td>
<td>.66</td>
</tr>
<tr>
<td>IIIB</td>
<td>Voice was projected to all parts of the room.</td>
<td>.70</td>
</tr>
<tr>
<td>IIIC</td>
<td>There was variety and expression in tone quality of voice.</td>
<td>.80</td>
</tr>
<tr>
<td>IID</td>
<td>Demonstrated a positive attitude.</td>
<td>.76</td>
</tr>
<tr>
<td>IIE</td>
<td>Eye contact with class was maintained.</td>
<td>.60</td>
</tr>
<tr>
<td>IIF</td>
<td>Body language (e.g., facial expression, actions) were meaningful.</td>
<td>.69</td>
</tr>
<tr>
<td>IIG</td>
<td>Demonstrated good listening skills regarding student questions.</td>
<td>.74</td>
</tr>
<tr>
<td>IVA</td>
<td>Class time used effectively</td>
<td>.82</td>
</tr>
<tr>
<td>IVB</td>
<td>Educational media (audio, video) was used effectively.</td>
<td>.73</td>
</tr>
<tr>
<td>IVC</td>
<td>Facilitated student learning by using handouts.</td>
<td>.73</td>
</tr>
<tr>
<td>IVD</td>
<td>Singing voice was used effectively to demonstrate songs or singing.</td>
<td>.81</td>
</tr>
<tr>
<td>IVE</td>
<td>Use of instruments, movement or singing was used musically.</td>
<td>.77</td>
</tr>
<tr>
<td>IVF</td>
<td>Demonstrated basic knowledge of basic music concept</td>
<td>.84</td>
</tr>
<tr>
<td>Potential</td>
<td></td>
<td>.80</td>
</tr>
</tbody>
</table>
Descriptive Statistics for Dependent Variables

Most of the means fell in the range of 2.5 to 3.5. As shown in Table 5, under 2.5 was considered low, and only one variable fell in the lower range:

IVD-Singing voice was used effectively to demonstrate songs or singing. This was a highly subjective statement, and one which the researcher did not attempt to clarify with the judges. Some subjects did not use the singing voice since they were not required to, and in some cases, it would have been inappropriate to the objectives of the lesson. Students had an option of teaching music through singing, movement, playing classroom instruments or through listening.

One variable was in the high range: IIIG-Demonstrated good listening skills regarding student questions. This was a highly observable behavior, because the judges were able to watch the subjects on videotape which also may have accounted for the high mean of this variable. Most of the statements on the judges' evaluation sheet were subjective and the judges tended to best agree on those statements. Out of those 20 variables, 17 were related to concepts and ideas. The other three variables had more objective, observable content.
<table>
<thead>
<tr>
<th>Description</th>
<th>Mean</th>
<th>Std. Dev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>IA-Established good rapport with the class.</td>
<td>3.03</td>
<td>0.96</td>
</tr>
<tr>
<td>IB-Purpose of the class was stated at beginning of the class.</td>
<td>3.40</td>
<td>0.86</td>
</tr>
<tr>
<td>IC-Stimulated student interest in the lesson.</td>
<td>3.17</td>
<td>0.90</td>
</tr>
<tr>
<td>IIA-Instructions and presentation were age appropriate.</td>
<td>3.25</td>
<td>1.02</td>
</tr>
<tr>
<td>IIB-A clear sense of direction was evident throughout class.</td>
<td>3.34</td>
<td>0.95</td>
</tr>
<tr>
<td>IIC-Summarized musical objectives of lesson effectively.</td>
<td>2.58</td>
<td>1.32</td>
</tr>
<tr>
<td>IIDA-Displayed self-confidence and poise.</td>
<td>3.08</td>
<td>1.04</td>
</tr>
<tr>
<td>IIDB-Voice was projected to all parts of the room.</td>
<td>3.39</td>
<td>0.87</td>
</tr>
<tr>
<td>IIDC-There was variety and expression in tone quality of voice.</td>
<td>3.21</td>
<td>0.87</td>
</tr>
<tr>
<td>IID-Demonstrated a positive attitude.</td>
<td>3.31</td>
<td>0.96</td>
</tr>
<tr>
<td>IIDE-Eye contact with class was maintained.</td>
<td>3.42</td>
<td>1.05</td>
</tr>
<tr>
<td>IIDF-Used meaningful body language</td>
<td>3.00</td>
<td>0.95</td>
</tr>
<tr>
<td>Item Description</td>
<td>MEAN</td>
<td>STD.DEV.</td>
</tr>
<tr>
<td>----------------------------------------------------------------------------------</td>
<td>------</td>
<td>---------</td>
</tr>
<tr>
<td>IIIG-Demonstrated good listening skills regarding student questions.</td>
<td>3.85</td>
<td>0.92</td>
</tr>
<tr>
<td>IVA-Class time was used effectively in focusing on musical aspects of lesson</td>
<td>2.62</td>
<td>1.25</td>
</tr>
<tr>
<td>IVB-Educational media (audio, video) was used effectively.</td>
<td>3.10</td>
<td>0.90</td>
</tr>
<tr>
<td>IVC-Facilitated student learning by using handouts or other teaching aids.</td>
<td>3.42</td>
<td>1.06</td>
</tr>
<tr>
<td>IVD-Singing voice was used effectively to demonstrate songs or singing.</td>
<td>2.31</td>
<td>1.29</td>
</tr>
<tr>
<td>IVE-Use of instruments, movement or singing was used musically in lesson.</td>
<td>2.67</td>
<td>1.33</td>
</tr>
<tr>
<td>IVF-Demonstrated basic knowledge of basic music concepts.</td>
<td>2.94</td>
<td>1.24</td>
</tr>
<tr>
<td>Potential</td>
<td>5.17</td>
<td>2.31</td>
</tr>
</tbody>
</table>
Intercorrelations Among Dependent Variables

Established Good Rapport with the Class (IA)

Table 6 shows that subjects who initially established good rapport with the class were more likely to display body language and facial expressions that were meaningful (IIIF/.81), and stimulated student interest in the lesson (IC/.71). Subjects were also more likely to have demonstrated positive attitudes (IID/.72) and were good listeners when it came to student questions (IIG/.73). If good rapport was maintained from the outset of the lesson, it would appear that eye contact (IIIE/.71) was helpful in maintaining this rapport. Establishing good rapport was significantly related to the potential one has for becoming a teacher who includes music in his/her teaching (Pot./.64).

Purpose of the Class Was Stated at the Beginning of the Class (IB)

When the purpose of the class was stated at the beginning of the class, good rapport with the class tended to be established (IA/.57) and a clear sense of direction was likely to be evident throughout the entire class (IIB/.61). As illustrated in Table 6, when the purpose of the class was stated, summarization of musical objectives was likely to be done effectively (IIC/.56). Those who stated the purpose of the class at the beginning were also those who tended to display self-confidence and poise (IIIA/.60). They also were likely to display a positive attitude (IID/.57) and a basic knowledge of music concepts (IVF/.65). Potential for teaching success (.69) was significantly correlated with stating the purpose of the class.
Stimulated Student Interest in the Class (IC)

Those subjects who were able to stimulate student interest in the lesson tended to establish good rapport with the class (IA/.71), stated the purpose of the class at the beginning of the class (IB/.56), were apt to have a variety and expressive quality to their voice (IIIC/.72), showed a positive attitude (IIID/.65), and showed self-confidence and poise (IIIA/.57). Table 6 shows that subjects also had an inclination to use body language and facial expressions that were meaningful (IIIF/.63). Students who stimulate interest tend to have a significant potential (.57) for teaching success.

Instructions and Presentation were Age Appropriate (IIA)

Those subjects who selected appropriate materials for specific age levels, as shown in Table 6, were likely to state the purpose of the class at the beginning (IB/.57), stimulated student interest (IC/.43), showed a trend toward knowing where they were headed in the lesson (IIB/.45), and had a positive attitude (IIID/.58). They also tended to demonstrate a basic knowledge of basic music concepts (IVF/.50) and made effective use of the singing voice (IVD/.46) and effective use of instruments (IVE/.45). Subjects who select appropriate materials tend to have potential for teaching success (.58).

A Clear Sense of Direction was Evident Throughout the Class (IIB)

The subjects who displayed self-confidence and poise also tended to know in which direction their lesson was headed. (IIIA/.59). Those who had a clear sense of where they were going in the lesson tended to have begun their lesson by establishing good rapport (IA/.45), stated the purpose of the class at the beginning (IB/.61),
good rapport (IA/.45), stated the purpose of the class at the beginning (IB/.61),
stimulated student interest (IIB/.39) and presented instructions that were age
appropriate (IIA/.45). Table 6 shows that they also tended to display positive attitudes
(IIIID/.57), demonstrated that they were familiar with basic music concepts (IVF/.58),
and were able to effectively summarize their lesson objectives (IIC/.58). When subjects
were clear about what they wished to accomplish, and how to get there, they also tended
to use instruments, movement or singing in their lesson (IVE/.56). Subjects also were
likely to maintain eye contact with students throughout the lesson (IIIE/.39) and use
meaningful body language and meaningful facial expressions (IIIIF/.49). The potential
for success in those who have a clear sense of direction tended to be high (.63).

**Summarized Musical Objectives of Lesson Effectively (IIC)**

As shown in Table 6, those subjects who summarized their musical objectives
tended also to have established good rapport (IA/.46), stated the purpose of the class in
the beginning (IB/.51), presented a lesson that was age appropriate (IIA/.44) and
maintained a clear sense of where they were going in the lesson (IIB/.58). There was a
very high correlation between summarizing musical objectives and effective use of class
time in focusing on the musical aspects of the lesson (IVA/.82). There was also a fairly
high correlation with those who demonstrated an understanding of basic musical
concepts (IVF/.69). Self-confidence and poise (IIIA/.59) was also a significant factor
as it related to a summary of objectives. Those who summarized effectively were likely to
also be rated as having teaching potential (POT/.75).
Displayed Self-Confidence and Poise (IIIA)

Those subjects who displayed self-confidence and poise, as illustrated in Table 6, tended to establish rapport with the class (IA/.79), state the purpose of the class in the beginning (IB/.60) and stimulate student interest (IC/.57). Subjects were also likely to have given a clear sense of direction to the lesson (IIB/.56) and effectively summarized the musical objectives. Poise and self-confidence was further displayed by the use of body language and facial expressions that were meaningful (IIIF/.83). Eye contact with class was also a significant factor (IIIE/.77) when correlated with self-confidence and poise. Those subjects who were likely to have variety and expression to the tone quality of their voice (IIIC/.69) tended to be those who also were self-confident. Those who demonstrated an understanding of basic music concepts (IVF/.60) also tended to be those who were self-confident and poised. Subjects who showed self-confidence tend to have a high potential for teaching success (.65).

Voice was Projected to All Parts of the Room (IIIB)

As shown in Table 6, Subjects who were able to project their voice to all parts of the room were likely to have summarized their musical objectives (IIC/.50) and displayed self-confidence and poise (IIIA/.59). They also tended to have more variety and expression in the tone quality of their voices (IIIC/.46). There was also a tendency for those who were able to project their voices to use their class time more effectively (IVA/.39). This vocal projection also seemed to aid the musical aspects of their lesson (IVA/.39).
There Was Variety And Expression In Tone Quality Of Voice (IIIC)

Subjects who displayed a variety and expression to their voice quality were also likely to have established good rapport (IA/.74), stated the purpose of the class at the beginning (IB/.57), stimulated student interest (IC/.72), and had a clear sense of the direction of the lesson (IIB/.47). Table 6 also illustrates that they also demonstrated self-confidence and poise (IIIA/.69) and projected their voice (IIIB/.46). Those subjects whose body language and facial expressions were meaningful (IIIF/.71) tended to have variety and expression to their vocal tone quality. Subjects who demonstrated positive attitudes (IIID/.60) were also more likely to have variety and expression in their voice quality. Listening skills regarding student questions (IVD/.50) also correlated with variety and expression in the use of the voice. Subjects who demonstrated expression in tone quality of the voice tend to have potential for teaching success (.52).

Demonstrated Positive Attitude (IIID)

Table 6 shows that subjects who demonstrated a positive attitude tended to establish good rapport with the class (IA/.72), to state the purpose of the class (IB/.57), stimulated student interest (IC/.65), and to present an age appropriate lesson (IIA/.58). A clear sense of direction was evident (IIB/.57) in those who demonstrated a positive attitude. There was a significant correlation between attitude and the ability to summarize objectives effectively (IIC/.52) and to demonstrate self-confidence and poise (IIIA/.63). Subjects who demonstrated a positive attitude were likely to have variety and expression in the tone quality of their voice (IIIC/.60). Subjects who were found to have a positive attitude also showed a tendency toward using body language
and facial expressions that were meaningful (III/F/.65). These subjects were more likely to maintain eye contact (III/E/.55), and display good listening skills (IIIG/.55). Having a positive attitude also correlated significantly with the effective use of educational media (audio, video) (IVB/.42). Subjects who demonstrate a positive attitude tend to have a high potential for teaching success (.67).

**Eye Contact with Class was Maintained (III/E)**

Subjects who maintained eye contact with the class also tended to be those who established good rapport (IA/.71), stimulated student interest (IC/.44) and had a clear sense of direction (IIB/.39). There was a significant correlation between eye contact and the ability to summarize musical objectives effectively (IIC/49). Table 6 shows that subjects who were able to maintain eye contact also tended to demonstrate self-confidence and poise (IIID/.77), and a positive attitude (IIID/.55). When eye contact was maintained subjects used meaningful body language (IIIF/.79). Both listening skill regarding student questions (IIIG/.67) and effective use of class time with a focus on musical aspects of the lesson (IVA/.68), were significantly related. Teaching potential was also related to eye contact (.55).

**Body Language (e.g. Facial Expression, Actions) Was Meaningful (III/F)**

Table 6 shows that subjects who used meaningful body language tended to establish good rapport with the class (IA/.81), state the purpose of the class (IB/.58) and stimulate student interest in the lesson (IC/.63). Subjects also were likely to have a clear sense of direction (IIB/.49) and were able to summarize objectives effectively (IIC/.47). Subjects whose body language was meaningful demonstrated self-
confidence and poise (IIIA/.83), had variety and expression in their voice (IIIC/.71), demonstrated a positive attitude (IIID/.65) and maintained eye contact with the class (IIIE/.79). Subjects tended to have good listening skills (IIIG/.68) and were predisposed to use class time effectively in focusing on the musical aspects of their lesson (IVA/.56). They also were more likely to use educational media effectively (IVB/.42) and to demonstrate a basic knowledge of music concepts (IVF/.49). Teaching potential (.60) was significantly correlated with meaningful body language.

**Demonstrated Good Listening Skills Regarding Student Questions (IIIG)**

Those subjects, shown in Table 6, who demonstrated good listening skills in answering student questions also established good rapport with the class (IA/.73), stimulated student interest (IC/.65), displayed self-confidence and poise (IIIA/.64), had a variety and expression in their vocal tone quality (IIIC/.50), and demonstrated a positive attitude (IIID/.55). Subjects' meaningful body language (IIIF/.68) also tended to be significant when correlated with listening skills. Subjects who demonstrated good listening skills also used class time effectively in focusing on the musical aspect of lesson (IVA/.39) and made effective use of educational media (IVB/.46).

**Class Time Used Effectively in Focusing on Musical Aspects Of Lesson (IVA)**

Effective use of class time in focusing on musical aspects of lesson was correlated significantly with establishing good rapport with the class (IA/.50) and statement of purpose of the class (IB/.52). Table 6 illustrates that subjects who focused effectively on the musical aspects of the lesson also tended to have a clear sense of direction (IIB/.49), summarized musical objectives effectively (IIC/.82), were self-
confident and poised (IIIA/.67), demonstrated a positive attitude (IIID/.44), were apt to project their voice (IIIB/.39), maintain eye contact (IIIE/.68), use meaningful body language (IIIIF/.56) and demonstrate good listening skills with regard to student questions (IIIG/.39). Subjects who used class time effectively on the musical aspects of their lesson were more likely to demonstrate a good knowledge of basic music concepts (IVF/.88). They also tended to use instruments, movement or singing in a musical way (IVE/.62). Subjects who effectively focused on the musical aspects of their lesson tended to have higher potential for including music in their classroom (Pot/.82).

**Educational Media (Audio, Video) was Used Effectively (IVB)**

There was a significant correlation between using educational media effectively and establishing good rapport with the class (IA/.51). Table 5 shows that effective summarization of musical objectives (IIC/.47) and displaying self-confidence and poise tended to show a correlation with the use of educational media. Meaningful body language (IIIIF/.42) and good listening skills regarding student questions (IIIG/.46) were also significant correlations with effective use of media.

**Facilitated Student Learning By Using Handouts or Other Teaching Aids (IVC)**

The use of handouts or other teaching aids was not significantly correlated with the other teaching variables (Table 6).
Singing Voice was Used Effectively to Demonstrate Songs or Singing (IVD)

Subjects, as shown in Table 6, who made effective use of the singing voice tended to present materials which was age appropriate (IIIA/.46) and had a clear sense of the direction of the lesson (IIB/.43). Those subjects who used an effective singing voice were also likely to be effective in their use of instruments or movement in the music lesson (IVE/.62). They also tended to be knowledgeable about basic music concepts (IVF/.59). Subjects who used the singing voice effectively tended also to have potential for success (.55).

Use of Instruments, Movement or Singing was Used Musically in Lesson (IVE)

When instruments, movement or singing was used musically, Table 6 shows that there was a significant correlation between statement of the purpose of the class (IB/.55) and choosing material that was age appropriate (IIIA/.45). Demonstrating a positive attitude (IIID/.41) tended to be a significant correlation with the inclusion of instruments, movement and singing. Effective use of class time in focusing on the musical aspects of lesson (IVA/.62) and the effective use of the singing voice (IVD/.67) were likely to occur with the musical use of instruments, movement and singing. If a subject was effective in the use of instruments, movement or singing, he/she was also knowledgeable of basic music concepts and, had a high correlation with potential as a classroom teacher who includes music instruction (POT/.72).
Demonstrated Basic Knowledge of Basic Music Concepts (IVF)

Subjects who displayed a basic knowledge of basic music concepts, illustrated in Table 6, were likely to have established good rapport (IA/.46), stated the purpose of the class at the beginning (IB/.65), presented music materials which were age appropriate (IIA/.50), and had a clear sense of direction to the lesson (IIB/.58). Subjects tended to summarize effectively (IIC/.69), demonstrated poise and self-confidence (IIIA/.60), and had a positive attitude. Eye contact was likely to be maintained (IIIE/.57), and meaningful body language (IIIF/.49) was displayed. Subjects tended to use class time effectively in focusing on the lesson (IVA/.88), used the singing voice effectively (IVD/.59) and effectively used instruments, movement or singing. Subjects who demonstrated a basic knowledge of music concepts tended to have a higher potential for successful teaching of music in the classroom (.81)
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*p<.05, **p<.01
Correlations Between Dependent and Independent Variables

To answer the research questions presented in Chapter I, the independent variables (personality and self-esteem) were correlated with the dependent variables (ratings of teaching behaviors). The significant correlations are presented below.

**Correlations Between Teaching Behaviors and Extraversion/Introversion**

Those who show a preference for Extraversion prefer being with people while those showing a preference for Introversion prefer to be alone. The Extravert is a social being while the Introvert desires space and privacy. Seventy-five percent of the general population show a preference for Extraversion (Bradway, 1964). As shown in Table 7, ratings of variety and expression in vocal tone quality (variable IIIC) were significantly negatively correlated with Extraversion/Introversion. This indicates that there is a tendency for those who are more extraverted, to have a better vocal expression in tone quality. There were fairly high, but non-significant correlations between extraversion and the ability to stimulate student interest and to use good listening skills.
<table>
<thead>
<tr>
<th>Description</th>
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<tbody>
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<td>A-Established good rapport.</td>
<td>-.21</td>
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<tr>
<td>B-Purpose of the class was stated.</td>
<td>.02</td>
</tr>
<tr>
<td>C-Stimulated student interest.</td>
<td>.34</td>
</tr>
<tr>
<td>D-Presentation was age appropriate.</td>
<td>.00</td>
</tr>
<tr>
<td>IIIB-A clear sense of direction was evident.</td>
<td>-.08</td>
</tr>
<tr>
<td>C-Summarized musical objectives.</td>
<td>.02</td>
</tr>
<tr>
<td>A-Displayed self-confidence.</td>
<td>.06</td>
</tr>
<tr>
<td>B-Voice was projected to all parts of the room.</td>
<td>-.07</td>
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<tr>
<td>C-There was variety and expression in voice.</td>
<td>-.39*</td>
</tr>
<tr>
<td>IIII-Demonstrated a positive attitude.</td>
<td>-.29</td>
</tr>
<tr>
<td>IIIE-Eye contact with class was maintained</td>
<td>-.01</td>
</tr>
<tr>
<td>IIIF-Facial expression, actions, etc. were meaningful.</td>
<td>-.06</td>
</tr>
<tr>
<td>IIIIG-Demonstrated good listening skills.</td>
<td>-.32</td>
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<tr>
<td>IVA-Class time was used effectively on music lesson.</td>
<td>.21</td>
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<tr>
<td>IVB-Educational media was used effectively.</td>
<td>.07</td>
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<tr>
<td>IVC-Used handouts or other aids.</td>
<td>.22</td>
</tr>
<tr>
<td>IVD-Singing voice was used effectively.</td>
<td>.25</td>
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<tr>
<td>IVE-Effective use of instruments, movement or singing.</td>
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<td>IVF-Demonstrated knowledge of basic music concepts.</td>
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<td><strong>.03</strong></td>
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</table>

*p<.05*
Correlations Between Teaching Behaviors and Sensing/Intuition

Persons who show a preference for Sensing (S) tend to be realistic, practical, seek facts and observe details. Persons showing a preference for Intuition (N) tend to be speculative, imaginative, enjoy fantasy, live in the future and are possibility thinkers.

As shown in Table 8, there were no significant correlations between S/N and any of the dependent variables.
| TABLE 8  
CORRELATIONS BETWEEN TEACHING BEHAVIORS AND SENSING/INTUITION |
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<tr>
<td>IC-Stimulated student interest.</td>
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<td>IIA-Presentation was age appropriate.</td>
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<td>IIB-A sense of direction was evident.</td>
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<tr>
<td>IIC-Summarized musical objectives effectively.</td>
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<td>IIIA-Displayed self-confidence and poise.</td>
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<td>IIIIB-Voice was projected.</td>
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<td>III-C-There was variety and expression in voice.</td>
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<td>IIIE-Eye contact was maintained.</td>
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<td>IIIF-Facial expression, actions were meaningful.</td>
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<td>IIIG-Demonstrated good listening skills.</td>
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<td>IVA-Class time used effectively on musical aspects.</td>
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<tr>
<td>IVB-Effective use of educational media.</td>
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<td>IVC-Used handouts or other aids.</td>
</tr>
<tr>
<td>IVD-Singing voice as used effectively.</td>
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<tr>
<td>IVE-Effective use of instruments, movement or singing</td>
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<tr>
<td>IVF-Demonstrated basic knowledge of music concepts.</td>
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Correlations Between Teaching Behaviors And Thinking/Feeling

Persons who show a preference for Thinking (T) tend to be impersonal, unemotional, argumentative and logical. Persons with a preference for Feeling (F) tend to be more personal, sympathetic, and emotional. Sixteen of the 26 (66%) in the sample showed a preference for F (Feeling). As illustrated in Table 9 there were no significant correlations between Thinking/Feeling and teaching behaviors.
TABLE 9

CORRELATIONS BETWEEN TEACHING BEHAVIORS AND THINKING/FEELING

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<td>IC-Simulated student interest.</td>
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<td>IIA-Presentation was age appropriate.</td>
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<td>IIB-Clear sense of direction was evident.</td>
<td>.04</td>
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<td>IIC-Summarized musical objectives effectively.</td>
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<td>IIIB-Voice was projected.</td>
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<td>IIIC-Variety and expression in tone quality of voice.</td>
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<td>IIIID-Demonstrated a positive attitude.</td>
<td>- .06</td>
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<td>IIIE-Eye contact was maintained.</td>
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<td>- .01</td>
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<td>- .19</td>
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</tr>
<tr>
<td>IVB-Educational media used effectively.</td>
<td>.13</td>
</tr>
<tr>
<td>IVC-Used handouts or other aids.</td>
<td>.08</td>
</tr>
<tr>
<td>IVD-Effective use of singing voice.</td>
<td>.07</td>
</tr>
<tr>
<td>IVE-Instruments, movement or singing used musically.</td>
<td>.11</td>
</tr>
<tr>
<td>IVF-Demonstrated knowledge of basic music concepts.</td>
<td>.13</td>
</tr>
<tr>
<td>POTENTIAL</td>
<td>.00</td>
</tr>
</tbody>
</table>
Correlations Between Teaching Behaviors And Judging/Perceiving

Persons who show preference for J (Judging) are decisive, settled, organized, and have a high work ethic. Persons who show a preference for P (Perceiving) are flexible, "laid back," and less serious than J's.

Nineteen of the 26 subjects (73%) had a preference for J. As shown in Table 10, the significant negative correlations between J/P and teaching behaviors IC, IIIE, IVA, IA, and IIA indicate a significant positive relationship between judging and the following behaviors:

IA-They established good rapport with the class.
IC-They did stimulate student interest in lesson.
IIIE-There was good variety and expression in the tone quality of their voice.
IIIA-They were more able to judge lessons which were age appropriate.
IVTA-They were more able to judge on the effective use of class time.
IIIA-They had more self-confidence and poise.

There were rather high, but non-significant correlations with the following teaching behaviors:

IIC-Tended to Summarize musical objectives effectively.
IIIB-Tended to project voice to all parts of room.
IIIC-Tended to have variety and expression in voice quality.
IVD-Tended to use the singing voice in an effective manner.
Potential-Tended to have a high potential for music integration.
The J/P variable was significantly correlated with more teaching behaviors than any other independent variable.
<table>
<thead>
<tr>
<th>Behavior Description</th>
<th>Correlation</th>
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<tbody>
<tr>
<td>IA-Established good rapport.</td>
<td>-.22</td>
</tr>
<tr>
<td>IB-Purpose of the class was stated.</td>
<td>-.24</td>
</tr>
<tr>
<td>IC-Stimulated student interest.</td>
<td>-.46*</td>
</tr>
<tr>
<td>IIA-Presentation was age appropriate.</td>
<td>-.39*</td>
</tr>
<tr>
<td>IIB-A clear sense of direction was evident.</td>
<td>-.23</td>
</tr>
<tr>
<td>IIC-Summarized musical objectives.</td>
<td>-.34</td>
</tr>
<tr>
<td>IIIA-Displayed self-confidence.</td>
<td>-.40*</td>
</tr>
<tr>
<td>IIIB-Voice was projected.</td>
<td>-.36</td>
</tr>
<tr>
<td>IIIC-There was variety and expression in voice.</td>
<td>-.32</td>
</tr>
<tr>
<td>IIID-Demonstrated a positive attitude.</td>
<td>-.20</td>
</tr>
<tr>
<td>IIIE-Eye contact was maintained.</td>
<td>-.14</td>
</tr>
<tr>
<td>IIIF-Facial expression, actions, were meaningful.</td>
<td>-.22</td>
</tr>
<tr>
<td>IIIIG-Demonstrated good listening skills.</td>
<td>-.27</td>
</tr>
<tr>
<td>IVA-Effective use of classtime on music lesson.</td>
<td>-.42*</td>
</tr>
<tr>
<td>IVB-Educational media used effectively.</td>
<td>-.07</td>
</tr>
<tr>
<td>IVC-Used handouts or other aids.</td>
<td>-.14</td>
</tr>
<tr>
<td>IVD-Effective use of singing voice.</td>
<td>-.35</td>
</tr>
<tr>
<td>IVE-Instruments, movement or singing used musically.</td>
<td>-.43*</td>
</tr>
<tr>
<td>IVF-Demonstrated knowledge of basic music concepts.</td>
<td>-.30</td>
</tr>
<tr>
<td><strong>POTENTIAL</strong></td>
<td><strong>-.38</strong></td>
</tr>
</tbody>
</table>

* *p<.05
Correlations Between Teaching Behaviors And Self-Esteem

There were no significant correlations between self-esteem and teaching behavior, as illustrated in Table 11. There were some observable tendencies, however. Among those are correlations between self-esteem and the following:

- IC-Stimulated student interest in the lesson.
- IIA-Instructions and presentation were age appropriate
- IIB-A Clear sense of direction was evident throughout the class.
- IIIA-Displayed self-confidence and poise.
- IIIID-Demonstrated a positive attitude
- IIIIG-Demonstrated good listening skills regarding questions.
- IVC-Facilitated student learning by using handouts or other aids.
- IVF-Demonstrated basic knowledge of basic music concepts.
<table>
<thead>
<tr>
<th>Item Description</th>
<th>Correlation</th>
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</thead>
<tbody>
<tr>
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<tr>
<td>IB-Purpose of the class was stated.</td>
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<tr>
<td>IC-Stimulated student interest.</td>
<td>.34</td>
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<tr>
<td>IIA-Presentation was age appropriate.</td>
<td>.30</td>
</tr>
<tr>
<td>IIB-A clear sense of direction was evident.</td>
<td>.34</td>
</tr>
<tr>
<td>IIC-Summarized musical objectives.</td>
<td>.17</td>
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<tr>
<td>IIIA-Displayed self-confidence.</td>
<td>.30</td>
</tr>
<tr>
<td>IIIB-Voice was projected</td>
<td>.05</td>
</tr>
<tr>
<td>IIIC-There was variety and expression in voice.</td>
<td>.29</td>
</tr>
<tr>
<td>III-1-Demonstrated a positive attitude.</td>
<td>.30</td>
</tr>
<tr>
<td>IIIE-Eye contact was maintained.</td>
<td>.04</td>
</tr>
<tr>
<td>IIIF-Facial expression, actions, were meaningful.</td>
<td>.09</td>
</tr>
<tr>
<td>IIIG-Demonstrated good listening skills.</td>
<td>.35</td>
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<tr>
<td>IVA-Effective use of class time on music lesson.</td>
<td>.23</td>
</tr>
<tr>
<td>IVB-Educational media used effectively.</td>
<td>.02</td>
</tr>
<tr>
<td>IVC-Used handouts or other aids.</td>
<td>.30</td>
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<tr>
<td>IVD-Effective use of singing voice.</td>
<td>- .05</td>
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<tr>
<td>IVE-Instruments, movement or singing used musically.</td>
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</tr>
<tr>
<td>IVF-Demonstrated knowledge of basic music concepts.</td>
<td>.35</td>
</tr>
<tr>
<td>Potential</td>
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</table>
CHAPTER V

SUMMARY, CONCLUSIONS AND IMPLICATIONS

Summary

The educational community has long been interested in teaching styles and teacher personality. The construct of self-esteem has been the subject of educational research, but primarily as it affects student learning. Little attention in music education research has been directed toward teacher self-esteem. The importance of researching self-esteem and personality types lies in the fact that self-esteem and personality characteristics of teachers may directly affect the presentation of their subject and the acceptance of that subject matter by students. By identifying self-esteem levels and personality types in prospective classroom teachers, it may be possible to help them in understanding themselves, strengthening their self-esteem, and improve their potential for music teaching.

This study has attempted to look at relationships among personality characteristics, self-esteem and music teaching behaviors. This research has asked the following questions: (1) Is there a relationship between personality characteristics and music teaching behavior in prospective elementary classroom teachers? (2) Is there a relationship between self-esteem and music teaching behavior in prospective elementary classroom teachers?

The sample used in this research consisted of 26 prospective elementary classroom teachers enrolled in Music for Elementary Education, a music methods course designed for the prospective elementary classroom teacher. All of the subjects were students at Cuyahoga Community College, Western Campus, in Parma, Ohio.
The measurement instruments were as follows:

1. The *Myers-Briggs Type Indicator* was used to identify personality preferences of each subject.
2. The *Coopersmith Self-Esteem Inventory* was used to measure the level of self-esteem of each subject.
3. The Music Educator Panel Evaluation Form (MEPEF) was used as a method of rating 10-minute, videotaped music teaching behaviors for each subject.

The independent variables were personality types: Extraversion/Introversion (E/I), Sensing/Intuition (S/N), Thinking/Feeling (T/F), Judging/Perceiving (J/P) and self-esteem. The dependent variables were the mean ratings of two judges who evaluated the music teaching behaviors. Independent and dependent variables were correlated to determine whether significant relationships existed. The level of significance was set at .05.

**Discussion of Results**

In regards to the first research question, relationships were found between personality characteristics and music teaching behavior. Significant positive correlations were found between Judging of the J/P preference scale of the *Myers-Briggs Type Indicator* and a variety of music teaching behaviors. The Judging (J) type differs from the Perceiving (P) type in that J's prefer an orderly, planned way of living, while the P types prefer a flexible and spontaneous way of life (Myers, 1985). Judging is the variable most related to teaching behavior. Subjects who showed a preference for Judging (J) were able to stimulate student interest, were self-confident, made effective use of class time during the music lesson and were able to effectively use instruments, bodily movement or singing in a musical way. In general, those who prefer Judging
make excellent teachers and administrators. They tend to be neat, orderly, good planners and controlled teachers. They tend to list class objectives and feel more comfortable in making eye contact.

The dependent variables that were significantly correlated to Judging demonstrate J's conceptual ideas of order, neatness, decision-making, ability to plan and consistency. A closer look at the dependent variables reveal the following:

(1) IC-Stimulated student interest in the lesson.

In order to stimulate student interest in a lesson, good planning would have to be evident, because without planning, a lesson would tend to be chaotic and student interest would be difficult to maintain.

(2) IIA-Instructions and presentation were age appropriate.

Systematic planning and decision-making are necessary in choosing music activities that are age-appropriate. In addition, school-age children need consistency in presentation.

(3) IIIA-Displays self-confidence and poise.

It would be difficult to display self-confidence and poise if, in fact, good planning, consistency and some semblance of order were not evident.

(4) IVA-Class time was used effectively in focusing on musical aspects of lesson.

The focus of a music lesson depends on order and careful planning. If class time were not used effectively, the teaching outcome would be one of chaos. Chaos would tend not to be compatible with the J preference teacher.

(5) IVE-Use of instruments, movement or singing within the music lesson would require careful planning, because if these activities are not used appropriately, the lesson would be ineffective.
Extraversion, according to Myers and MacCaulley (1985), describes someone who is comfortable in front of others, is self-confident, and possesses a freedom of expression, which appears in public speaking. The only dependent variable that Extraversion correlated with was IIC (There was variety and expression in tone quality of voice). The extravert's tendency to be adept at public speaking is evident in this variable. There were no other teaching behaviors that correlated significantly with extraversion.

In regards to the second research question, the Coopersmith Self-Esteem Inventory did not correlate significantly with any of the dependent variables; however, it did correlate with the E preference of the MBTI (r = .51). Extraverts like people, prefer large groups and gatherings, are assertive and talkative. They tend to be energetic and optimistic, as well as enterprising. For these qualities to be present in an individual, it seems likely that they would also exhibit high self-esteem. In this research, the lack of significant correlations between self-esteem and teaching behaviors may be attributed to the small sample size. With more subjects, some of the correlation coefficients between self-esteem and teaching behaviors might have been significant. Perhaps, the use of the Coopersmith Self-Esteem Inventory was an invalid measure or, simply, not capable of measuring self-esteem in this instance. Replication of this study might use a different self-esteem measure.

Studies by Polachic (1986) and Ryans (1960) describe desirable teacher qualities as friendly, warm, understanding, responsible, businesslike, sensitive, creative and happy on the job. These descriptors are similar to the personality types J (Judging) and F (Feeling) described by Myers (1985). Though this study found significant correlations between J (Judging) and music teaching behaviors, it was surprising that there were no significant relationships between the Thinking/Feeling
component of the *MBTI* and music teaching behaviors, given the previous research that suggests that Feeling (F) is a desirable personality characteristic in teaching.

Wubbenhorst (1991) found that 77.4% of music education students showed a preference for Judging. Todd and Roberts (1981) also found that 58% of their sample of music education students preferred Judging to Perceiving. Both these studies support the present research, as 58% of this sample preferred Judging over Perceiving. Kirkwood's (1974) research describes teaching behaviors as enthusiastic, well-focused, time devoted to management and clear directions and has similar characteristics to the J (Judging) attitude. This is important because the Judging preference in this particular research is related to the positive teaching behaviors that Kirwood describes.

**Suggestions for Research**

Given the results of this study, there are some suggestions for further research that might be considered. Students typed as having a J preference, for example, might be grouped together with a teacher possessing a similar type, and students typed as having a P preference might be coupled together with a teacher possessing a similar type to see if better learning might be facilitated. Other research questions that might be asked are as follows:

Do teachers who choose to teach music in the elementary grades have a lower or higher self-esteem than those who choose to teach music in the upper or secondary grades?

Do sex differences play a role in determining self-esteem and music teaching behaviors?

The following are suggestions for replication of this study:
(1) A larger sample population should be used for greater test validity.

(2) An elementary classroom teacher who integrates music into the classroom should be used as an evaluator, because the judges used in this study had no elementary classroom teacher experience. A classroom teacher may view some of the observed teaching behaviors differently than a music specialist or a university music professor.

(3) For greater continuity and greater validity, subjects should be limited to one or two grade levels only for teaching, rather than the six used in this study. Some teaching behaviors may necessarily change for different grade levels.

(4) A different measure of self-esteem might be used, as well as devising questions that will evoke a greater response in determining levels of self-esteem.

Implications for Teaching

Personality typing would be beneficial to prospective teachers, so that they might become aware of how personality type can affect students and how students learn. More specifically, prospective elementary classroom teachers who feel inadequate about teaching music, might find it advantageous to know their own personality type. In doing so, they may be better aware of the best approaches and conditions for successful integration of music into the curriculum. Teacher education programs should consider the inclusion and the administering of the MBTI to determine preferences as this knowledge could be useful in determining one’s own learning and teaching styles. The strong support for the E and J preference in teaching might suggest to prospective classroom teachers that, though all types are valuable and none are either good or bad, developing Extraversion and Judging qualities, if they are not the dominant preference, might lead to greater career fulfillment.
Perhaps the greatest impact on education would be the creation of workshops, in-service programs and classes for teachers in personality development and self-esteem development, for without an understanding of one's own personality style, learning style, and level of self-esteem, it is, indeed, impossible to help children. Most parents are unaware of the degree to which personality and self-esteem affect the academic climate of their child's life. Both teachers and parents, as well as the students themselves have the right to know how personality preference affects aptitude in different areas of the curriculum. What preferences will score higher in the scientific aptitude? What preferences will score higher in the area of the humanities? How do the different types deal with abstractions? How can grades be given fairly, given the different type preferences? Since grades are the end result of the interactions among interest, aptitude, and interest, knowledge of personality type may explain the behavior of those who underachieve and those who overachieve. Students and teachers, alike, need to know why type differences occur. Students need preference information to plan their learning experiences and teachers need to know type difference to plan instruction. Teachers must know that some learning skills require the functions of the preferred preferences, while other skills require the functions of the less-preferred preferences and attitudes. Inversely, teachers need to recognize how their own preferences influence their teaching. Educators have already looked at differences in age, sex, ability and aptitude, but they are still producing students who do not learn. Knowledge of personality preference and differences may be long overdue. Teacher and parent education need to be promoted in areas of personality preference and self-esteem building, so that standards and expectations of children are consistent with what is possible.
REFERENCES


APPENDIX A

Attention: Students enrolled in Music for Elementary Education/Music 151

Dear Student:

I am presently involved in a research project that hopes to identify relationships among certain characteristics and teaching behaviors among prospective elementary classroom teachers. Your participation would be a very valuable part of this project and I need your help in carrying out my research. Your participation would not require any extra work on your part. I would, however, like your permission to administer to you a personality profile inventory and another measure which would tell me more about you.

The videotaping of your lessons and teaching skills will also be part of this investigation. Please know that the videotaping is always a "normal" part of this course. What is different, though, is that you will be teaching "real" children rather than peer teaching. All tests and taping will be held in the strictest of confidence and any results of this project would have no bearing on your grade.

My hope is that the result of this project might improve the way elementary education students are taught in music methods courses such as Music 151. Please indicate below your willingness to participate in my research. Let me thank you now for your cooperation. I am very grateful.

Very sincerely,

John A. Venesile
Complete and return as quickly as possible.

Name______________________________________

Date_______________________________________

____ YES, I WOULD LIKE TO PARTICIPATE IN THIS RESEARCH.

____ NO, I WOULD PREFER NOT TO PARTICIPATE IN THIS RESEARCH.
APPENDIX B

Dear Parent:

I am presently involved in a research project that hopes to identify personality characteristics, self-esteem and music teaching behaviors among prospective elementary classroom teachers. The subjects of my study are those students enrolled in my music methods classes, Music For Elementary Education, at Cuyahoga Community College. This music methods course is required of all those who plan to teach elementary school.

Mr. Salisbury and Mrs. Miller have agreed to provide the setting and the students for my own education students to practice-teach an integrated music lesson. I will be videotaping each of my students and it is quite possible that your child will be videotaped while the teacher/student interaction is taking place. I would very much appreciate your consent to videotape your child should he/she be in camera range. This should be a wonderful learning experience for both your child and my students. It is, after all, the only way we have of giving future teachers real classroom experience.

My hope is that the results of this project might improve the way elementary teacher education students are taught in music methods courses such as the one I am currently teaching. I am very grateful to the Parma Schools, Pleasantview School, Mr. Salisbury and Mrs. Miller for enthusiastically giving their support to my project. Please indicate below your willingness to have your child participate in my research. Thank you so very much.

Very sincerely,

John A. Venesile, Associate Professor of Music

Cuyahoga Community College
NAME__________________________________________
DATE__________________________________________

_________YES, I GIVE MY PERMISSION FOR___________TO BE
       VIDEOTAPED.

_________NO, I WOULD PREFER THAT___________NOT BE
       VIDEOTAPED.

Please return to Mrs. Miller as soon as possible.
APPENDIX C

INTERVIEW OF A CLASSROOM TEACHER

All students are asked to interview an elementary classroom teacher, as well as observe the teaching of several classes.

PROCEDURE:

1. Phone the principal for permission to observe a specific teacher or grade. Be courteous. Identify yourself, the college, your major, and tell the reason for your observation.

2. Phone the teacher or have the teacher phone you, so that you might ask for a day and time that would be convenient. Explain the reason for your visit and that you will want about ten minutes of her/his time to conduct a short interview. You may use a tape recorder or you may, simply, write the answers down.

3. Upon leaving, please thank the teacher for permitting you to visit the classroom. Please follow up with a note of appreciation as soon as possible after returning home.

QUESTIONS TO BE ASKED:

1. What is your feeling concerning the arts in the school curriculum?

2. Do you use music in your own teaching?

3. If the answer is yes, ask: How do you use music/art/drama?

4. Is there a Music Specialist?

5. If the answer is yes, ask: Are you aware of what is being taught?

6. Does the Specialist act as a resource person to you, so that you might integrate music with other subjects?

7. Do you remain in the room while the Specialist is teaching?

8. Do you play musical games?

9. Do you include movement in your curriculum?
10. Do you have access to rhythm or keyboard instruments?

11. Do you have a music corner?

12. What music texts are available at your school? (Publisher?)

13. Where are the music texts housed?

14. Do you have access to them?

15. Have you ever initiated or taken your class on a musical field trip? (Concert/Ballet/Musical Show, etc.).

16. Do you use recordings for focusing on listening?

17. Have you ever prepared a listening chart?

18. Other than the required music methods course required for a college degree in elementary education, have you ever taken any other music courses, workshop, etc?

19. Do you, personally, support the arts in your community? How?

20. What is the general feel for the arts as expressed by your principal, parent groups, teacher groups, etc.?
### APPENDIX D

**MUSIC EDUCATOR PANEL EVALUATION FORM**

**STUDENT NUMBER________________**

Circle one response for each criterion.

**Rating Scale:**
- 5 (SA) Strongly Agree
- 4 (A) Agree
- 3 (N) Neutral
- 2 (D) Disagree
- 1 (SD) Strongly Disagree

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**I. Introduction to the Class**

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<th>A</th>
<th>N</th>
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<td>4</td>
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<tr>
<td></td>
<td>Established good rapport with the class.</td>
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<td>3</td>
<td>2</td>
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<tr>
<td></td>
<td>Purpose of the class was stated at the beginning of the class.</td>
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<td>4</td>
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</tr>
<tr>
<td></td>
<td>Stimulated student interest in the class.</td>
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**II. Class Content and Organization**

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<td>4</td>
<td>3</td>
<td>2</td>
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</tr>
<tr>
<td></td>
<td>Instructions and presentation were age appropriate.</td>
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<table>
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<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>A clear sense of direction was evident throughout the class.</td>
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<tr>
<td>C.</td>
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<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Summarized musical objectives of lesson effectively.</td>
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</tr>
</tbody>
</table>

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96
III. Presentation Style

A.Displayed self-confidence and poise. 5 4 3 2 1
B. Voice was projected to all parts 5 4 3 2 1
   of the room.
C. There was variety and expression 5 4 3 2 1
   in tone quality of voice.
D. Demonstrated a positive attitude. 5 4 3 2 1
E. Eye contact with class was 5 4 3 2 1
   maintained.
F. Body language (e.g. facial expression, 5 4 3 2 1
   actions) was meaningful.
G. Demonstrated good listening skills 5 4 3 2 1
   regarding student questions.

IV. Pedagogical Procedures

A. Class time was used effectively in 5 4 3 2 1
   focusing on musical aspects of lesson.
B. Educational media (audio, video) was 5 4 3 2 1
   used effectively.
C. Facilitated student learning by using 5 4 3 2 1
   handouts or other teaching aids.
D. Singing voice was used effectively 5 4 3 2 1
   to demonstrate songs or singing.
E. Use of instruments, movement or 5 4 3 2 1
   singing was used musically in lesson.
F. Demonstrated basic knowledge of  

    5 4 3 2 1  

    basic music concepts.

On a scale of 1 to 10, (10 being the highest) I would rank this student's POTENTIAL 

for successful integration of music into the curriculum as:

    10 9 8 7 6 5 4 3 2 1