EVALUATION OF PROCEDURES TO DEVELOP
SELECTED CHORAL REHEARSAL SKILLS WITH
UNDERGRADUATE CHORAL METHODS STUDENTS

DISSERTATION

Presented in Partial Fulfillment of the Requirements
for the Degree Doctor of Philosophy in the
Graduate School of The Ohio State University

By
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* * * * *

The Ohio State University
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CHAPTER I

INTRODUCTION

Numerous choral experts have written on various aspects of their art, with a majority of them referring to the need to effectively pace the rehearsal. Effective choral rehearsal pacing requires that attention be given to the activities of the lesson/rehearsal plan, the transitions between those activities, and the manner in which the teacher moves the students through the rehearsal session.

In all rehearsal situations the director must be responsive to the age and maturity level of the choir members. For example, appropriate pacing for a rehearsal with a professional choral ensemble would probably not be the same as that which would be suitable with a high school choir: the director of a professional group should expect to cover more literature within a single rehearsal than would be feasible with high school singers. The more advanced vocal and musical skills of professional choristers also would probably require less stopping and director-group interaction than would be required with a comparatively lesser accomplished choir.
at the high school level. In contrast, the director of a junior high choral group would appropriately spend less rehearsal time on in-depth concerns of musicality or vocal pedagogy than the director of either a high school or professional organization.

Statement of the Problem

The problem addressed by this study can be stated in the following question: Is it possible to improve rehearsal pacing skills demonstrated by students in the undergraduate high school choral methods class (Music 575) at The Ohio State University?

Need for the Study

Much has been written about the need to pace the rehearsal, for reasons such as: maintaining interest (Gordon, 1977, p. 178), keeping choral members relaxed (Finn, 1960, p. 36), counteracting boredom (Jones, 1980, p. 5 and Boyd, 1970, p. 65), and renewing weary bodies and spirits (Wilson, 1959, p. 285). Others have suggested "how" to go about pacing the rehearsal, with techniques such as: keep the rehearsal moving (Robinson, 1976, p. 159), demonstrate variety in speech and behavior
(Jones, 1980, p. 6), whenever possible use gestures instead of words (Roe, 1970, p. 272), inject humor (Ehret, 1959, p. 8), and speak only when necessary (Ericson, 1974, p. 181). Other studies have been completed regarding music teacher behavior (Ball, 1953; Russell, 1979; Hedberg, 1975; and Yarbrough, 1975), teacher training (Abrams, 1982; Taylor, 1980; Jordon, 1980; Wyatt, 1974; Seubert, 1973; and Yarbrough and Price, 1981), and use of rehearsal time (Caldwell, 1980 and Thurman, 1977). However, the investigator did not find any research concerned specifically with improving the components of choral rehearsal pace. Therefore, if a sequence of training activities can be devised that might improve the development of rehearsal pacing skills, choral music educators in colleges and universities will have a valuable tool to incorporate as part of the curriculum designed to develop competent high school choral teachers.

Purpose of the Study

The purpose of this study is to determine if students who have completed an organized succession of experimental treatment experiences consisting of lectures, modeling, and micro-teaching demonstrate improved skills
in choral rehearsal pacing. Also of interest in this study is the relationship between choral rehearsal pacing skills and such independent variables as keyboard skills, grades in previous music courses, and previous teaching experiences.

**Null Hypothesis**

The null hypothesis under investigation is as follows:

There will be no significant improvement in the choral rehearsal pacing skills of undergraduate choral methods students as indicated by the means of the pre and post evaluations.

**Related Questions**

The following questions were asked to provide additional information concerning choral rehearsal pacing skills:

1. Is the number of years of keyboard instruction significantly related to choral rehearsal pacing skills?
2. Is the average grade in previous ear training courses significantly related to choral rehearsal pacing skills?

3. Is the average grade in previous major instrument/voice study significantly related to choral rehearsal pacing skills?

4. Is the average grade in previous conducting courses significantly related to choral rehearsal pacing skills?

5. Is the grade earned in Music 574 significantly related to choral rehearsal pacing skills?

6. Is the number of years of previous church choir directing experience significantly related to choral rehearsal pacing skills?

Definition

Pace/Pacing. Pace/Pacing refers to the durational involvement and flow of activities in a lesson/rehearsal plan. Effective pace/pacing occurs when "the teacher maintains a rehearsal momentum that is appropriate for the age, ability, and interest level of the learners" (Small, 1979, p. 32).
Limitations of the Study

The treatment period lasted four weeks, three sessions per week for approximately 180 minutes per week. The length of the treatment period for this project was affected by the amount of time required to fulfill other requirements of the choral methods course.

Assumptions Pertinent to the Study

The following assumptions are considered important to the success of this project:

1. Important information can be gathered with regard to desired aspects of rehearsal pace, information to be used subsequently by the investigator in designing appropriate pacing treatment, by observing exemplary high school directors in a rehearsal setting.

2. Evaluation and feedback provided for the subjects by the two field-experience supervisors during the treatment would not be appreciably different.
3. The observation of peers actively involved in the teaching of micro sessions pertinent to this project would promote development of pacing skills within the subjects -- the observers.
CHAPTER II

REVIEW OF RELATED LITERATURE

The following review will include discussion of literature categorized into four general areas: 1) teaching effectiveness, 2) choral rehearsal techniques, 3) choral teacher training, and 4) effective use of rehearsal time.

**Teaching Effectiveness**

**Leadership**

The role of the teacher, in all fields, is critical to the proper academic and social growth of their students. Morrison and McIntyre (1971) indicate that the teacher's leadership strength originates from three sources: social power, teacher-manipulated reinforcers, and the context of the teaching situation. Davidson and Long (1960) reinforced this finding by observing that when elementary students perceive their teacher as favorably responding to them, their achievement and self-esteem is higher.
Teacher Attributes

An investigation by White (1982), sought to determine high school principals' perceptions of their teachers' capabilities as an aspect of success or failure in teaching. Results of this study indicate that the five most serious teacher weaknesses perceived by high school principals are: a) inability to change, b) failure to diagnose student needs, c) lack of enthusiasm, d) failure to use constructive criticism, and e) failure to ask probing questions.

Effective communication is a must for good teaching. Englemann (1971) studied the effectiveness of direct verbal communication on IQ performance and achievement in reading and arithmetic. His findings emphasize the need for the teacher to be interested and excited about learning. Also shown, is the importance of creating drama in teaching delivery by varying pacing, rhythm, loudness, and pauses. Olivia and Hevson (1980) agree that the teacher must be an effective communicator. Their research into essential competencies of good teachers indicates that basic knowledge, technical skills, administrative skills, and interpersonal skills also are imperative. More specifically, Jones and Barr (1961) included in their categories of desirable teacher attributes an interest in pupil response, clear
and well developed assignments, good questioning techniques, the ability to stimulate interest, and a willingness to experiment or try different teaching approaches.

Two studies link student achievement and teacher attributes. Rosenshine and Furst (1971) list five teacher attributes needed for effective teaching: clarity, variability, enthusiasm, task-orientation, and student opportunity. Silvernail (1978) listed an even greater number of teacher characteristics associated with enhanced student achievement: flexible styles, formal and mixed classroom environments, the use of simple praise, teacher initiated praise, employing mild criticism, use of pupil ideas, high degree of questioning, making use of introductions and reviews, establishing clear goals, using gestures, different speech inflections and spending a high percentage of time on cognitive tasks.

**Music Teacher Behavior**

Music teaching may be evaluated by observing the relationship between teacher behavior and frequency of student off-task behavior. Results of such a study by Yarbrough and Price (1981) indicates a strong
relationship between off-task behavior and non-performance activity. In other words, allotting excessive time to such activities as taking role or verbal discourses on non-musical topics caused students to be detracted from the musical tasks of the rehearsal. It was also found that lower teacher eye contact is associated with an increase in student off-task behavior. The teacher who looks excessively at his or her conductor's score contributes to an increase in certain negative student behaviors such as not watching the conductor and talking to neighboring students.

Carpenter (1986) completed a study designed to show relationship between verbal behaviors of teacher-conductors and ratings of selected band rehearsals. Results indicate that conductors tend to be more disapproving than approving and more likely to attend to musical behavior than social behavior. Also, the frequency of attending to musical concerns did not prove to be predictive of a highly rated rehearsal.

A major conclusion drawn by Baker (1981) is that music teaching should be regarded differently than the teaching of other subjects. Music teachers exhibit behaviors that often are not the same as those demonstrated by classroom teachers. For example, the classroom teacher does not need to use a manual gesture
to initiate a sound. Nor is the classroom teacher required to indicate intonation/pitch adjustments by pointing either up or down.

**Choral Rehearsal Techniques**

**Rehearsal Approach and Conductor Behavior**

A search of relevant literature revealed two studies concerned with methods of choral teaching. In an investigation comparing the effectiveness of the traditional note learning approach, the rhythmic approach, and the mood approach, Ball (1953) found no significant differences in student music learning among treatment groups. Whereas Ball compared the traditional, rhythmic, and mood approaches, Hedberg (1975) sought to compare the traditional and the musical learning methods. He indicates that he discovered no significant difference in effect upon attitudes toward music, music discrimination, or performance of musical styles with which the students were familiar. However, the musical learning approach did have a positive effect on performance skills with the less familiar literature.

Yarbrough (1975) observed that no attempt had been made in previous experimental studies to explore what a
conductor can do to make a rehearsal more exciting. She referred to this variable, which included amount of positive reinforcement, size of conducting gestures, and degree of pacing variety, as magnitude of conductor behavior. The purpose of this study was to investigate the effect of conductor behavior magnitude on student performance, attentiveness, and attitude. Although results indicated no significant differences, off-task percentage was the lowest during high magnitude conductor activity. It is also interesting that students indicated a preference for the high magnitude conductor.

Literature

Every choral conductor/educator is faced with the problem of selecting music that will serve as a vehicle for student learning. In addressing this problem, McBride (1979) investigated the use of aleatoric music and how it relates to music decision-making of students within college choral organizations. The term aleatoric referred to music in which the composer introduced elements of unpredictability with regard to the arrangement of pitches. The control group rehearsed music in common practice notation while the experimental group studied music which contained aleatoric episodes. His findings revealed that an individual's musical
decision-making ability may be enhanced through the study of aleatoric choral literature.

An examination of the relative effectiveness of using SATB choral scores versus single parts was reported by Russell (1979). He concluded that there was no significant difference in music learning between singers reading from complete vocal scores and those using only single parts.

Two curricular studies were reported that used Renaissance choral literature. The principles of learning advocated by Bruner were applied to the teaching of music from this period. One study involved application of the principles through the use of teaching models, which included statements of objectives, approaches to structure and sequence, and reinforcement. (Martin, 1973) The focus of the other study was concerned with the development of an instructional guide designed by Poe (1978) to be used in teaching performance style characteristics. Results indicate that subjects exposed to the instructional guide made significantly greater gains in musical knowledge than did those in any of the other groups.
Choral Teacher Training

Personality and Teaching Competencies

An examination of selected personality factors of student teachers, their cooperating teachers, and their college supervisors was undertaken by Abram (1982) to determine if these factors have significant influence on student teaching success. The results suggest that this was an unusually homogeneous group of student teachers and cooperating teachers since the predictive scores generated from the Hampton Institute Student Teacher Evaluation Form and the supervisor's ratings revealed no significant difference. This indicates that factors other than personality influenced success in student teaching.

An investigation into desirable choral teacher competencies revealed an interesting discrepancy between projected competencies and actual practice. Taylor (1980) asked college student teaching supervisors, music supervisors, and choral music teachers to rate the relative importance of sixty choral music teacher competencies. Results show that musical behaviors which are generally considered important are frequently not actually put to use by choral teachers. For example, arranging and adapting music to the needs of the
students is viewed as important, but not frequently put to practice.

**Individualized Choral Methods**

An individualized course in choral methods was designed by Seubert (1973). In this study, self-direction was encouraged so that the students could proceed on their own. The experiences were sequenced and structured in such a way that allowed immediate application of what had been learned. Data resulting from the preliminary trial of this course, showed favorable results concerning student performance, student acceptance, and course management.

**Videotape**

Fleming (1977) and Jordan (1980) investigated the effects of using videotape feedback in the teaching of conducting. Fleming incorporated both videotape feedback and guided practice materials with student conductors. Results indicated a significant difference favoring using the approach and the materials. Jordan supplemented classroom instruction with videotape feedback. He also found that those receiving the videotape feedback scored significantly higher on the post test than those that did
not receive such feedback.

A set of videotapes to teach conducting principles and rehearsal techniques was developed by Gonzo and Forsythe (1976). This set of tapes was used as part of the materials for an introductory course in music education. Their results indicate that the students in the experimental groups using videotapes exhibited fewer conducting errors and reported a higher level of interest.

Conducting

Molina (1978) examined the similarities and differences between choral and orchestral conducting. His study was based upon a review of related literature. Similarities included: the need for mastery of basic conducting gestures, knowledge of music theory and history, and a broad humanistic background. Whereas Molina surveyed literature on this topic, Ray (1976) queried numerous past presidents of the American Choral Directors' Association to ascertain their views relative to undergraduate conducting pedagogy. This study utilized a questionnaire dealing with views on motor skill development, score preparation, and choral techniques. The survey indicates the need for two prerequisites in order to be successful in undergraduate
choral conducting courses: keyboard study, and dance or eurythmics.

Lewis (1977) developed a choral conducting gesture observation instrument. Seventeen categories of gestures were developed into The Choral Conductor Observation System. An experimental study was implemented to determine the influence of this system on the development of conducting gestures of undergraduate students. Further research as to the efficacy of this system appears desirable due to the fact that the study resulted in no significant difference between the experimental and control groups.

Two studies were reported that involved development of self-administered materials for students in choral conducting classes. England (1972) devised a series of materials designed to aid students in learning to conduct irregular meters found in the music of Britten. Many problems regarding the format and content of these instructional materials minimizes the usefulness of this study. Wyatt (1974) developed self-instructional materials focused on three areas of vocal pedagogy: breathing, phonation, and resonance. Experimental subjects involved with this project worked with a programmed text and listened to tape recordings of various choirs. Results of the experiment with these
materials indicated a significantly higher level of error detection and conducting skills for subjects in the experimental group.

**Effective Use of Rehearsal Time**

**Frequency and Time Description**

One of the most important areas of consideration for successful choral rehearsal management is that of time utilization. A study by Witt (1986), investigated secondary instrumental music rehearsals with respect to use of class time and student attentiveness. Student attentiveness was observed using intervallic observation procedures. Class time use was determined by analysis of rehearsal tapes. Results show that in orchestra classes, teaching episodes were fewer and of longer duration than in band classes. Also, orchestra students proved to be less attentive than band students, both in performance and nonperformance conditions. Thurman (1977) sought to analyze time allotted to selected rehearsal behaviors of five exemplary choral conductors. The procedure involved videotaping and the subsequent analyzation of two rehearsals for each conductor. Results reveal that the conductors devoted approximately 35 to 40 percent of their rehearsal time to verbal communication, while the
remaining time was devoted to rehearsal trials. Approximately 50 to 60 percent of the conductors' verbal communication time was devoted to elements of choral performance. Studies by Pontious (1982) and Caldwell (1980) sought more specifically, to investigate the amount of time spent on actual rehearsal trials. Pontious' findings revealed that 58 percent of rehearsal time was spent on rehearsal trials and more than half of the trials included full ensemble. Conductor talk occupied the remaining 42 percent of the rehearsal time. Similarly, Caldwell reported that of the choral conductors observed in his study, 65 percent of the total rehearsal time was devoted to rehearsal trials, and 35 percent to conductor verbal behavior.

A number of choral music education authorities recognize the need to use rehearsal time efficiently. Lamb (1974) suggests that "the director keep his/her own talking to a minimum" (p. 30). Ericson (1974) indicates the need to "speak minimally - sing a lot" (p. 181). Roe (1970) advises that the choral conductor should "never stop to say what can be shown in a gesture" (p. 272). Thomas (1971) indicates that the choral director should avoid lengthy speeches. Even more specifically, he stated that the conductor should phrase his corrections in short, precise terms, preferably while the chorus sings.
An impassioned plea on this topic came from Davidson (1940). He stated that:

"Of all the offenses against the patience of the chorus, against efficient rehearsing, and, it might almost be said, against music itself, the worst is that sin committed by us all, the sin of talking too much." (p. 38)

Testimony of Experts

The following is a review of some of the literature generated by experts, either in the field of general education or choral music education, concerning various components of pace. Thorpe (1958) defines pacing as "the intelligent distribution of work and rest periods in the mastery of new materials or problems on the part of the learner" (p. 173). He further states that this distribution is to help insure steady development of insight. Vertical pacing involves the presentation of increasingly complex tasks, while horizontal pacing refers to selecting the optimum time distribution of work and rest. Horizontal pacing, or spacing, prevents overstimulation and may even prevent a decline in the rate of learning.

Some authors indicated that it is essential to promote a sense of joy. Finn (1960, p. 36) refers to the importance of "keeping the members of the choir relaxed and in good humor." Ehret (1959, p. 8) agrees, suggesting
that the conductor "should interject humor into the rehearsal so as to provide some sort of break or relief." Garretson (1961, p. 122) also suggests that the choral conductor should take steps to allow humor to be part of every rehearsal.

Another component of rehearsal pace that appeared in the literature is that of variety and flow within the rehearsal. Three authors (Boyd, 1970; Gordon, 1977; Heffernan, 1982) agree that there is a need for variety in warm-ups, rehearsal activities, and repertoire. Jones (1980) offered more specific advice. He states that "if the director demonstrates variety in speech and manner, the students will be less likely to become bored" (p. 7). Other changes in the rehearsal such as tempo, purpose, mood, or musical selection were also mentioned as effective in maintaining attention.

Some authors suggest that interest can be maintained by taking steps to keep the rehearsal moving. Lamb (1974) calls for a "pace that moves along nicely but is not hurried" (p. 29). In her discussion of the components of pace, Small (1979) refers to the need to maintain a rehearsal momentum that is appropriate for the age and interest level of the learners. Wilson (1959) indicates that it is important to pace the rehearsal to maintain interest and renew weary bodies. Garretson (1961, p. 121)
suggests that "the rehearsal should move along rapidly." He even provided his rationale in that such action minimizes disciplinary problems.

In his discussion of rehearsal pace, Robinson (1976) indicates that the conductor should keep the rehearsal moving (p. 159). He included four suggestions on how to achieve this: 1) alternate easy and difficult pieces, 2) keep all sections busy, 3) ask other sections to hum their parts, and 4) limit the time spent on one piece of music. Another consideration was presented by Pfautsch (1973), who states that "the tempo/pace of rehearsing should relate to the style, the mood, the text, capability, size and age of the group" (p. 66).

**Summary**

The review of literature has included relevant work organized into four categories for purposes of the proposed study. Research in the area of teaching effectiveness reveals that it is necessary for the teacher to motivate students, while communicating effectively and incorporating appropriate pedagogy and methods into the lesson plan. Studies concerned with choral techniques and teacher training demonstrate the effectiveness of certain conductor behavior, videotape
feedback, and individualizing instruction. Authorities attest to the importance of keeping the amount of teacher talk to a minimum in order to use rehearsal time more effectively.

Choral experts agree that pace is a crucial aspect of an effective choral rehearsal. However, research with a primary thrust of choral rehearsal pace does not currently exist. Therefore, this research project was carried-forth with the purpose of providing choral music educators with specific information that can contribute toward the development of improved pacing skills for beginning choral conductors, which it is hoped, will subsequently bring about increased student learning in school choral ensembles.
CHAPTER III

MATERIALS AND PROCEDURES

This chapter includes a discussion of the procedures involved in the completion of this project. Included are: design of the study, determining behaviors of exemplary choral directors, selecting choral groups for field experiences, subjects, selection of choral music, instruments of evaluation, treatment procedures, post treatment evaluation, and equipment.

Design of the Study

Based upon findings in the related literature and results of the observations of exemplary choral directors, the experimental treatment to be used with an intact class of undergraduate students in the high school choral methods class at The Ohio State University was devised. The treatment involved various experiences generally determined from the literature and other observations to foster choral rehearsal pacing skills. Appropriately sequenced experiences were specified and were communicated using lecture-demonstrations, peer micro-
teaching, and field micro-teaching. The treatment duration was four weeks, three sessions per week, for approximately 180 minutes per week. The impact of the treatment was evaluated by having a panel of experts view and assess video taped pretest and posttest micro-teaching sessions.

**Determining Behaviors of Exemplary Choral Directors**

Due to the constraints of time as well as financial resources to support travel for research such as this, it was considered most expedient if this phase of the study could be accomplished with maximum efficiency. Therefore, previously recorded video tapes of exemplary choral directors were utilized. These tapes are presently in the possession of Dr. James Major, of The Ohio State University School of Music. These tapes were collected as an aspect of a recent research project that was funded through the Office of Learning Resources at The Ohio State University (Major, et al, 1983). The investigator felt that useful information regarding choral rehearsal pacing skills employed by exemplary directors could be derived through methodical observations of five different teachers in rehearsal settings on video tape.
Careful observation of the five exemplary directors by the investigator revealed that they are all proficient in certain specific rehearsal pacing skills: all of the exemplary directors incorporated a variety of posture and facial expressions, with a high frequency of eye contact, humor, and positive reinforcement. They also were very efficient managers of rehearsal time, demonstrating a relatively high magnitude of conductor activity. They started immediately after the tardy bell, kept all sections involved in worthwhile musical activities, and gave precise verbal instructions. Very little time was spent on non-music activities.

Selecting Choral Groups for Field Experiences

Since the micro-teaching field experiences portion of the treatment required that the subjects work with high school choral ensembles, the possibility of using intact choral groups was investigated. In order to minimize time and transportation requirements, high school choral groups in the immediate area were involved. Also, it was imperative that choirs with willing directors be selected to participate. Therefore, the investigator contacted two local high school directors who had previously allowed their choral groups to be
utilized in similar fashion with other choral music education students. After brief conversations, both directors indicated willingness to have their groups participate in the study. The two high schools were similar in that they were located in suburban areas of Columbus, Ohio. As far as could be observed, they had similar percentages of minority students, with a similar socio-economic make-up of the communities.

Subjects

The subjects for this experiment were all members of the undergraduate high school choral methods class (Music 575) at The Ohio State University. All subjects had successfully completed the prerequisite course (Music 574) which was entitled Choral Music in the Schools: Basic Teaching Practices. Two courses dealing with teaching for vocal development in a choral situation are prerequisite to Music 574.

Selection of Choral Music

Pretest

The students were instructed to choose and peer-teach for approximately four to four and a half minutes
anything from the Sunday Songbook by Natalie Sleeth, Hinshaw Music, Inc. HMB-102 or the Weekday Songbook by Natalie Sleeth, Hinshaw Music, Inc. HMB-107. Both books are collections of unison and two-part songs used in Music 574, Choral Music in the Schools: Basic Teaching Practices, a prerequisite to Music 575, the course which was used for this project. The subjects had no prior knowledge of pretest content. Each student was expected to organize their own peer-teaching experience based upon the insights they acquired from Music 574, a requisite course for the high school choral methods class (Music 575).

Peer Micro-Teaching

The peer-teaching phase of the treatment program included approximately four micro-teaching sessions for each subject. Two sessions were devoted to one piece and two sessions to another. The subjects were asked to make two music selections from the following list:

1. "Gloria from the 12th Mass" by Mozart, SATB, Belwin Mills Publishing Corp. 64125.
2. "Carol of the Bells" arr. by Wilhousky, SATB, Carl Fischer Inc. CM 4604.
3. "Now Let Us All Praise God and Sing" by Young, SATB, Galaxy Music Corp. 1.2108.1.

Field Micro-Teaching

In this phase of treatment, each subject was to work with an intact choral ensemble as found in one of two area high schools. This involved approximately four micro-teaching experiences for each subject, with actual high school groups. Following is a list of choral music used by the 14 subjects:

Subject 1. "Seeds Grow to Plants" by Rutter, SATB, Bourne Co. B234716-357.


Subject 7. "The Last Words of David" by Thompson, SATB, E. C. Schirmer Music Co. 2294.


Subject 12. "I Write the Songs" by Manilow, arr. Simeone, Sunbury Music, Inc. SIM 118.


Posttest

For the posttest, the subjects were directed to choose, prepare, and peer-teach one of the following which are very similar in difficulty:

1. "Fum, Fum, Fum" arr. Shaw-Parker, SATB, G. Schirmer Inc. 10182.
2. "Gloria" from Missa Brevis in F by Mozart, SATB, G. Schirmer Inc. 2183.
3. "Agnus Dei" from Missa Brevis in F by Mozart, SATB, G. Schirmer Inc. 2183.

Instruments of Evaluation

Exemplary Director Observation Form

After examining the related literature and consulting with experts in the field of choral conducting at the high school level, the investigator developed a list of choral rehearsal pacing skills most frequently mentioned in the texts, articles and discussions. The Exemplary Director Observation Form, developed by the investigator, is an organized representation of this list of skills. (See Appendix A). The investigator consulted a professor in choral methods to establish content validity.

Student Information Survey

In order to gather basic information regarding grades in previous selected music courses and pertinent prior educational experiences, the Student Information Survey was prepared by the investigator. (See Appendix B). It is important to note that all grades were self-reported by the students completing this survey instrument.
Micro-Teaching Evaluation Form

As part of the treatment program all subjects had multiple opportunities to teach micro-sessions under both peer and field conditions. The Micro-Teaching Evaluation Form (Appendix C) was devised to provide all subjects with immediate, written feedback. The list of skills included on this form, which was developed by the investigator, was taken from the Exemplary Director Observation Form. "Calls student(s) by name" was removed because of the impracticality of learning the names of high school students in just a few visits. Other items found on the form for directors, such as "touches students," "ends with climatic experience," and "pedagogy at beginning of rehearsal," were removed due to the need for expedience in micro-teaching sessions. The investigator consulted a professor in choral methods to establish content validity.

Pretest/Posttest Evaluation Form

This instrument was developed by the investigator for the purpose of evaluating the subjects' pretest and post-test performances. (See Appendix D). The skills included on this evaluation form reflect those which were demonstrated by the five exemplary directors. A panel of
three judges examined this form to establish validity of the following:

1. That the skills included are representative of those appropriate for a high school choral director.

2. That the skills included can be utilized in a four to four-and-a-half minute choral micro-teaching session.

(For inter-judge reliability on pretest and posttest evaluations, see Tables 3 and 4 in Chapter IV.)

Post Treatment Questionnaire

For the purpose of gathering information regarding student satisfaction with this course, the investigator developed this questionnaire (See Appendix E). Of particular interest are the items concerning satisfaction with the micro-teaching experiences in this course and those similar micro-teaching experiences in Music 574 (Choral Music in the Schools: Basic Teaching Practices).

Treatment Procedures

The treatment procedures incorporated brief lectures, modeling, student micro-teaching experiences, and immediate feedback. (See Appendix F). Immediate
feedback to all subjects was achieved through the use of the Micro-Teaching Evaluation Form. (See Appendix C).

Although the investigator and the regular class instructor frequently provided the students with verbal feedback, following both peer and field micro-teaching sessions, the evaluation form was used for the sake of consistency. Also, by comparing with evaluations represented on previous forms, the students could readily determine aspects of their pacing showing the most improvement, as well as those skills in greatest need of attention.

The pretest was completed prior to the beginning of the treatment. This was accomplished by recording on video tape each subject teaching a micro session with his or her peers for approximately five minutes in duration. All micro-teaching sessions took place with the subject working from the keyboard. This includes pretest and posttest, as well as all peer and field experiences.

It should be reported, here, that snowy weather created hazardous driving conditions which caused three subjects to miss one of the field experiences.

The remainder of class on the third day and the subsequent 11 sessions were devoted to the actual treatment. The investigator first presented a brief lecture/demonstration emphasizing the essential skills
involved in exemplary choral rehearsal pace as determined through the literature and observation of five outstanding teachers. Following the lecture/demonstration, the subjects were instructed to prepare to micro-teach for the purpose of concentrating on the development of those skills. They each completed four peer teaching experiences and four field teaching experiences.

The posttest was administered at the fifteenth session, which was held on campus. For the sake of consistency, it took place in the same room and in the same fashion as did the pretest.

Post Treatment Evaluation

The pretest and posttest videotaped sessions for all 14 students, were randomly ordered, then transferred to a single two-hour videocassette. Having all segments on one tape permitted efficiency of equipment operation during the evaluation session in which they were played for the panel of experts, thus eliminating the need to be continually changing tapes during this viewing/evaluation session.

The panel of experts consisted of three local choral music educators. All three are considered to be exemplary choral directors by their peers and have had at least 12
years of successful experience directing high school choral programs. One of the experts is now a widely respected choral conductor at the university level. Another is presently a supervisor of a large metropolitan music program. All three judges have Master's Degrees and are active as judges for the Ohio Music Education Association large group competitive festivals, therefore they are all familiar with the evaluation process.

Before playing the video tape for the panel of experts, the Pretest/Posttest Evaluation Form was read by the judges and discussed briefly with the investigator. No items needed special clarification.

Sufficient time was allowed between segments in order to permit the judges to complete the rating form. There were no verbal interchanges between judges and/or the investigator after the viewing of the video tapes and the tabulating of evaluations began.

After all the micro-teaching segments had been evaluated and the rating forms collected, the investigator and the judges discussed the project in relation to what had been seen and heard. The judges indicated that they were impressed with the thrust of the study and commended the investigator for his efforts. They also reported that, due to the randomly presented order, they were unable to discern between pretest and posttest sessions.
Equipment

Both the pretest and posttest performances were recorded on Scotch UCA 20 s Color Plus video tape cassettes. The recorder used in both cases was a Sony videocassette recorder (model VO 2600), incorporating a Panasonic color television camera (model WV-3300).

The randomly ordered final video tape to be viewed by the judges was an RCA, VHS, T-120. This was made on a Panasonic (model 8950), playing the original UCA 20 s tapes through a Sony (model VO 5600).

The panel of judges viewed the T-120 video-cassette played on a Panasonic videocassette recorder (model 8200) through a Sharp Linytron Plus color television (model 13H22).
CHAPTER IV

PRESENTATION AND ANALYSIS OF DATA

The findings of this research project are presented in this chapter. First, data obtained from the pretest/posttest evaluations were analyzed. Second, the pretest/posttest scores of the panel of three experts were submitted for analysis in order to determine the nature of the agreement in their ratings of the subjects. Next, the six related questions were addressed by computing the degree of relationship with posttest performance scores. Finally, this chapter includes a discussion of satisfaction that the students found while undertaking the experiment.

Null Hypothesis

There will be no significant improvement in the choral rehearsal pacing skills of undergraduate choral methods students as found in the differences of the means of the pre and post evaluations.
To test this hypothesis, the pretest/posttest scores of the three judges were averaged in order to compute means and standard deviations. Table 1 presents the averaged pretest and posttest scores for the 14 subjects.

The $t$-test was then used to determine if a statistically significant difference exists between the pretest and posttest scores. The result of this analysis is presented in Table 2.

As can be seen in Table 2, the statistical analysis reveals a pretest mean score of 2.94 with a standard deviation of .85 and a posttest mean score of 3.21 with a standard deviation of .65. At the .05 level of significance, a $t$ value of 2.160 was required for rejecting the null hypothesis. The results are clearly significant at the .05 level; therefore, the null hypothesis is rejected.
TABLE 1. Averages of Pretest/Posttest Scores

<table>
<thead>
<tr>
<th>Subject</th>
<th>Pretest</th>
<th>Posttest</th>
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<tbody>
<tr>
<td>1</td>
<td>3.02</td>
<td>5.25</td>
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<tr>
<td>2</td>
<td>1.72</td>
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<tr>
<td>3</td>
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<tr>
<td>14</td>
<td>2.42</td>
<td>3.14</td>
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</table>
### TABLE 2. Pretest/Posttest Means, Standard Deviations, and t Value.

<table>
<thead>
<tr>
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<th>SD</th>
<th>df</th>
<th>t</th>
<th>p</th>
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<td>.85</td>
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<td>.05</td>
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<td>3.21</td>
<td>.65</td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>
Inter-Judge Agreement

As can be seen in Table 3, agreement among the three judges ranged from .89 to .93 on the pretest scoring. At the .001 level, an r value of .780 was required on both pretest and posttest for significance to be established.

As can be seen in Table 4, agreement among the judges ranged from .81 to .82 on the posttest scoring. Inter-judge reliability was consistently significant at the .001 level for scoring both the pretest and the posttest.

Relationship Between Posttest Scores and Selected Previous Experiences

Table 5 shows the correlation between the judges' posttest evaluation scores and selected previous experiences such as years of keyboard instruction. These selected previous experiences can be found stated in Related Questions one through six.
### TABLE 3. Pretest Data of Inter-Judge Agreement

<table>
<thead>
<tr>
<th></th>
<th>Judge 1</th>
<th>Judge 2</th>
<th>Judge 3</th>
</tr>
</thead>
<tbody>
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<td>.90 *</td>
<td>.93 *</td>
</tr>
<tr>
<td>Judge 2</td>
<td></td>
<td>1.000</td>
<td>.89 *</td>
</tr>
<tr>
<td>Judge 3</td>
<td></td>
<td></td>
<td>1.000</td>
</tr>
</tbody>
</table>

* P = .001
### TABLE 4. Posttest Data of Inter-Judge Agreement

<table>
<thead>
<tr>
<th></th>
<th>Judge 1</th>
<th>Judge 2</th>
<th>Judge 3</th>
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</thead>
<tbody>
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<td>.82 *</td>
</tr>
<tr>
<td>Judge 3</td>
<td></td>
<td></td>
<td>1.000</td>
</tr>
</tbody>
</table>

* p = .001
TABLE 5. Relationship Between Posttest Scores and Selected Previous Experiences.

1. Years of Keyboard Instruction  .28 *
2. Average Grade in Ear Training  .29 *
3. Grades in Major Instrument Study  .75 **
4. Grades in Conducting Courses  .68 **
5. Grades in Music 574  .65 *
6. Years of Church Choir Directing  .74 **

*  Significant at the .05 level
** Significant at the .01 level
**Related Question 1**

Is the number of years of keyboard instruction significantly related to choral rehearsal pacing skills?

For a statistically significant relationship at the .05 level to exist, an r value of .532 would be required. The Pearson Product-Moment correlation coefficient for these two variables was .28. Thus, there was a slightly positive, although not significant relationship. In other words, there does not exist a significant relationship between years of keyboard instruction and choral rehearsal pacing skills.

**Related Question 2**

Is the average grade in previous ear training courses significantly related to choral rehearsal pacing skills?

For a statistically significant relationship at the .05 level to exist, an r value of .532 would be required. The Pearson Product-Moment correlation coefficient for these two variables was .29. Thus, there was a slightly positive, although not significant relationship. Again,
there does not exist a significant relationship between average grade in previous ear training courses and choral rehearsal pacing skills.

Related Question 3

Is the average grade in previous major instrument/voice study significantly related to choral rehearsal pacing skills?

For a statistically significant relationship at the .01 level to exist, an r value of .661 would be required. The Pearson Product-Moment correlation coefficient for these two variables was .75. Thus, a statistically significant relationship was indicated. Therefore, those doing well in private voice also performed well in pacing.

Related Question 4

Is the average grade in previous conducting courses significantly related to choral rehearsal pacing skills?

For a statistically significant relationship at the .01 level to exist, an r value of .661 would be required. The Pearson Product-Moment correlation coefficient for
these two variables was .68. Thus, a statistically significant relationship was indicated. As there is a strong relationship between average grade in previous major instrument/voice study and choral rehearsal pacing skills, there is also a significantly strong, positive relationship between average grade in previous conducting courses and choral rehearsal pacing skills.

**Related Question 5**

Is the grade earned in Music 574 significantly related to choral rehearsal pacing skills?

For a statistically significant relationship at the .05 level to exist, an r value of .532 would be required. The Pearson Product-Moment correlation coefficient for these two variables was .65. Thus, a statistically significant relationship was indicated. It is also interesting to observe that although there was a relatively high correlation between posttest scores and grades in Music 574, a choral methods course requisite for the methods class used in the study, the correlation was not as significant as the correlation between posttest scores and grades in major instrument or grades in conducting classes.
Related Question 6

Is the number of years of previous church choir directing experience significantly related to choral rehearsal pacing skills?

For a statistically significant relationship at the .01 level to exist, an r value of .661 would be required. The Pearson Product-Moment correlation coefficient for these two variables was .74. Thus, a statistically significant relationship was indicated. There is actually a stronger relationship between number of years of previous church choir directing experience and choral rehearsal pacing skills than between grade earned in Music 574 and choral rehearsal pacing skills. In other words, practical experience seems to have a greater impact upon rehearsal pacing skills than does the requisite choral methods class without the practical experience.
Student Satisfaction

In his work with undergraduate choral methods students, Major (1978) asserted that student satisfaction and skill development are closely linked. He stated that "a measure of personal satisfaction should logically be important information in determining course content effectiveness" (p. 114).

Items numbered eight and nine on the Post Treatment Questionnaire (Appendix E) are concerned with student satisfaction in the peer and field micro-teaching experiences involved in Music 574 (Choral Music in the Schools: Basic Teaching Practices). Items numbered one and two on the Post Treatment Questionnaire measure student satisfaction in similar teaching experiences involved in Music 575 (High School Choral Methods), which was the class used for this study.

The t test was used to determine if a statistically significant difference exists between the Music 574 and Music 575 micro-teaching student satisfaction scores. The result of this analysis can be found in Table 6.

As can be seen in Table 6, the Music 574 satisfaction mean is 3.5 with a standard deviation of .69 and Music 575 student satisfaction mean is 4.8 with a standard deviation of .36. A t value of 3.012 was
TABLE 6. Music 574/Music 575 Student Satisfaction Means, Standard Deviation, and $t$ Value.

<table>
<thead>
<tr>
<th>Course</th>
<th>N</th>
<th>Mean</th>
<th>SD</th>
<th>df</th>
<th>$t$</th>
<th>$p$</th>
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<tbody>
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<td>.36</td>
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</tbody>
</table>
required to show statistical significance. The obtained value of 3.38 is clearly significant at the .01 level. In other words, there was an indication of greater student satisfaction with teaching experiences related to the present experimental study provided in Music 575, relating to improving rehearsal pacing skills, than those offered in Music 574, not dealing directly with improving rehearsal pacing skills.
CHAPTER V

SUMMARY, CONCLUSIONS, IMPLICATIONS
AND RECOMMENDATIONS

Purpose of the Study

The primary purpose of this study was to determine if students who have completed an organized succession of experimental treatment experiences consisting of lectures, modeling and micro-teaching demonstrate improved skills in choral rehearsal pacing. The study was also concerned with the relationship between choral rehearsal pacing skills and various independent variables such as keyboard skills, grades in previous music courses, and previous teaching experiences.

Procedures

In order to establish a list of desired choral rehearsal pacing skills, the investigator undertook a review of related literature as well as observation of the skills exhibited by five outstanding high school choral directors. This list of desired pacing skills was then incorporated into the experimental treatment.
The treatment was designed to emphasize techniques of efficient time utilization and skills for generating humor, interest, and variety within the choral rehearsal.

The available subject population included 14 students. An experimental design involving one group which was pretested, exposed to the treatment, then posttested was employed. Class time was at a premium, and as suggested by Phelps (1969), this design offered the "advantage of causing minimal disruption to the regular class schedule" (p. 113). To evaluate the impact of the treatment, a panel of experts viewed and analyzed video taped pretest and posttest micro-teaching sessions.

Materials

Choral Music

For pretest purposes, the students were asked to select and peer-teach a piece of music they had studied or taught in Music 574. It was suggested that they choose a song from either Sunday Songbook or Weekday Songbook, both by Natalie Sleeth.

The on-campus peer micro-teaching phase involved four sessions for each subject. They were asked to select two pieces from the following: "Gloria from the 12th Mass"
by Mozart, "Carol of the Bells" arr. by Wilhousky, "Now Let Us All Praise God and Sing" by Young, and "The Lord is a Mighty God" by Mendelssohn.

For the field micro-teaching portion of the treatment, the subjects were to have teaching experiences with actual choral groups in one of two area high schools. Music utilized was to be selected from the choral library in that school. (For complete list of music, see Field Micro Teaching in Chapter III.)

For the posttest, students were instructed to select and peer-teach one of the following: "Fum, Fum, Fum" arr. Parker-Shaw, "Gloria from Missa Brevis in F" by Mozart, and "Agnus Dei from Missa Brevis in F" by Mozart.

Evaluation Instruments

Information regarding pacing skills most commonly employed by outstanding high school choral directors was gathered using the Exemplary Director Observation Form.

The Student Information Survey generated pertinent, necessary information on each subject. All subjects were asked to complete this form at the first peer micro-teaching session.

The Micro-Teaching Evaluation Form was developed by the investigator to provide all subjects with immediate,
written feedback during the treatment phase of the program. This form was utilized for all subjects.

In order to evaluate the pretest and posttest performances, the Pretest/Posttest Evaluation Form was utilized. The panel of judges used this form to indicate their responses.

The Post Treatment Questionnaire yielded information regarding student satisfaction with various activities involved in the course. All subjects were issued this form after completion of the treatment.

Data Analysis

Data obtained from the pretest/posttest evaluations were submitted for computation of means and standard deviations. The \( t \) test was then used to determine if a statistically significant difference exists between the pretest and posttest scores. The Pearson Product-Moment correlation coefficient computation was used to determine agreement among the three judges. Significance of relationship between posttest scores and selected skills and factors of background was computed also through use of the Pearson Product-Moment correlation coefficient.
Results and Discussion

Null Hypothesis

There will be no significant improvement in the choral rehearsal pacing skills of undergraduate choral methods students as found in the difference of the means of the pre and post evaluations.

The results are clearly significant at the .05 level; therefore, the null hypothesis is rejected. This indicates that there was indeed significant improvement in pacing skills of the undergraduate choral methods students.

Inter-Judge Agreement

Inter-judge reliability was consistently significant at the .001 level for scoring both the pretest and the posttest. This statistic reveals that there was very little variability in the judges scoring responses, and that the judges were strongly in agreement.
Related Question 1

Is the number of years of keyboard instruction significantly related to choral rehearsal pacing skills?

There is a slightly positive, although not significant relationship at the .05 level of confidence. In other words this finding tells us that there is a positive correlation, although weak it may be, between years of keyboard instruction and development of choral rehearsal pacing skills.

Related Question 2

Is the average grade in previous ear training courses significantly related to choral rehearsal pacing skills?

Again, there is a slightly positive, although not significant relationship at the .05 level of confidence. In other words this finding indicates that there is a slight correlation, although not significant, between average grade in previous ear training courses and development of choral rehearsal pacing skills.
Related Question 3

Is the average grade in previous major instrument/voice study significantly related to choral rehearsal pacing skills?

At the .01 level of confidence, a statistically significant relationship is indicated. This information tells us that there is a strong positive correlation between grades in previous major instrument/voice study and development of choral rehearsal pacing skills.

Related Question 4

Is the average grade in previous conducting courses significantly related to choral rehearsal pacing skills?

A statistically significant relationship is indicated at the .01 level. In other words this finding reveals that there is a strong positive correlation between average grade in previous conducting courses and development of choral rehearsal pacing skills.
Related Question 5

Is the grade earned in Music 574 significantly related to choral rehearsal pacing skills?

At the .05 level, a statistically significant relationship is indicated. This finding reveals that there is a positive correlation between grade earned in Music 574 and development of choral rehearsal pacing skills.

Related Question 6

Is the number of years of previous church choir directing experience significantly related to choral rehearsal pacing skills?

A statistically significant relationship is indicated at the .01 level. This information tells us that there is a strong positive correlation between number of years of previous church choir directing, a practical conducting experience, and the development of choral rehearsal pacing skills.
Student Satisfaction

Of particular interest, regarding student satisfaction, are the Post Treatment Questionnaire items concerning micro-teaching experiences in this course (High School Choral Methods) and those in Music 574 (Choral Music in the Schools: Basic Teaching Practices). It was determined that there was significantly greater student satisfaction with teaching experiences related to this study provided in Music 575 than those offered in Music 574.

Conclusions

The results of this study provide the basis for the following conclusion:

The choral rehearsal pacing skills of undergraduate students can be significantly improved by exposing them to an organized sequence of treatment experiences consisting of lectures, modeling, and micro-teaching. The treatment experiences used in this study were based upon the findings from the review of literature as well as careful observation of rehearsal pacing skills as demonstrated by five exemplary choral directors. The skills determined to be essential for a well-paced choral rehearsal
are variety of facial expressions, high frequency eye contact, humor, positive reinforcement, efficient time management, precise verbal instructions, gestures instead of words, satisfaction at the outset, piano skills, move toward and away from students, vocal pedagogy within the rehearsal, and instruct verbally while group sings.

The following implications are suggested:

1. Students who do well in private voice study would seem to develop choral rehearsal pacing skills successfully, using this treatment.

2. Students who find success in conducting will probably do well in choral rehearsal pacing skill development, using the treatment in this study.

3. Students who achieve success in choral methods courses would seem to successfully develop choral rehearsal pacing skills, if exposed to this treatment.

4. Students with church choir directing experience will probably develop choral rehearsal pacing skills effectively, if exposed to the treatment described in this study.
5. The inclusion of the treatment used for this study should be a part of undergraduate choral methods instruction.

6. It is apparent that success in one aspect of choral teaching skills, such as conducting or private voice, is a good predictor of success in developing choral rehearsal pacing skills. However, level of accomplishment in peripheral subject matter areas, such as ear training and keyboard, are not good predictors of choral rehearsal pacing skill development

**Recommendations**

For further research, the following are recommended for consideration:

1. A research study concerned with the same dependent variables should involve more subjects, so as to allow for matched control and experimental groups.

2. A study concerned with the same dependent variables should involve teachers instead of undergraduate students. Perhaps this could be implemented as an in-service program for practicing music educators.
3. Replicate this study with a lengthened treatment period.

4. An experimental study concerned with the same dependent variables should involve choral rehearsal pacing skills appropriate for junior high/middle school age singing groups.

5. An experimental study concerned with the same dependent variables should involve choral rehearsal pacing skills appropriate for volunteer adult church choirs.

6. An experimental study concerned with the same dependent variables should involve choral rehearsal pacing skills appropriate for adult community choruses.

7. An experimental study concerned with the same dependent variables should involve choral rehearsal pacing skills appropriate for college/university choral ensembles.

8. Choral educators who wish to improve rehearsal effectiveness should incorporate the skills covered in this experimental treatment into their own rehearsals.
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APPENDIX A

Choral Director Observation/Evaluation Form - Pace
Choral Director Observation/Evaluation Form - Pace

Director's Name ____________________________________________

School ____________________________________________________

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<tr>
<th>Component</th>
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**Modeling/Physical**

1. Modeling through posture .................. 1 2 3 4 5
2. Modeling through facial expression ...... 1 2 3 4 5
3. Modeling through singing .................. 1 2 3 4 5
4. Using gestures instead of words .......... 1 2 3 4 5

**Variety/Mood**

1. Moves toward and away from students . 1 2 3 4 5
2. Causes laughter, interjects humor ... 1 2 3 4 5
3. Calls students by name ................... 1 2 3 4 5
4. Eye Contact ................................. 1 2 3 4 5
5. Uses variety of voice modulation .... 1 2 3 4 5
6. Creates sense of satisfaction at the outset .................. 1 2 3 4 5
7. Ends with climactic experience ...... 1 2 3 4 5
8. Provides positive reinforcement ...... 1 2 3 4 5
9. Portrays various moods in accordance with the music ............... 1 2 3 4 5
Use of Rehearsal Time

1. Vocal pedagogy at beginning of rehearsal ....................... 1 2 3 4 5
2. Vocal pedagogy within the rehearsal ....................... 1 2 3 4 5
3. Keeps all sections involved ....................... 1 2 3 4 5
4. Begins speaking immediately after stopping choral sound ....................... 1 2 3 4 5
5. Works well at the keyboard ....................... 1 2 3 4 5
6. Begins promptly with music activities ....................... 1 2 3 4 5
7. Quality of transitions between activities ....................... 1 2 3 4 5
8. Gives clear, precise instructions ....................... 1 2 3 4 5
9. Instructs verbally during group singing ....................... 1 2 3 4 5
10. Amount of time spent on non-music activities ....................... min ___ sec ___
11. Number of non-music activities ....................... ___________
12. Number of pieces rehearsed ....................... ___________
13. Amount of teacher talk ....................... ___________
14. Learning activities ....................... min ___ sec ___
   1__________________________ __ __
   2__________________________ __ __
   3__________________________ __ __
   4__________________________ __ __
   5__________________________ __ __
   6__________________________ __ __
Director Form, Continued

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Comments:

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Possible Score

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<tr>
<td>Score, Use of Rehearsal Time</td>
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<td>Total Score</td>
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APPENDIX B

Student Information Survey
Music 575

Student Information Survey

Name ___________________________ Age__________ (circle one) Sex M F

Applied Area(s) _____________, _____________.

Average Grade in Applied Area ________.

Grade in Previous Conducting Course _____________.

Grade in Music 574 _____________.

Average Grade in Ear Training _____________.

Rate Your Own Piano Proficiency. (low) 1 2 3 4 5 (high)

Church Choir Directing Experience, in Years. 0 1 2 3 4
APPENDIX C

Micro-Teaching Evaluation Form
Micro-Teaching Evaluation Form

Name __________________________ Date _____________

Selection _________________________________

(Unacceptable....Strong)

1. Start rehearsal:
   get to the music .......... 1 2 3 4 5

2. Talk minimum:
   concise and precise ...... 1 2 3 4 5

3. Face, appropriately
   expressive ................ 1 2 3 4 5

4. Keep moving:
   doing activities .......... 1 2 3 4 5

5. Piano skills ............... 1 2 3 4 5

6. Instruct verbally while
   group sings .............. 1 2 3 4 5

7. Positive reinforcement .... 1 2 3 4 5

8. Humor, natural ............ 1 2 3 4 5

9. Satisfaction at the outset ...
   1 2 3 4 5

10. Vocal pedagogy within the
    rehearsal .................. 1 2 3 4 5

11. Use gestures, instead of
    words ..................... 1 2 3 4 5

12. Eye contact ............... 1 2 3 4 5

13. Move toward and away from
    students .................. 1 2 3 4 5

TOTAL SCORE

________________________
APPENDIX D

Pretest/Posttest Evaluation Form
Methods Student Pre/Post Test - Pacing Skills (A)

Number _______

| Component                                                      | Rating |
|                                                               | (Low----High) |
|                                                               | 1 2 3 4 5    |

Modeling/Physical
1. Modeling through posture .................................. 1 2 3 4 5
2. Modeling through facial expression .......................... 1 2 3 4 5
3. Modeling through singing ..................................... 1 2 3 4 5
4. Using gestures instead of words .............................. 1 2 3 4 5

Variety/Mood
1. Moves toward and away from students .......................... 1 2 3 4 5
2. Causes laughter, interjects humor ............................ 1 2 3 4 5
3. Eye Contact ..................................................... 1 2 3 4 5
4. Uses variety in voice modulation .............................. 1 2 3 4 5
5. Creates sense of satisfaction at the outset .................. 1 2 3 4 5
6. Provides positive reinforcement .............................. 1 2 3 4 5
7. Portrays various moods in accordance with the music ........ 1 2 3 4 5
Pre/Post Test - Pacing Skills, Continued

Use of Rehearsal Time

1. Vocal pedagogy within the rehearsal .......... 1 2 3 4 5
2. Keeps all sections involved ................ 1 2 3 4 5
3. Begins speaking immediately after stopping choral sound .............. 1 2 3 4 5
4. Works well at the keyboard ................ 1 2 3 4 5
5. Begins promptly with music activities ..................... 1 2 3 4 5
6. Quality of transitions between activities ...................... 1 2 3 4 5
7. Gives clear, precise instructions ...... 1 2 3 4 5
8. Instructs verbally during group singing ..................... 1 2 3 4 5

_____________________________________________________________________________

Possible Score

Score, Modeling/Physical  _______  20
Score, Variety/Mood  _______  35
Score, Use of Rehearsal Time  _______  40
Total Score  _______  95
APPENDIX E

Post Treatment Questionnaire
Post Treatment Questionnaire

Complete the following statements in terms of their impact upon your skill, knowledge, and insight into choral rehearsal methods.

(Circle one)

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<th>Very Satisfied</th>
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<td>1  2  3  4  5</td>
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1. I was with the peer micro-teaching experiences in this course.

2. I was with the field micro-teaching experiences in this course.

<table>
<thead>
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<th>Nothing</th>
<th>A Great Deal More</th>
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<tbody>
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</table>

3. I know concerning how to work with a choir after taking this course than I did before taking this course.

<table>
<thead>
<tr>
<th>Strongly Disagree</th>
<th>Not Sure</th>
<th>Strongly Agree</th>
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</table>

4. I that the instructor was well prepared for class.

5. I that the instructor communicated his subject matter well.

6. I that the instructor had a thorough knowledge of the subject.

7. I that the instructor stimulated my interest in the course subject.
Questionnaire, Continued

Not Satisfied Very Satisfied
8. I was 1 2 3 4 5 with the peer micro-
   teaching experiences in Music 574.

9. I was 1 2 3 4 5 with the field micro-
   teaching experiences in Music 574.
APPENDIX F

Treatment: Daily Lesson Plans
Treatment: Daily Lesson Plans

General choral rehearsal skills were covered as needed. Maximum emphasis was placed on developing choral rehearsal pacing skills.

Day 1 (Campus)  Pretest. The students were directed to micro-teach their peers in a choral rehearsal setting. Each session lasted approximately five minutes, and was recorded on video tape, to be evaluated later by the panel of experts. (See Ch. III, Selection of Choral Music)

Day 2 (Campus)  Pretest, continued.

Day 3 (Campus)  Pretest, continued. Treatment commenced: lecture/demonstration covering four elements of pace (starting the group, talk minimum, expressive face, keep moving). Piece #1, to be used for treatment micro-teaching was distributed. (See Ch. III, Selection of Choral Music)

Day 4 (Campus)  Treatment micro-teaching sessions began. The students were instructed to prepare and teach a portion of piece #1. The experimenter and advisor each took half the class, using separate rooms and provided immediate feedback concerning the elements of pace covered on day 3 (starting the group, talk minimum, expressive face, keep moving). The students had the opportunity to teach at least once, during each class session of this project. The Micro-Teaching Evaluation Form was incorporated into this feedback. (See Appendix C)
Treatment, Continued

Day 5 (Campus) Treatment micro-teaching sessions continued, utilizing piece #1. The students were informed that on day 6, emphasis was to be placed on seven pacing skills (starting the group, talk minimum, expressive face, keep moving, piano skills, instruct verbally while group sings, and positive reinforcement).

Day 6 (Campus) Treatment micro-teaching sessions continued, utilizing piece #1. Immediate feedback was provided covering the seven skills as mentioned the previous day. The students were instructed to select piece #2 to be used for micro-teaching sessions on day 7. They were also informed that feedback would be given on all fourteen pacing skills that appear on The Micro-Teaching Evaluation Form (starting group, talk minimum, expressive face, keep moving, piano skills, instructs verbally while group sings, positive reinforcement, natural humor, call by name, satisfaction at outset, vocal gestures, eye contact, and move toward and away from students).

Day 7 (Campus) Treatment micro-teaching sessions continued, utilizing piece #2. Students received immediate feedback concerning all fourteen pacing skills that appear on The Micro-Teaching Evaluation Form.

Day 8 (Campus) Treatment micro-teaching sessions continued, utilizing piece #2. From this point on, feedback was provided covering all fourteen pacing skills. Assignments were made concerning public school field assignments, which were to begin on day 9.
Treatment, Continued

Day 9 (Field)  Students reported to their respective field schools for visitation. The purpose of this visit was two-fold: (1) to observe, and (2) to select a piece of music (piece #3), from the choral library of that particular school, to be used for field micro-teaching.

Day 10 (Field)  Treatment micro-teaching session continued, utilizing piece #3. Immediate feedback was provided concerning all fourteen pacing skills. The students were instructed to take multiple copies of piece #3 to campus on day 11.

Day 11 (Campus)  Treatment continued. All students met in one room. The experimenter briefly discussed the skills that were causing the greatest difficulty, as well as those that were being developed more readily. Approximately half the students had the opportunity to micro-teach, using piece #3, and appropriate feedback was provided.

In some instances, verbal feedback was incorporated when it appeared that all subjects could benefit. Excerpts of a few of these comments follow:

"It is helpful to occasionally talk to them while they sing."

"You must keep the rehearsal moving. Don't allow idle time for their minds to wander."

"Your face and posture are directly related to what the singers will give you in return."
"Be careful that you don't talk too much to the singers. This causes the rehearsal to bog down."

"When the singers demonstrate improvement, you must let them know -- this is positive reinforcement."

Day 12 (Field)  Treatment micro-teaching sessions continued, utilizing piece #3. Immediate feedback was provided concerning all fourteen pacing skills.

Day 14 (Campus) This meeting was devoted to the necessary communications and preparations for the posttest. The experimenter briefly discussed those weaknesses that were observed most frequently in the field teaching experiences. Included in this discussion were: talk minimum, keep moving, appropriate positive reinforcement, and vocal pedagogy within the rehearsal.

Music to be used for the posttest was distributed. This was followed by a brief sing-through, so as to minimize possible music reading problems on the actual posttest.

Day 15 (Campus) Posttest. The students were directed to micro-teach their peers in a choral rehearsal setting. Each session lasted approximately five minutes, and was recorded on video tape, to be evaluated later by the panel of experts.
APPENDIX G

Judges' Ratings of Pretest
## TABLE 7. Judges' Ratings of Pretest

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APPENDIX H

Judges' Ratings of Posttest
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