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SIMPKINS, ROOSEVELT

THE EFFECT OF VIDEOTAPE FEEDBACK ON THE CONFIDENCE OF PROSPECTIVE ELEMENTARY CLASSROOM TEACHERS

The Ohio State University

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THE EFFECT OF VIDEOTAPE FEEDBACK ON THE CONFIDENCE
OF
PROSPECTIVE ELEMENTARY CLASSROOM TEACHERS

DISSERTATION

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

By
Roosevelt Simpkins, B.A., M.S.

* * * * *

The Ohio State University
1980

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To

Alice and Terrence
ACKNOWLEDGEMENTS

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It is to my wife, Alice and the ideals that she represents and to my son, Terrence for their patience, understanding and encouragement, that this work is dedicated.
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CHAPTER I
INTRODUCTION

Need For the Study

The development of positive attitudes toward teaching music, within inservice and preservice elementary classroom teachers, has been a cause for concern and question for music educators. With the constant rise of budgetary concerns affecting school music instruction, and the mounting scarcity of music specialists in many school districts, a major part of the responsibility for teaching elementary school general music has been shifted to the elementary classroom teacher. In many school systems, the elementary classroom teacher is the prime source of music instruction for students. It is very important, therefore, that the elementary classroom teacher welcomes the task of teaching music with a sense of challenge and optimism rather than with an attitude of insecurity and negativism.

Several studies (Birch, 1969; Eby, 1967; Evans, 1958; Fulbright, 1970; Gelineau, 1956; Tunks, 1969) have shown a concern for the affective inclinations of inservice and preservice elementary classroom teachers. Other studies (Dyrud, 1959; Klein, 1956; Logan, 1966; Shambaugh, 1966; Trusler, 1957), emphasized the value of active musical experiences in developing favorable attitudes and dealt with performance competencies.

The development of positive attitudes toward elementary general music and a self-image which includes a feeling of competence to contribute to the musical education of children are important elements in the musical
training of prospective elementary classroom teachers. These attitudinal factors may be more significant than musical skills or cognitive development. In the majority of instances, cognitive development has been emphasized. Without self-confidence, the elementary classroom teacher is unlikely to provide a favorable atmosphere for pupil progress in music, whether he provides all the music instruction or merely supports the efforts of a music specialist. Within the music fundamentals course, itself, a relationship may exist between the development of positive attitudes and self-image and the preservice elementary classroom teacher's achievement in musical skills and knowledge, (Tuttle, 1976, p. 1).

The promotion of affective development, as well as cognitive and psychomotor development, in the music fundamentals course for prospective elementary classroom teachers has provided a challenging task for music educators in developing the potential of all music educational forces in today's schools.

The Problem

The idea for this study came from the experience of teaching a course in music fundamentals for elementary education majors at The Ohio State University for several academic quarters. It was observed that many students lacked confidence in themselves and in their musical potential for acquiring basic musical skills. For some students, insecurity appeared even to prevent students from exerting maximum effort and from learning effectively. Edwards & Edwards (1971), stated that educators have agreed that the affective (feelings and attitudes) component is an inseparable part of motor skill learning and that attitudes may cause behavior. Some research studies (Klein, 1955; Logan, 1966) have suggested that positive attitudes toward music and a self-image of competence in music led to
a greater participation of the elementary classroom teacher in musical activities. A review of self-concept studies (Thomas, 1973) in psychology and education showed that these disciplines have given only scant attention to the self-concept of teachers.

Relative to investigating the possibility of causing affective change in prospective elementary classroom teachers within the music fundamentals class, one study (Tunks, 1969) utilized videotaped recordings of elementary music classes in promoting the development of positive attitudes toward the value of music instruction in the education of young children.

However, no reported research has examined the possibility of altering, via videotape, the prospective elementary classroom teacher's self-image and confidence for acquiring and practicing basic music skills as they relate to elementary classroom general music teaching.

It is this need and concern for the development of prospective elementary classroom teacher's confidence that support the rationale for this investigation.

Purpose of the Study

The purpose of this research study is to determine the effect of videotape feedback on the confidence and self-assessment of students enrolled in a fundamentals of music course for prospective elementary classroom teachers. This investigation seeks to determine whether differences and shifts in confidence and self-assessment will occur from pretest to posttest between subjects comprising the experimental and control groups.

The investigator believes that many elementary classroom teachers reject the idea of teaching music because of their feelings of inadequacy and lack of confidence in the music area. Possibly, the attitudes of
prospective elementary classroom teachers would change if they were confident that they possessed a substantial amount of musical knowledge and skills and, thus, could observe themselves perform and demonstrate their musical abilities on videotape.

Hypotheses

The following hypotheses are projected:

1. There will be a significant difference in the Confidence Scale posttest scores between the experimental and control groups.

2. There will be a significant difference in the shift in confidence from pretest to posttest between the experimental and control group.

3. There will be a significant difference in the Self-Assessment posttest scores between the experimental and control groups.

4. There will be a significant difference in the shift in self-assessment from pretest to posttest between the experimental and control groups.

Definitions

In order to facilitate the understanding of this study, certain terms are defined or clarified, and thus, are classified as operational definitions.

1. **Videotape Feedback** - subject's viewing/reaction to videotaped musical skill performance

2. **Confidence Shift** - the movement of scores from pretest to posttest on the Confidence Scale

3. **Self-Assessment Shift** - the movement of scores from pretest to posttest on the Self-Assessment Scale
4. **Experimental Group** - group of subjects receiving the experimental treatment (videotape feedback)

5. **Control Group** - group of subjects receiving no experimental treatment

6. **Performance Project** - individual assignments of musical performances (for experimental group) incorporating the following musical skills:
   a. Singing/Conducting
   b. Autoharp Playing
   c. Melody Bells Playing
   d. Recorder Playing
   e. Piano Playing

**Null Hypotheses**

In order to either retain or reject the foregoing hypotheses, the following null hypotheses will be tested in this study:

1. There will be no significant difference in the Confidence Scale posttest scores between the experimental and control groups.
2. There will be no significant difference in the shift in confidence from pretest to posttest between the experimental and control groups.
3. There will be no significant difference in the Self-Assessment Scale posttest scores between the experimental and control groups.
4. There will be no significant difference in the shift in self-assessment from pretest to posttest between the experimental and control groups.

**Assumptions**

The following assumptions are being made in this study:

1. In general, the subjects have similar musical backgrounds.
2. In general, the subjects had similar musical experiences.
3. Affective development is inseparable from cognitive and psychomotor development and follows a similar pattern of development.

4. The development of confidence and self-assessment are complimentary.

5. The Confidence Scale is a valid and reliable instrument.

6. The Self-Assessment Scale is a valid and reliable instrument.

Limitations

There is at least one limitation concerning this study. The limitation is that the population sample is taken from a population of convenience. Two naturally-assembled classes comprised the experimental and control groups and no attempt was made to equate the groups.

Organization of Chapters

The basic purposes of Chapter I were to put forth the need for the study and to define the research problem. The variables of the study were introduced and the hypothesized relationships between the variable of videotape feedback and the variables of difference and shift in confidence and self-assessment from pretest to posttest between the experimental and control groups were stated. The operational definitions, assumptions, and limitations of the study were stated. Finally, a basic description of the organization of the five chapters is given.

Chapter II deals with related literature and the theoretical basis underlying the study.

Chapter III deals with the procedures followed in the study. It includes a description of the subjects, test instruments, research procedures and the statistical design.
Chapter IV discusses the results of the experimentation together with an analysis of those results.

Chapter V contains the summary of the study and also includes conclusions, implications of the study and recommendations for further research.
CHAPTER II

REVIEW OF THE RELATED LITERATURE

Chapter II reviews literature which gives theoretical support to the phenomenon of affective change via videotape feedback. Since only one study was found that dealt with attitudinal change and videotape recordings in the music education of preservice elementary classroom teachers, it will be cited. Other studies examined were those investigating the effect of videotape feedback on attitudinal change in educational settings and psychotherapy. The literature reviewed here is admittedly selective and will deal with those studies and writings which seem especially relevant to this study. Other writings were reviewed that dealt with the fundamentals of music class and the attitudes of prospective elementary classroom teachers toward music and musical skills.

The Music Fundamentals Class and Prospective Elementary Classroom Teachers' Attitudes Toward Music and Musical Skills

Slagle (1967) investigated the effects of seven methods of instruction on the achievement of Elementary Education majors at Middle Tennessee State University and their attitude toward music. The seven methods were:

1. lecture-discussion with no direct performing experience;
2. lecture-discussion with emphasis on singing experience;
3. lecture-discussion with emphasis on piano and singing experience;
4. lecture-discussion with emphasis on ukulele, piano, and singing experience;
5. lecture-discussion with emphasis on ukulele and singing experience;
6. lecture-discussion with emphasis on flutophone and singing experience;
(7) lecture-discussion supplemented by experience in singing and playing (traditional).

One control group and six experimental groups were used. Each group was a Freshman Fundamentals of Music class for Elementary Education majors. The instructional period consisted of two class periods per week for thirteen weeks.

Slagle stated that a more positive attitude toward music was observed in the group taught by method two (singing). All of the other groups' attitudes toward music were observed to decline during the course of the study even though all groups made significant skills gain.

Fulbright (1970) compared two methods of teaching fundamentals of music to prospective classroom teachers. The methods compared were a lecture-discussion approach and an activities approach. The activities approach employed singing, playing autoharp, melody bells and pitch pipes.

Two classes of Elementary Education Majors at Morehead State University, Morehead, Kentucky comprised the experimental and control groups. Treatment spanned approximately two and one-half hours per week for twelve weeks. A comparison of pretest with posttest scores showed that the activities approach class (experimental group) gained significantly more than the other class in musical skills. However, based on a self-constructed attitude inventory, Fulbright reported no difference in attitude between the two groups.

Tuttle (1976) investigated the achievement, attitudes, and competencies of students relative to the following course objectives in a fundamentals of music course at Cleveland State University:
(1) A student's class status and area of concentration in education will not be strongly related to success in the course;

(2) A student's prior training and experience will not be strongly related to teacher evaluations of success in the course; and

(3) A student's self-evaluation of competency to teach music and attitudes toward elementary music education will experience growth during the course.

The students investigated were enrolled in Music 121, Music Fundamentals for the Classroom Teacher, a required course for elementary education majors at Cleveland State University, and prerequisite to a required Music Methods course. The class met two hours a day, four days a week, for five and one-half weeks during the Summer Quarter, 1976.

In presenting the results of the experimental variables compared and examined, Tuttle came to the following conclusions:

(1) No significant attitudinal shift occurred relative to attitudes about music and music teaching.

(2) A significant positive shift was observed regarding the value of the course and students' confidence to teach music.

(3) Although musical skills improved, attitudes did not improve.

Attitudinal Change Toward the Value of Elementary School General Music Within Preservice Elementary Classroom Teachers and Videotape Recordings

The following study is the only reported one that has dealt with attitude change of elementary education majors enrolled in a fundamentals of music class using videotape recordings. Tunks (1969) purported to accomplish the following goals: (1) to construct and validate an instrument to measure attitudes toward the value of elementary school general music, suitable for use in his study and elsewhere; (2) to determine how seeing videotaped elementary music classes affects the attitudes
preservice elementary classroom teachers have toward the value of elementary school general music; (3) to determine how sectioning classes according to music achievement level affects the attitudes of students enrolled in a music fundamentals course for preservice elementary teachers.

Tunks' attitude scale was based upon Guttman's facet theory of attitude scale construction. It was entitled the Attitude Behavior Scale - Elementary General Music (ABS-EGM). Scale development procedure included gathering opinions of classroom teachers toward elementary school general music, construction of items, reliability checks, and validity checks.

Twenty-four sections of Music 135, a music fundamentals course for Elementary Education majors at Michigan State University, were employed in determining the effects of the independent variables. The Colwell MAT, Tests I and II, was used to form sections of high music achievers, sections of low music achievers, and heterogeneous sections. The videotape treatment was randomly assigned to half of the sections on each music achievement level. A counter-balanced design was used in an effort to minimize teacher effect. The ABS-EGM was administered during the final week of the course to measure the dependent variable. Class means were used as units of observation.

Based upon the findings of this study, Tunks drew the following conclusions:

(1) The ABS-EGM is a suitable instrument for measuring attitudes of Elementary Education majors toward the value of elementary school general music.

(2) In music fundamentals classes for Elementary Education majors, placing students in sections of homogeneous music achievement level has no significant effect on their attitudes toward the value of elementary general music.
(3) In music fundamentals classes for Elementary Education majors, using videotapes of elementary music classes has no significant effect on their attitudes toward the value of elementary general music.

(4) After having taken a fundamentals of music course, students with a high level of music achievement do not differ significantly from students with a low level of music achievement, with respect to attitude toward the value of elementary school general music.

(5) Viewing videotapes of elementary music classes may have a more positive effect on students in high music achievement sections than on students in low sections, with respect to attitude toward the value of elementary school general music.

Videotape Feedback and Self-Concept

The impact of videotape feedback upon self-concept has been investigated in several educational and psychotherapy settings. The writer examined the following writings:

Heard (1974) investigated the effect of focused videotaped feedback on self-concept in an encounter group at the University of Maryland. He found that the participants using immediate focused feedback increased in self-acceptance when compared to the control group. Two dimensions of self-concept were explored. They were self-acceptance and discrepancy between real and ideal-self-concept. Based on the results of this investigation, Heard concluded that (1) participants in the encounter group using immediate focused feedback did not significantly reduce the discrepancy between real and ideal-self-concept when compared to the control group; and that (2) participants in the encounter group using immediate focused feedback significantly increased in self-acceptance when compared to the control group.

Tuttle (1972) examined the effect of videotape self-analysis on the personal self-concept of twenty-four intern teachers at the University of
North Carolina at Chapel Hill during the 1969-70 academic term. He concluded that the effective interns became significantly stronger in their certainty about their perception of themselves as a result of videotape self-analysis.

Hughes (1970) studied the relationship of non-directed self-evaluation by means of a videotape recording of teachers-in-training (Elementary Education Majors at the University of Oregon during the Spring Term 1970) toward selected educational concepts. He discovered that the elementary education majors who viewed a videotape recording of their teaching performance expressed a significantly higher total attitude score and intensity toward the concept "evaluation of teaching assignments" than those who did not view a videotape recording of their teaching.

Sweeney (1972) sought to determine if the self-concept of junior high school students could be improved by showing them a film on self-concept or by allowing them to view a videotape of themselves. His subjects were students in the Lassen Junior High School in Phoenix, Arizona. He concluded that the impact of a film or viewing oneself on videotape did not produce the desired change in self-concept.

Stilwell (1971) attempted to determine if videotaping student demonstration lessons in the secondary mathematics methods course at the University of Northern Colorado would have a significantly greater effect on the attitudes of prospective secondary school mathematics teachers toward teaching than does the omission of such videotaping. He found that videotaping and critiquing video-replays of demonstration lessons had no apparent significant effect on attitude toward teaching.

Roberts (1972) investigated ways in which students' self-esteem might be enhanced. Students, selected from vocational-technical classes
at Kirkwood Community College in Iowa, served as subjects for the study. Roberts found that videotape playback of students' performances enabled students to perceive their practices to be significantly more helpful and meaningful than subjects who did not receive videotape playback.

Kerber's (1967) research investigation involved eight undergraduate student teachers in the Wayne State University-Detroit Public Schools Region Five Teaching Center. Kerber studied the extent and kind of influence that the viewing of one's own teaching behaviors had in the emergence and development of the personal-professional concept of the teacher in the student teaching situation. He found that little, if any, discernible modifications in the self-concept of student teachers existed as a result of the use of video-tape recordings.

Loper's (1970) research endeavor questioned the potential for accelerating personal growth associated with the introduction of videorecorded feedback in a sensitivity training group. In examining the effect of videotape feedback on changes in self-concept, Loper found that "self-regard" increased significantly, as a result of videorecording and playback in four groups of participants in his study.

Gasswint (1968) investigated the effects of immediate self-image confrontation via videotape on the self-concepts of undergraduate male students at the University of Oklahoma. He found no significant change in self-images resulting from videotape replay.

Fadale (1969) sought to determine the effect of videotape feedback on the self-concept of members of a basic encounter group (Fall Class of Group Procedures in Guidance at East Texas State University). He concluded that the introduction of visual and audio feedback of videotape recordings did not result in a change of self-perception.
Smith (1970) researched the effects of video feedback upon self-actualization and self-concept when used in conjunction with the marathon method of sensitivity training. He found that sensitivity training utilizing video feedback was effective in eliciting some changes in self-concept and self-actualization. The population for Smith's study was sixteen students in the School of Education at East Texas State University.

Digel (1975) investigated the effects of videotape feedback on anxiety. He found that persons who were exposed to immediate videotape feedback did not differ from those persons who were not exposed to videotape feedback. Digel's sample consisted of twenty-four high school seniors in a Maryland parochial school who were stratified according to anxiety potential and I.Q. with sex differentiation.

Elbert (1969) purported to determine changes in self-concept, self-actualization, and interpersonal relations occurring in participants (twenty-four students enrolled in the School of Education at East Texas State University) who were exposed to video feedback and to compare these changes with those occurring in a group without video feedback. He concluded that the use of video feedback in sensitivity training was effective in producing changes in some areas of self-concept and self-actualization.

Linquist (1974) examined the therapeutic effectiveness of videotape feedback in reducing class participation anxiety and improving participation behavior in twenty-eight volunteer students at the University of Illinois. The students complained of excessive class participation anxiety. Relative to the utilization of videotape feedback, Linquist concluded that a "structuring" of the self-viewing experience was an
important factor if the technique of videotape feedback is to have therapeutic value.

Summary

The review of literature has explored research done on the effect of videotape feedback on attitudinal change. It has also dealt with the impact of videotape feedback on self-concept, self-actualization, student teachers' attitudes toward teaching, and on the fostering of preservice elementary classroom teachers' positive attitudes toward the value of elementary school general music instruction in elementary school teaching. Relatively little work has been undertaken in the area of affective change via videotape feedback in the fundamentals of music class for prospective elementary classroom teachers.

The foregoing concepts, which have been shown to have relationships to each other and a firm basis in research, are the framework for the proposed study.
CHAPTER III

METHODOLOGY

Introduction

This chapter contains a discussion of the design employed in this investigation, a description of the subjects used in the study, a description of the materials, equipment and seven instruments utilized, and an explanation of the experimental procedure followed.

Design

A one-factor repeated measures design was used in this study. The researcher administered two different scales (Confidence and Self-Assessment Scales) employing a pretest-posttest format with an intervening treatment.

Subjects of the Study

Forty-one undergraduate students, comprising two sections of Music 270 Basic Experiences: Music Fundamentals at The Ohio State University during the Winter Quarter, 1980, participated in this experiment. The experimenter, who taught the two sections of Music 270, utilized the two intact groups as experimental and control groups in the research investigation.

Materials

In order to determine the impact of videotape feedback on the confidence and self-assessment of the subjects, the investigator developed attitudinal scales, rating scales, an instructional unit, and employed video-recording equipment.
Attitudinal and Rating Scales

In order to gather data in this study, two attitudinal scales and five rating scales were devised. The attitudinal scales were a Confidence Scale and a Self-Assessment Scale. A self-evaluative rating scale was devised for each of the five videotaped musical skills performed by the subjects.

The Development of a Confidence Scale

Procedures

In order to develop a confidence scale which would measure preservice teachers' confidence for performing basic classroom musical skills, the following procedures were employed:

(1) Selection of a Confidence Scale Format

(2) Development of Confidence Scale Test Items

(3) Validation of Confidence Scale Test Items

Selection of the Confidence Scale Format

A primary objective of the study was to administer two attitudinal scales, both developed by the investigator, to two separate sections of Music 270. In discerning a feasible format for the Confidence Scale, the experimenter consulted the following sources: Oppenheim (1966, pp. 105-159) Questionnaire Design and Attitude Measurement and Shaw and Wright (1967, pp. 15-32) Scales for the Measurement of Attitudes. In addition, advice was sought from music education research experts on The Ohio State University's Music Education Faculty. Having considered the affective nature of the investigation, the Likert scaling method was chosen. The experimenter developed a Likert scale which contained a 1-10 point rating system.
Development of Confidence Scale Test Items

In devising a pool of items for the Confidence Scale, the experimenter formulated a list of elementary classroom musical skills. This list contained those skills that students would develop during enrollment in the fundamentals of music class. During prior quarters, the investigator observed that students, comprising the Music 270 classes, brought with them an unusually wide range of musical backgrounds and experiences. This diversity of musical experiences was noted specifically in comparing the biographical and musical experience information obtained on 5x7 index cards at the beginning of each academic quarter. Coupled with this multiplicity of individual musical backgrounds and experiences were feelings and attitudes relating to their abilities to perform, or not to perform adequately, certain basic elementary classroom musical skills. The investigator selected those elementary musical skills which are normally a part of the Music 270 course, and, on that basis, composed statement items which implied feelings of confidence toward performing certain classroom musical skills. The experimenter examined statement items found in the confidence scales devised by music education researchers McMillen (1971), Tuttle (1976) and Fritz (1979). Tunks' unpublished paper "A Stepwise Approach to Attitude Scale Construction" provided ideas and served as a guide in the researcher's formulation of attitude scale items.

Items in the Confidence Scale embraced performing aspects of six classroom musical skills. They were singing, conducting, autoharp playing, recorder playing, melody bells playing and piano playing. Two examples of Confidence Scale items were "I can sing a major scale using numbers, syllables and letter names" and "I can play autoharp accompaniments.
to simple melodies written in 2/4 time" (see Appendix E).

Validation of Confidence Scale Test Items

The investigator consulted with research experts on the music education faculty in validating the content of items in the Confidence Scale. The scale was administered to 15 graduate students in music and music education who attested to its measurement of confidence for performing selected classroom musical skills.

Development of a Self-Assessment Scale

Procedures

In order to devise a self-assessment scale which would measure elementary education students' perception of their self-adequacy for participating in classroom musical activities, the following procedures were utilized:

(1) Selection of a Self-Assessment Scale Format
(2) Development of Self-Assessment Scale Items
(3) Validation of the Self-Assessment Scale Items

Selection of the Self-Assessment Scale Format

A Likert format was chosen for the Self-Assessment Scale. A rating system of 1-10 points (Strongly Disagree - Strongly Agree) was employed. The investigator selected the Likert format after consultation with research experts in music education.

Development of the Self-Assessment Scale Items

The Self-Assessment Scale items were designed to measure the subjects' perception of their strengths and weaknesses. The experimenter consulted several faculty research experts regarding sample items. One researcher advised that items should be written (composed) to extract personal,
emotional responses from the respondents. It was also suggested that items be written within the layman's daily language. On the basis of Oppenheim's (1966, pp. 114, 116, 155) discussions and the faculty research experts' suggestions, the investigator composed a pool of items. The items contained affect-laden words such as "hesitant," "reluctant," "inclined," "willing," "uncomfortable" et cetera. Both positive and negative statements were included in the pool of items. Relative to the selected items comprising the Self-Assessment Scale, a ratio of 80% positive statements and 20% negative statements were employed to emphasize the positive direction of self-assessment. Sixty-five items were utilized in the Self-Assessment Scale which contained a 1-10 (Strongly Disagree - Strongly Agree) rating system. Some items were "I feel that I have an excellent sense of pitch," "I find counting melody rhythms easy," and "I believe that I am well-equipped musically to teach classroom music" (see Appendix F).

Validation of the Self-Assessment Scale Items

The experimenter consulted with research experts in music education in ascertaining the content validity of items in the Self-Assessment Scale. In addition, the Self-Assessment Scale was administered to 15 graduate students in music for soliciting common consent regarding content validity.

Development of the Rating Scales (A-E)

The philosophical base undergirding the formulation and utilization of rating scales is couched within the phenomenon of self-confrontation. Rating scales were designed to engage students affectively and perceptively with their musical (motor) skill development via videotape feedback.
Viewing oneself on television is often termed self-confrontation. Self-confrontation is simply presenting an individual with a record of his own behavior (Danet 1968, p. 245). To prospective music educators, the importance may be the effect of video self-confrontation on the growth of the self-concept.

At a global level, the self-concept refers to an individual's awareness of himself in this total perspective; his abilities and limitations, his feelings and sensations (Rogers 1961, p. 4). The postulate accepted by most humanists is that an accurate view and a positive valence for self are necessary for becoming an adequate individual.

Many studies in psychotherapy have been conducted and the results indicate that self-confrontation, through videotape, aids in a positive change in self-concept (Bailey & Sowder 1970, pp. 127-137). Emphasis via video replay may be lost unless there is some way of highlighting relevant information. Stoller offers evidence of the need for "focused feedback" in the use of video replay (Stoller 1968, p. 219). Focused feedback is simply centering the participant's attention on that aspect of the videotape feedback which seems most relevant. Directed self-viewing with focused feedback is concentrated on developing greater awareness of self.

Since this study employed videotape recordings of student performances, focused feedback was obtained through the use of five self-evaluative rating scales. These scales corresponded to the six selected performance skills for the music fundamentals course, Music 270 and , singing and conducting are combined. Therefore, there were only five scales with the others being developed for autoharp, melody bells, recorder and piano playing.
There were two steps in the development of these scales:

(1) Selection of the Performance Rating Scales Format

(2) Development of the Performance Rating Scales Items.

Selection of the Performance Rating Scales Format

Due to the affective nature of the study, the Likert format was considered functional and, thus, was chosen for each of the performance rating scales. The 1-10 (Poor - Excellent) continuum gave the subjects a wide range for evaluating their videotaped performances.

Development of the Performance Rating Scales Items

Rating scale criteria were devised by the investigator for each of the six performance skills. The singing/conducting (Rating Scale A) items constituted the execution of selected musical skill components that were isolated by the experimenter in teaching basic classroom musical skills. Since the singing/conducting performance combined two classroom musical skills, the items, in this rating scale, represented both entities.

Items characterizing the singing component of this rating scale were the following:

1. Singing posture
2. Singing in tune
3. Clarity of words
4. Melodic rhythm
5. Steadiness of beat

Items emphasizing the conducting component of this rating scale were the following:

6. Clarity of metrical pattern
7a. Conducting 2/4 time
b. Conducting 3/4 time

8. Conducting 4/4 time

9. Steadiness of beat

Autoharp playing (Rating Scale B) skill components were isolated and incorporated into criteria items. Criteria items included in the Autoharp Performance Rating Scale were the following:

1. Fingering the chord bars
2. Firmness of strum sound
3. Steadiness of tempo
4. Coordination of chord bar pressing with strums
5. Projection of accented and unaccented beats in the music
6. Steadiness of beat
7. Changing from chord to chord
8. Locating the appropriate chord bars for the accompaniment
9. Strumming in 4/4 time
10. Strumming in 3/4 time

Melody Bells (Rating Scale C) skills components were selected out of the researcher's experience and formulated into items. Items comprising the Melody Bells Performance Rating Scale are as follows:

1. Moving smoothly from bell to bell
2. Melodic rhythm
3. Steadiness of tempo
4. Steadiness of beat
5. Locating starting notes
6. Playing notes that move stepwise
7. Playing notes that skip and jump
8. Eye/hand coordination in reading and playing notes
9. Firmness of bell sound
10. Overall quality of the melody bell performance

The Recorder Performance Rating Scale (Rating Scale D) items were devised by the investigator. These items contained aspects of recorder playing skills that were considered important in the development and execution of recorder playing technique. Criteria items contained within the Recorder Performance Rating Scale were:

1. Fingering note pitches
2. Tone quality of note pitches
3. Left hand note-playing in upper part of scale
4. Right hand note-playing in lower part of scale
5. Steadiness of tempo
6. Melodic rhythm
7. Finger/note coordination
8. Steadiness of beat
9. Note transfer between right and left hands
10. Playing slurred notes

Based on the investigator's experience of teaching basic piano skills to elementary education majors, certain aspects of piano playing emerged as being crucial to the development of minimal piano playing technique and were, thus, selected as the basis for the Piano Performance Rating Scale (Rating Scale E) criteria items. These were as follows:

1. Finger position on keyboard
2. Properly shaped hands
3. Finger movement
4. Right hand melodic rhythm
5. Playing I chords
6. Playing IV chords
7. Playing V\textsubscript{7} chords
8. Steadiness of tempo
9. Steadiness of beat
10. Accuracy of rhythm

Copies of the five rating scales are contained in Appendix G.

Units

To determine the impact of videotape feedback on students' confidence and self-assessment, the investigator developed instructional objectives and procedures for the experimental group that highlighted factors (musical skill development and performance) which were thought to be relevant to change in attitudes. To guide and consolidate instructional procedures using videotape feedback, an instructional unit, repertoire sheet, and a schedule of performance-project presentation and videotape feedback were formulated. The use of these materials was augmented by the set of general course expectations, issued by the Division of Music Education in the School of Music at The Ohio State University, for the Music 270 class. The experimental method incorporated the following objectives, materials and procedures:

**Instructional Unit**

**Music 270 - Basic Experiences: Music Fundamentals**

**Students:** Elementary Education Majors

**Time:** Five 48 Minute Class Periods Per Week/Ten Week Quarter

1. **Objectives**
   
   A. **Central Objectives**
   
   1. To develop elementary education majors musically, from an
individual standpoint, as far as their musical backgrounds and skills will permit.

2. To develop confidence and positive self-image toward involvement in musical activities and classroom music teaching.

B. Contributory Objectives

1. Skill in singing simple melodies
2. Skill in working out melody and rhythm in songs
3. Skill in playing the recorder
4. Skill in playing the autoharp
5. Skill in playing simple melodies and block chords on the piano
6. A knowledge and awareness of melodic, rhythmic and harmonic concepts
7. Skill in playing the melody bells
8. An acquaintance with song literature suitable for elementary school age children
9. Knowledge of the musical symbols which denote melodic, rhythmic, harmonic and expressive qualities of music
10. Ability to demonstrate the development of skills and acquisition of knowledge in practical and written forms

C. Indirect Objectives

1. Positive attitude toward music
2. Confidence in ability to perform selected musical skills
3. Feeling of self-adequacy for musical involvement and teaching music in the elementary classroom

II. Presentation of Unit

In securing a basis for the unit, the instructor developed, via the
employment of videotape recordings, an enterprise in which students will react to their own performance-projects with self-evaluative rating scales. The medium of videotape feedback is used to ascertain students' confidence relative to the performance of selected musical skills and involvement in music teaching. In addition to an emphasis on affective factors, the unit covers basic musical knowledge and performance skills.

III. Pretests
   A. Written pretests - A Confidence Scale and A Self-Assessment Scale

IV. The Development of Basic Musical Skills
   A. Singing/Conducting Skills
   B. Autoharp Playing Skills
   C. Melody Bells Playing Skills
   D. Recorder Playing Skills
   E. Piano Playing Skills

V. Rating Scales
   A. Singing/Conducting Performance Rating Scale
   B. Autoharp Performance Rating Scale
   C. Melody Bells Performance Rating Scale
   D. Recorder Performance Rating Scale
   E. Piano Performance Rating Scale

VI. Final Tests
   A. A Confidence Scale
   B. A Self-Assessment Scale

VII. Results of Final Tests
   A. A Confidence Scale (Pretest-Posttest Comparison)
   B. A Self-Assessment Scale (Pretest-Posttest Comparison)
REPERTOIRE SHEET

Selected Songs for Performance Projects
Source: Winslow & Dallin Music Skills for Classroom Teachers
Dubuque, Iowa: Wm C. Brown Company Publishers. 1979

SINGING/CONDUCTING

SINGING: Each student will select, prepare and perform two songs from the following categories.

PATRIOTIC SONGS: Pages 2, 3, 4, 292, and 294

RECREATIONAL SONGS: Pages 5, 6, 7, 8, 288, 289, and 10

FOLK SONGS: Pages 10, 11, 12, 285, 212, 213, 215, 217, and 219

ACTION AND GAME SONGS: Pages 288, 289, and 8

CONDUCTING: Each student will select, prepare and conduct two songs from the following categories.

DUPLE METER: Pages 4, 5, 6, 8, 10, 12, 13, 12, 63, 130, 131, 244, 242, and 243

TRIPLE METER: Pages 5, 12, 16, 27, 75, 81, 97, 105, 107, 138, 121, and 200

QUADRUPLE METER: Pages 6, 7, 9, 10, 13, 17, 19, 20, 26, 115, 117, 118, 121, 120, 122, and 124

SEXTUPLE METER: Pages 15, 79, 80, 96, 178, 200, and 288

AUTOHARP PLAYING: Each student will select, prepare and perform four autoharp selections from the following groups.

GROUP I: Pages 195-197

GROUP II: Pages 198-199

GROUP III: Pages 104-125

GROUP IV: Pages 125-140

MELODY BELL PLAYING: Each student will select, prepare, and perform four melody bell selections from the following groups.

GROUP I: Pages 145-174

GROUP II: Pages 102-103

GROUP III: Pages 106-109

GROUP IV: Pages 130-133

RECORDER PLAYING: Each student will select, prepare and perform four recorder pieces from the following groups.

GROUP I: Pages 169-173

GROUP II: Pages 175-177

GROUP III: Pages 178-181

GROUP IV: Pages 182-189
PIANO PLAYING: Each student will select, prepare and perform four piano pieces from the following groups. Students will play the melody with the right hand and play block chords with the left hand. If possible, the left hand accompaniment may be varied.

GROUP I: Pages 102-104
GROUP II: Pages 105-114
GROUP III: Pages 115-122
GROUP IV: Pages 123-133

SCHEDULE OF PERFORMANCE PROJECT PRESENTATION AND VIDEOTAPE FEEDBACK
WINTER QUARTER, 1980

Week I January 7-11 Administration of pretests
Week II January 14-18 Presentation and Videotape Feedback for Conducting Component of Performance Project I
Week III January 21-25
Week IV January 28-February 1 Presentation and Videotape Feedback for Singing Component of Performance Project I
Week V February 4-8
Week VI February 11-15 Presentation and Videotape Feedback for Autoharp Performance Project
Week VII February 18-22
Week VIII February 25-29 Presentation and Videotape Feedback for Melody Bells Performance Project
Week IX March 3-7 Presentation and Videotape Feedback for the Recorder Performance Project
Week X March 10-14 Presentation and Videotape Feedback for the Piano Performance Project
Administration of posttests

MUSIC 270 BASIC EXPERIENCES: MUSIC FUNDAMENTALS

COURSE EXPECTATIONS

I. Students should be encouraged to develop individually as far as their backgrounds and skills will permit.

II. Students should gain facility in or develop skills of:

A. Singing in tune (if possible)

1. Students should be able to sing simple tunes learned by the
2. Students should be able to work out the melodic and rhythmic problems of songs in their music textbooks as assignments rather than in sightreading situations.

B. Playing the recorder or flutophone
C. Playing melody bells and xylos as available
D. Playing the autoharp and guitar or ukulele as available
E. Playing rhythm or percussion instruments
F. Playing the piano
   1. Students should be able to play simple melodies with block chords, at least
   2. Students should be encouraged to try different styles of accompaniments as their abilities allow.
G. Creating short melodies with or without words; based on pentatonic and diatonic scales

III. Students should be aware of:
A. Melodic concepts
   1. Direction of melody
   2. Keycenter, tonality
B. Rhythmic concepts
   1. Basic beat or pulse
   2. Accent
   3. Melodic rhythm
   4. Rhythmic patterns
   5. Syncopation
C. Harmonic concepts
   1. Major-minor harmonization
   2. Chordal structure: Major vs. minor
   3. Primary chords in major and minor keys
IV. Students should become acquainted with:

A. Song literature suitable for elementary school age children as found in the text and Elementary Music Series

1. Approaches to working out songs:
   a. General direction of melody
   b. Letter names as applied to bell, wind, and keyboard instruments
   c. Syllables, numbers

B. Musical symbols which denote melodic, rhythmic, harmonic, and expressive qualities of music

V. Students may have opportunities to:

A. Sing with group in unison, in harmony; sing solos
B. Develop conductors' patterns for common meter signatures
C. Move to music in free or prescribed patterns as found in dances
D. Improvise on bell and keyboard instruments
E. Become acquainted with "Threshold to Music" charts

VI. Students should be able to demonstrate the development of skills and acquisition of knowledge in practical and written forms.

EQUIPMENT AND FACILITIES

The videotape recording equipment used in this study consisted of a Sony Video-camera, a Sony Video Cassette (Model VO-2600) and a Sony Trinitron Monitor (Model No. KV-17110).

The investigator purchased and utilized seven Scotch brand UCA 60 minute colorvideocassettes for taping students performance skills projects.

This study was conducted in the video-recording equipment room/module in the School of Music at the Ohio State University.
PROCEDURES

Implementation of the Study

At the beginning of Winter Quarter 1980, the investigator, who taught two sections of Music 270, arbitrarily designated the 12 P.M. class as the experimental group, and the 9 A.M. class was the control group. During the first day of class, confidence and self-assessment scales were administered to both classes. Subsequently, the investigator used videotape feedback with the experimental group, during the quarter, to ascertain its effect on the confidence and self-assessment of the subjects. The students in the control group were taught in the traditional manner in that no videotape feedback accompanied class instructions.

Instructional Procedures for the Control Group

The first day of class was devoted to obtaining a list of the students who were enrolled in the 9 A.M. section of the Music 270 course, the soliciting of musical background information of individual students to be written on 5x7 index cards and, in addition, the administration and collection of the Confidence Scale and the Self-Assessment Scale which were the pretests in this research investigation. For coding purposes, students' social security numbers were written on their test forms. The students in the 9 A.M. section were not told that they were a part of a research experiment, or that the 12 P.M. section of Music 270 would receive a different instructional treatment - videotape feedback. However, during the process of administering the pretests, the investigator mentioned, for the purpose of controlling undue inquiry and possible anxiety arousal on the parts of students, that instructional procedures in music classes for elementary education students were under constant re-examination relative
to teaching effectiveness and that this idea was the rationale underlying the administration of the Confidence Scale and the Self-Assessment Scale.

A course syllabus (set of course expectations issued by the Division of Music Education at The Ohio State University) was given to each student during the first day of the quarter so that each person could become familiar with the performance objectives specified for the Music 270 classes.

Students were required to purchase a recorder and the course textbook *Music Skills for Classroom Teachers* by Winslow & Dallin for reading assignments and performing musical skill assignments.

The investigator isolated six basic musical skills whose development would be emphasized during the ten-week quarter. Students were told that they would be expected to attain the highest possible degree of proficiency in singing, conducting, autoharp playing, melody bells playing, recorder playing, and piano playing. In addition, students were instructed that their demonstration of the selected musical skills would be observed individually and evaluated periodically during the quarter; and that class sessions would be laboratory-oriented.

**Singing Skills**

The first activity emphasized was singing. Song types included patriotic, recreational, folk, action and game songs as found in Chapter One of the Music 270 textbook, Winslow & Dallin (1979, pp. 2-12). Students were introduced to the appropriate vocal techniques for singing and the teaching of singing to children in the elementary classroom. Topics of discussion covered, as expounded by Winslow & Dallin (1979, pp. 24-32) in Chapter II were vocal production, breathing, posture, breath support, head voice singing, vocalises for tone production and the awareness of vocal
sounds such as the vowels, diphthongs and consonants. The instructor demonstrated these vocal factors and required the class to utilize these singing techniques within the singing context of selected songs. Students sang songs as a class unit but, occasionally the instructor divided the class into a series of small groups. This separation of students into smaller units enabled the instructor to hear and correct the singing problems of individual students. However, the isolation of individual student's singing problems before the class was done infrequently as the instructor did not wish to discourage student participation in the singing activities.

Conducting Skills

Conducting, emphasized as a basic classroom musical skill by the instructor, was correlated with the study of rhythm and meter. The instructor described the formation of metrical patterns through the combining of accented and unaccented pulses into metrical groups. The symbol — denoting an accented pulse and the symbol \( \bigcirc \) signifying an unaccented pulse were explained to the class. The employment of these symbols in the scansion of word syllables in poetry was inserted for elaborating further the underlying idea. The basic metrical patterns of duple, triple, quadruple, and sextuple meters were shown to the class. The conductor's patterns/arm-movements, incorporating these metrical units, were described and demonstrated. The class was then involved in conducting these patterns. Initially, the conducting patterns were executed without the accompaniment of music until all students were clear on the metrical patterns/arm-movement relationships. Then, the instructor had the class conduct a series of songs containing the various metrical patterns as the songs were played.
on the piano. In all subsequent classroom performing activities, conducting skills were employed to strengthen their development relative to other musical activities.

**Autoharp Skills**

Autoharp skills development paralleled the study of Chapter V in the textbook (Winslow & Dallin, 1979, pp. 87-92) which concerned intervals, chords and their qualities, and the construction and the employment of the I, IV, and V₇ chords in major and minor keys. Initially, the instructor informed the class regarding the simplicity with which song accompaniments can be played on the autoharp, and the instrument's versatility and portability were discussed. The chord bars and their chord labels were topics of further explanation. The class was shown that the strumming of chordal accompaniments, utilizing long strum strokes to produce accented pulses and short strum strokes to show unaccented pulses, was an integral part of songs' metrical contexts. To motivate the class and ensure the success of initial autoharp performances, the instructor selected songs whose accompaniments required the strumming only of I chords. As the students demonstrated more familiarity with depressing the chord bars and metrical strumming, the instructor selected songs that contained IV and V₇ chords in the accompaniments. To correlate the theoretical consideration of chord construction with the idea of utilizing the primary chords in song accompaniments, the class was given the fundamentals of drawing major and minor scales and construction of triads on the 1st, 4th, and 5th scale degrees.

**Melody Bells Skills**

The class was introduced to melody bells playing by inviting their attention to the physical attributes (sizes) of the individual bells
comprising the melody bells set. The phenomena of pitch difference and scale elevation were demonstrated with the melody bells. The instructor, in emphasizing each bell's concrete representation of a specific pitch, played simple melodies that contained skipwise and stepwise melodic motions. The melody bells set was compared with the piano keyboard in discerning the relationship between pitch, half and whole steps, and scale elevation. Students were given opportunities to explore and play melodies on the melody bells. As playing skills improved, the instructor assigned melody bell tunes found in the textbook (Winslow & Dallin, 1979, pp. 145-147) for preparation and subsequent performance in class.

Recorder Skills

The study of recorder playing was commenced by a description and explanation of the recorder's finger holes and the comparative fingering chart found in the textbook (Winslow & Dallin, 1979, pp. 165-167). Tone production, an integral part of recorder playing, was cited as being an important factor in playing specific note pitches. The instructor engaged the class in the unison playing of the notes (played by the left hand) B, A, and G. These notes pitches, located in the upper register of the recorder, are the easiest ones to produce and, therefore, were selected for the initial notes. When the students were able to play the notes B, A, and G comfortably, the instructor had the students play tunes such as "Hot Cross Buns" and "French Tune" which contained only the three notes. In a cumulative manner, the students learned to finger and play other note pitches and the added notes were immediately incorporated into the melodic context of song melodies. To add to the excitement of performing and to lessen the drudgery of repetitive exercise, the playing of recorder melodies by the class was supported by piano accompaniments played by the
instructor.

Piano Skills

Each Friday was devoted to the development of piano skills. On Fridays, the class assembled in the piano laboratory located on the second floor of the School of Music. On the first Friday of the new quarter, students were given an orientation to the operation and features characterizing the electronic piano laboratory. The laboratory orientation included explanations regarding the use of earphones in private and semi-private practice and performance, the functioning of the control/instructor piano at the front of the room, and the employment of and the advantages afforded by the visualizer.

Piano playing was initiated by having the students, using the right hand, assume the C Position on the piano. Each finger of the right hand was assigned a finger number - 1, 2, 3, 4, and 5 respectively. The instructor had the class play, in ensemble, a series of familiar rote tunes. Included within the series of rote tunes were "Mary Had A Little Lamb" and "Jingle Bells." The playing of simple rote tunes, utilizing numbers, enabled students to experience immediate success in playing the piano, and provided consequently a sense of motivation.

Activities, embracing the further development of piano skills, included the adaptation of the right hand to the C Major, F Major, and G Major positions on the piano keyboard. The use of the left hand along with the notational names and symbols of the bass clef and staff, were introduced. The placement of the left hand into the C Major, F Major and G Major positions was explained and demonstrated. This facet of instruction led to the formation and playing of the primary chords (I, IV,
and $V_7$) in the major keys of C, F, G, and in the minor keys of d, e, and a. Several melodies, employing these major and minor chords were assigned to the class by the instructor, and were performed subsequently by the class.

The utilization and adaptation of varied chord accompaniments (broken chord accompaniment pattern, bass accent accompaniment and the two handed rhythmic accompaniment pattern) to melodies were taught as the conclusive emphasis in piano skill development. Chapter VI, "Playing the Piano" in the textbook (Winslow & Dallin, 1979, pp. 99-134) was the source and guide employed in the teaching of piano skills.

Evaluation of Control Group Performance Skills Development

During the quarter, students comprising the control group were given performance practical tests involving the emphasized classroom musical skills. Students were assigned songs to be prepared and performed privately for the instructor. The instructor, considering specified criteria, rated and evaluated student skill performance employing a 1-10 rating system. Each performance skill test represented a 40% component of each of the five examinations administered to the students during the quarter.

Instructional Procedures for the Experimental Group

The first day of class was involved in gathering a list of the students who were enrolled in the 12 P.M. section of the Music 270 course, the requesting of musical background information of individual students to be recorded on 5x7 index cards, and, in addition, the administration and collection of the Confidence Scale and the Self-Assessment Scale which were the pretests in this research study. For coding purposes, students' social security numbers were written on their test forms. The students in
this section were not told that they were participants in a research investigation. They were simply informed that the videotaping and subsequent viewing of their individual performing skills were course requirements that were to be fulfilled. The Confidence Scale and the Self-Assessment Scale were administered to the class. However, no student in the experimental group questioned this procedure and each student cooperated fully in completing the scales.

A course syllabus (set of course expectations issued by the division of Music Education at The Ohio State University) was given to each student during the first day of the quarter so that each person could become familiar with the performance objectives specified for the Music 270 classes. For his own guidance, the investigator developed a unit for the experimental method. It contained affective objectives.

Students were requested to buy a recorder and the course textbook *Music Skills for Classroom Teachers* by Winslow & Dallin for reading assignments and performing musical skill assignments.

The experimenter chose six basic musical skills whose development would be emphasized during the quarter. Students were instructed that they would be expected to reach the highest possible degree of proficiency in singing, conducting, autoharp playing, melody bell playing, recorder playing and piano playing. In addition, the investigator designed five performance project rating sheets that were to be used by the students after each had videotaped his presentation. The performance projects were labeled as follows: Performance Project I - Singing/Conducting; Performance Project II - Autoharp Playing; Performance Project III - Melody Bells Playing; Performance Project IV - Recorder Playing; and Performance Project V - Piano Playing.
Conducting Skills

The development of conducting skills paralleled the study of rhythm and meter. The instructor explained to the class the formation of metrical patterns through the combining of accented and unaccented beats into metrical units. The basic units of duplet, triplet, quadruplet, and sextuplet meters were demonstrated to the class. The class was engaged in conducting these patterns. A group of songs containing the various metrical patterns was conducted by the class as the instructor played the songs on the piano. The conducting component of Performance Project I entailed two selections that were chosen, in consultation with the instructor, prepared, performed and videotaped. Songs were taken from Winslow & Dallin (1979). Conducting skill activities initiated the performance project presentations. The conducting component of Performance Project I was presented within the open atmosphere of the classroom as peers sang the songs that were conducted by each student. The videorecorder and videocamera were positioned in the rear of the classroom taping the conducting presentations. Each student scheduled an appointment with the instructor for viewing his conducting project at a later date. Utilizing Rating Scale A, each student evaluated his videotaped conducting presentation.

Singing Skills

In the interest of saving time and reducing the anxiety levels of students, the instructor decided to have students present and videotape, privately and individually, the singing component of Performance Project I and, also, the four remaining performance projects. From this point throughout the remainder of the quarter, performance projects were
presented and videotaped within the video-recording equipment room and class group activities occurred within the classroom. Singing was a dynamic part of the classroom activities. Songs studied included patriotic, recreational, folk, action, and game and other types. Chapters I & II were paired in their presentation to the class as they concerned song repertory and vocal techniques, respectively. Students were introduced to appropriate vocal techniques which included breathing, breath support, head voice singing, vocalises for tone production, and the projection of vocal sounds such as vowels, diphthongs and consonants. The instructor demonstrated these vocal factors and had the class experience these singing techniques through the singing of selected songs. Students were encouraged to select two songs to be performed and videotaped. All students selected two songs and videotaped them. All students viewed and evaluated their videotaped singing performance.

Autoharp Skills

Autoharp skills development complimented the study of Chapter V in Winslow & Dallin (1979, pp. 87-92) which dealt with interval, chords and their qualities, and the construction and the employment of the I, IV, V7 chords in major and minor keys. The instructor explained and demonstrated the primary chords in several keys. Chord symbols and the depressing of chord bars on the autoharp were related. The instructor demonstrated the use of I, IV, and V7 chords in song accompaniments and correlated the accented and unaccented beats in music to strum movements. Four songs were prepared, performed and videotaped by each student. The student had a choice of providing autoharp accompaniments to an instrumentally or vocally performed melody. Each student viewed and evaluated his videotaped autoharp performance.
**Melody Bells Skills**

In initiating the study of melody bells playing, the instructor oriented students to the range and elevation of the melody bells. The employment of melody bells in the playing of melodies and chords was demonstrated. The melody bells set was compared with the piano keyboard in discerning the relationship between pitch, half and whole steps, and scale elevation. Students were encouraged to explore and improvise melodies on the melody bells. As playing skills improved, students were required to select four songs to be prepared, performed and videotaped. Each student chose the songs and performed them while being videotaped. As each student viewed his performance he evaluated it using Rating Scale C (see Appendix G).

**Recorder Skills**

The study of recorder playing was begun by a description and explanation of the recorder's finger holes and the comparative fingering chart found in the textbook (Winslow & Ballin, 1979, pp. 165-167). The instructor demonstrated recorder fingering for scales notes and emphasized the importance of tone production and breath control. Musical notation was correlated with recorder playing as the class learned to finger the several notes comprising the note span of the recorder. In a cumulative fashion, new note fingerings were learned as new song melodies were encountered. To add to the fun of playing the recorder, and to lessen the boredom of repetition, melodies were supported by piano accompaniments. As recorder playing skills developed, students selected four songs to be prepared, performed and videotaped. After the videotaping, evaluations were done by the students using Rating Scale D (see Appendix G).
Piano Skills

Each Friday was devoted to the development of piano skills. On the first Friday of the new quarter, students were introduced to the operation and features characterizing the electronic piano laboratory.

Piano playing was started by having the students, using the right hand, assume the C Position on the piano. Each finger of the right hand was assigned a finger number - 1, 2, 3, 4, and 5 respectively. The instructor had the class play, together, a group of familiar rote melodies. Included within the group of rote melodies were "Mary Had a Little Lamb" and "Jingle Bells" and others. The playing of simple rote melodies, utilizing numbers, enabled students to experience immediate success in playing the piano, and provided consequently a sense of motivation.

Activities, embracing the further development of piano skills, included the adaptation of the right hand to the C Major, F Major and G Major positions on the piano keyboard. The use of the left hand in piano playing, along with the notational names and symbols of the bass clef and staff, was introduced. The placement of the left hand into the C Major, F Major and G Major positions was explained and demonstrated. This area of instruction led to the formation and playing of the primary chords (I, IV, and V₇) in the major keys of C, F, G, and in the minor keys of d, e, and a. Several melodies, employing these major and minor chords, were assigned to the class by the instructor and were performed subsequently by the class.

The utilization and adaptation of varied chord accompaniments (broken chord accompaniment pattern, bass accent accompaniment pattern and the two handed rhythmic accompaniment pattern) to melodies were taught as the
conclusive emphasis in piano skill development.

Students were required to select, prepare, and perform four piano pieces. The students' presentations were videotaped and later viewed and evaluated as indicated in Rating Scale E (see Appendix G).

Evaluation of Experimental Group Performance Skills Development

During the quarter, each student prepared, performed and videotaped five performance skills projects. Each student spent approximately two hours outside of class time in preparing and videotaping each performance project. Each student evaluated, via a rating scale, his performance projects. The instructor, in considering specified criteria, rated and evaluated each student videotaped performance skills project employing a 1-10 rating scale. Each performance skill project (videotaped) represented a 40% component of each one of the five examinations administered to students during the quarter.
CHAPTER IV

ANALYSIS OF DATA

This chapter presents the results of the data obtained from the Confidence Scale and the Self-Assessment Scale together with an analysis of that data. An analysis of covariance and t test, employing a BSP (Basic Statistical Package) Program for the Plato Computer, were computed to determine differences between the groups of data.

Based on the statistically analyzed data, answers to the null hypotheses posed in Chapter One are reported in this chapter. A statement of results follows each statement of the hypotheses. Next, indication is given whether the hypothesis is retained or rejected and is followed by a brief explanatory discussion.

Table 1 and 2 present the means and standard deviations of the pretest and posttest scores for the Confidence and Self-Assessment Scales.

Table 1
Means and Standard Deviations for Pretest and Posttest Scores For the Confidence Scale

<table>
<thead>
<tr>
<th>Group</th>
<th>Pretest M</th>
<th>Pretest SD</th>
<th>Posttest M</th>
<th>Posttest SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experimental</td>
<td>130.75</td>
<td>100.03</td>
<td>426.05</td>
<td>65.26</td>
</tr>
<tr>
<td>Control</td>
<td>206.95</td>
<td>113.95</td>
<td>450.33</td>
<td>54.48</td>
</tr>
</tbody>
</table>
Table 2
Means and Standard Deviations for Pretest and Posttest Scores
For the Self-Assessment Scale

<table>
<thead>
<tr>
<th>Group</th>
<th>Pretest M</th>
<th>Pretest SD</th>
<th>Posttest M</th>
<th>Posttest SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experimental</td>
<td>328.75</td>
<td>101.13</td>
<td>424.80</td>
<td>78.36</td>
</tr>
<tr>
<td>Control</td>
<td>398.90</td>
<td>61.91</td>
<td>438.33</td>
<td>62.76</td>
</tr>
</tbody>
</table>

Null Hypothesis I - There will be no significant difference in the Confidence Scales Posttest scores between the experimental and control groups.

An analysis of covariance was employed to determine if a significant difference existed between the experimental and control groups on the Confidence Scale posttest. A t test was computed on the pretest scores and a significant difference was found. Since significant differences on pretest scores existed between the groups, a covariate (the pretest) was used to equate the groups' scores in order to test for difference between the experimental and control group posttest scores. The results of this procedure are presented in Table 3 (see Table 3).

As can be seen in Table 3, a statistically significant difference (p = 0.954629) 3ae not found between the groups' confidence for performing classroom music skills and the null hypothesis is retained. It was noted that a large variance existed within the groups which indicated a strong influence of inequality among the subjects regarding their confidence for performing classroom musical skills. The control group, whose pretest mean score was 206.95, exhibited a higher degree of musical confidence in comparison.
Table 3
Analysis of Covariance
For
Confidence Scale Scores

<table>
<thead>
<tr>
<th>Group</th>
<th>N</th>
<th>Mean</th>
<th>SD</th>
</tr>
</thead>
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<tr>
<td>PRETEST</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Experimental</td>
<td>20</td>
<td>130.75</td>
<td>100.03</td>
</tr>
<tr>
<td>Control</td>
<td>21</td>
<td>206.95</td>
<td>113.48</td>
</tr>
<tr>
<td>POSTTEST</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Experimental</td>
<td>20</td>
<td>426.05</td>
<td>65.26</td>
</tr>
<tr>
<td>Control</td>
<td>21</td>
<td>450.33</td>
<td>54.48</td>
</tr>
</tbody>
</table>

**ADJUSTED MEAN POSTTEST SCORES**

<table>
<thead>
<tr>
<th>Group</th>
<th>Mean</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experimental</td>
<td>437.99</td>
<td>0.9546</td>
</tr>
<tr>
<td>Control</td>
<td>438.96</td>
<td></td>
</tr>
</tbody>
</table>

To the experimental group (130.75) at the beginning of the experiment. Subsequently, the control group posttest mean (450.33) was higher than the experimental group posttest mean (426.05). In consideration of these results, it appears that videotape feedback is not conducive to the promotion of confidence within students for performing classroom musical skills. At least, videotape feedback appears not to have had a more positive effect than merely participating in the classroom activities, as did the control group.

**Null Hypothesis 2 - There will be no significant difference in the shift in Confidence from pretest to posttest between the experimental and control groups.**

A t test, using gain scores, was employed to determine if a significant difference existed in the shift in confidence from pretest to posttest between
the experimental and control groups (see Table 4).

Table 4

<table>
<thead>
<tr>
<th>Group</th>
<th>N</th>
<th>Mean Gain</th>
<th>SD</th>
<th>t</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experimental</td>
<td>20</td>
<td>295.30</td>
<td>84.68</td>
<td>1.852</td>
<td>.0716</td>
</tr>
<tr>
<td>Control</td>
<td>21</td>
<td>243.38</td>
<td>94.28</td>
<td></td>
<td>P = .0716</td>
</tr>
</tbody>
</table>

As can be seen Table 4, a statistically significant difference (p=.0716) was not found between the experimental control groups and the null hypothesis is thus retained. The level of significance (p=.0716), however, indicated that the confidence shift between the experimental and control groups was close to the .05 level of significance. It appears that videotape feedback might indeed have had an effect upon confidence shift within the experimental group, but the within group variance was so large that it prevented the shift from being significant.

Null Hypothesis 3 - There will be no significant difference in the Self-Assessment Scale posttest scores between the experimental and control groups.

Due to significant differences on pretest scores between groups, an analysis of covariance (pretest as covariate) was employed to determine if a significant difference existed between the experimental and control groups on the Self-Assessment Scale posttest. The results of this procedure are presented in Table 5 (see Table 5).
Table 5

Analysis of Covariance
For
Self-Assessment Scale Scores

<table>
<thead>
<tr>
<th>PRETEST</th>
<th>Group</th>
<th>N</th>
<th>Mean</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Experimental</td>
<td>20</td>
<td>328.75</td>
<td>101.13</td>
</tr>
<tr>
<td></td>
<td>Control</td>
<td>21</td>
<td>398.90</td>
<td>61.91</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>POSTTEST</th>
<th>Group</th>
<th>N</th>
<th>Mean</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Experimental</td>
<td>20</td>
<td>424.80</td>
<td>78.36</td>
</tr>
<tr>
<td></td>
<td>Control</td>
<td>21</td>
<td>438.33</td>
<td>62.76</td>
</tr>
</tbody>
</table>

ADJUSTED MEAN POSTTEST SCORES

<table>
<thead>
<tr>
<th>Group</th>
<th>Adjusted Mean</th>
<th>p-value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experimental</td>
<td>430.92</td>
<td>.9478</td>
</tr>
<tr>
<td>Control</td>
<td>432.49</td>
<td></td>
</tr>
</tbody>
</table>

As can be seen in Table 5, a statistically significant difference (p=.9478) was not found between the experimental and control groups, and the null hypothesis is retained. The mean scores compared between the two groups indicated that the experimental group self-assessed themselves lower than the control group at the beginning of the study, but at the end of the experiment, the self-assessment scores of both groups were almost even. It appears that the videotape feedback might have influenced positive self-assessment within the experimental group to the extent that they approached an almost equal level with the control group.
Null Hypothesis 4 - There will be no significant difference in the shift in Self-Assessment from pretest to posttest between the experimental and control groups.

A t test, using gain scores, was employed to determine if a significant difference in the shift in self-assessment from pretest to posttest existed between the experimental and control groups. The results of this procedure are presented in Table 6 (see Table 6).

Table 6

<table>
<thead>
<tr>
<th>Group</th>
<th>N</th>
<th>Mean Gain</th>
<th>SD</th>
<th>t</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experimental</td>
<td>20</td>
<td>96.05</td>
<td>120.86</td>
<td>1.827</td>
<td>.0829</td>
</tr>
<tr>
<td>Control</td>
<td>21</td>
<td>39.42</td>
<td>69.47</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

As can be seen in Table 6, a significant difference (p=.0829) was not found between the two groups, and the null hypothesis is retained. However, the difference between these groups was close to the .05 level of significance. Considering the numerically large difference in gain scores, the lack of significance again appears to be due to the size of the variance within groups.

SECONDARY FINDINGS

The investigator made several observations during the study which contributed to the importance of the investigation. In terms of comments regarding the videotape feedback of students' musical skill performances, the students' reactions were favorable and indicated a high degree of reaction to the video replay. Some of the comments are as follows:
"Seeing myself conduct and sing on videotape gave me a chance to see myself as others saw me. I felt good about my conducting and singing."

"I felt that the videotape recording of my recorder playing made me aware of my progress and encouraged me to practice more."

"Performing before the videocamera is slightly unnerving, but the prospect of seeing myself on videotape motivated me to practice."

"I enjoyed seeing myself perform on videotape and it made me feel self-assured."

"The videotape recorder is a good teaching tool for the Music 270 class because one can see his playing mistakes."

"Before this class, I knew little about music. Seeing myself playing the melody bells and the recorder on videotape was motivating."

"When I viewed my melody bell, recorder and piano projects on videotape, I felt excited because my prior music experiences were so limited."

"Initially, I was nervous at the thought of having to videotape my performance projects. After having viewed the first project, I looked forward to doing the remaining ones. I liked seeing myself on videotape and it gave me good feelings in observing my accomplishments."

"Having seen myself play the melody bells, recorder and piano on videotape, I have discounted feelings concerning my musical ability that I held formerly."

"Having to videotape five performances was too much and, thus, put too much pressure on us. Three videotape performances were enough."

"I worked hard in preparing my performance projects for videotaping, but performing in front of the videocamera made me extremely nervous."

**SUMMARY**

This chapter has presented a statement of the statistical results of the study and a discussion of these results. The discussion centered on the comparison of differences in posttest scores and shift in confidence and self-assessment from pretest to posttest between the experimental and control groups. The difference in the confidence and self-assessment posttest scores was not statistically significant. The shift in confidence and self-assessment was not statistically significant, although it approxi-
mated the .05 level. Each hypothesis was stated after which, the appropriate data was presented. On the basis of the data analysis, the four null hypotheses were retained.
CHAPTER V

SUMMARY AND CONCLUSIONS

Summary

This study sought to determine the effect of videotape feedback on the confidence and self-assessment of students enrolled in a musical fundamentals course for prospective elementary classroom teachers. The study used two instruments for the measurement and collection of data: the Confidence Scale and the Self-Assessment Scale.

The Purpose of the Study

The purpose of this study was to determine whether or not a shift in confidence and self-assessment occurred within preservice elementary teachers during a ten-week period (quarter) of enrollment in a music fundamentals course employing videotape feedback to ascertain developmental progress in acquiring basic classroom musical skills.

The study investigated the following questions:

(1) Will there be a significant difference in the Confidence Scale posttest scores between the experimental and control groups?
(2) Will there be a significant difference in the shift in confidence from pretest to posttest between the experimental and control groups?
(3) Will there be a significant difference in the Self-Assessment Scale posttest scores between the experimental and control groups?
(4) Will there be a significant difference in the shift in self-assessment from pretest to posttest between the experimental and control groups?
Need for the Study

The development of positive attitudes toward teaching music, within inservice and preservice elementary classroom teachers, has been a cause for concern and question for music educators. With the constant rise of budgetary concerns affecting school music instruction, and the mounting scarcity of music specialists in many school districts, a major part of the responsibility for teaching elementary school general music has been shifted to the elementary classroom teacher. Therefore, the development of positive attitudes toward elementary school general music and a self-image which includes a feeling of competence to contribute to the musical education of children are important elements in the musical training of prospective elementary classroom teachers. (Tuttle, 1976, p. 1). A considerable amount of recent literature in the professional journals has shown a concern for the affective inclinations of inservice and preservice elementary classroom teachers. Yet, to date, little has been done regarding the introduction and utilization of experimental techniques designed to foster affective change and development. Possibly, music education might benefit from the employment of videotape feedback in developing the musicality and attitudes of preservice classroom teachers.

The effect of videotape feedback on attitudinal change in psychotherapy has been explored quite extensively. Only one study (Tunks, 1969) examined by this writer has utilized videotape recordings in the promotion of positive attitudes within preservice elementary classroom teachers, and, a search of the literature has revealed no studies which have considered the employment of videotape feedback in developing prospective elementary
teachers' confidence for acquiring and practicing basic musical skills as they relate to elementary classroom general music teaching.

Methods and Procedures

Test Instruments. Two instruments were utilized in the study for the measurement and collection of data. The first of these was the Confidence Scale and is designed to measure the difference and shift in confidence. The second instrument was the Self-Assessment Scale and is used to measure difference and shift in self-assessment.

Procedures. The Confidence and Self-Assessment Scales were administered to 41 elementary education majors enrolled in two sections of Music 270 Basic Experiences: Music Fundamentals. Data collected from these instruments were used to determine the differences and shifts in confidence and self-assessment occurring from pretest to posttest between the experimental and control groups.

A section of Music 270, containing 21 students, was the control group, and another section of Music 270, containing 20 students, was the experimental group. The Confidence and Self-Assessment Scales were administered as pretests to both groups and the scores of the subjects on these instruments were used as the response measure for testing hypotheses.

The data was analyzed by t tests and an analysis of covariance.

Summary of the Findings

In order to investigate the purpose of the study, four null hypotheses were developed. The findings are summarized below:

Null Hypothesis 1: There will be no significant difference in the Confidence Scale posttest scores between the experimental and control groups.

An analysis of covariance indicated that the difference in Confidence Scale posttest scores between the experimental and control groups was not
statistically significant, and the null hypothesis was retained. This indicated that videotape feedback was not more effective than mere participation in classroom activities in developing confidence within students.

Null Hypothesis 2: There will be no significant difference in the shift in confidence from pretest to posttest between the experimental and control groups.

A paired t test, using gain scores, indicated that a statistically significant difference did not exist in the shift in confidence from pretest to posttest between the experimental and control groups on the Confidence Scale, and the null hypothesis was retained. The level of significance (p=.0716), however, indicated that the confidence shift between the experimental and control groups was close to the .05 level of significance. It seems that videotape feedback might indeed have had an effect upon the confidence shift within the experimental group but the large size of within group variance prevented the shift from being significant.

Null Hypothesis 3: There will be no significant difference in the Self-Assessment Scale posttest scores between the experimental and control groups.

An analysis of covariance indicated that the difference between the experimental and control groups in the Self-Assessment Scale posttest scores was not statistically significant (p=.9479) and the null hypothesis was retained. The experimental group self-assessed themselves lower (328.75) than did the control group (398.90) at the beginning of the study. At the end of the experiment, the self-assessment scores of both groups were almost even. It appears that videotape feedback might have influenced positive self-assessment within the experimental group to the extent that they approached an almost even level with the control group.
Null Hypothesis 4: There will be no significant difference in the shift in self-assessment from pretest to posttest between the experimental and control groups.

A t test, using gain scores, indicated that there was not significant difference (p=.0829) in shift in self-assessment from pretest to posttest between the experimental and control groups and the null hypothesis was retained. However, the difference between these groups was close to the .05 level of significance. In considering the numerically large difference in gain scores, the lack of significance appears to be due to size of the variance within the group.
CONCLUSIONS, IMPLICATIONS, AND RECOMMENDATIONS

Conclusions

The following conclusions are formulated on the basis of the findings of this study and in consideration of the limitations of the investigation.

(1) Videotape feedback is not more effective than participation in classroom activities in increasing the confidence of preservice elementary classroom teachers for acquiring and practicing basic classroom musical skills.

(2) Videotape feedback is not more effective than participation in classroom activities in promoting the growth of positive self-assessment within prospective elementary classroom teachers for acquiring and practicing basic classroom musical skills. However, videotape feedback does appear to contribute to positive self-assessment.

(3) Videotape feedback appeared to have had an effect upon confidence shift in the experimental group, but that shift was not statistically significant due to the large size of within group variance.

(4) Videotape feedback seemed to have had an effect upon shift in positive self-assessment within preservice elementary classroom teachers in the experimental group. The difference between the experimental and control groups was close to the .05 level of significance. In considering the difference in gain scores, the lack of significance appears to be due to size of the variance within the groups. Perhaps attitudinal changes occur much slower than cognitive change, and it appears that self-confrontation with video replay of one's own musical skill performances from an analytic and evaluative perspective would influence one's self-assessment.
(5) Subjects' responses indicated a positive attitude concerning the use of videotaping equipment.

Implications For Music Education

Based on the conclusions obtained from this study, the following implications are made for music education.

(1) For preservice elementary teachers, an increase in positive self-assessment can be stimulated by the employment of videotape feedback in the emphasis of developmental progress in performing musical skills.

(2) Videotape feedback appears to be more suitable (in terms of the impact of viewing oneself perform) for those preservice elementary classroom teachers who have a low self-concept regarding their musical abilities.

(3) Videotape feedback seems to have a motivational effect upon students in the music fundamental class. When students are aware of having to react to video-replay of themselves, they seem to exert more effort toward the preparation of musical skills performances.

(4) Videotape feedback of classroom musical skills in a private session (between student and instructor) provides an invaluable opportunity for a mutual exchange of comments and suggestions.

(5) The use of videotape feedback within the music fundamentals class incorporates the strength of group dynamics in that peers can provide each other with reinforcing comments and suggestions concerning individual musical skill performances.

(6) It appears that singing, conducting and recorder playing are the skills that derive the most impact, in terms of reaction, from the visual aspect of videotape feedback.
Recommendation for Further Research

The following recommendations are made in recognition of the limitations of the study:

(1) Since this study was conducted over a brief period of time [10 weeks], it would be desirable to investigate the long-term effect of videotape feedback on the confidence and self-assessment of students.

(2) The Confidence Scale used in this study should be further refined and administered to a larger population so that its reliability as an affective evaluative measure may be established.

(3) The Self-Assessment Scale used in this study should be further refined and administered to a larger population so that its reliability as a self-image evaluative measure may be established.

(4) A study should be conducted in which subjects are given preparatory exposure to seeing themselves on videotape before becoming actively involved in the process of self-assessment and evaluation via videotape feedback. Possibly, this prior exposure will reduce some of the novelty and fascination with external distractions and thus cause the subjects to concentrate fully on the phenomenon that is being observed.

(5) A study should be conducted to ascertain whether or not the time of day (a morning class vs an afternoon class) may induce, in any way, a climate which would influence the receptiveness of subjects. In addition, the study should investigate whether a relationship exists between student caliber and choice of time of day.

(6) A study should be conducted which would investigate the relationship between students' self-assessment and achievement in the music fundamentals class.
(7) A study should be conducted to investigate the effect of video-tape feedback on the confidence and self-assessment of students concerning individual musical skills (conducting, singing, autoharp playing, melody bells playing, recorder playing, and piano playing).
APPENDIX A

CONFIDENCE SCALE SCORES – EXPERIMENTAL GROUP
Table 5
Confidence Scale Scores - Experimental Group

<table>
<thead>
<tr>
<th>OBSERVATION</th>
<th>PRETEST</th>
<th>POSTTEST</th>
<th>SHIFT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>91</td>
<td>418</td>
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APPENDIX B

CONFIDENCE SCALE SCORES - CONTROL GROUP
Table 6

Confidence Scale Scores - Control Group

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APPENDIX C

SELF-ASSESSMENT SCALE SCORES - EXPERIMENTAL GROUP
Table 7

Self-Assessment Scale Scores - Experimental Group

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APPENDIX D

SELF-ASSESSMENT SCALE SCORES - CONTROL GROUP
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APPENDIX E

CONFIDENCE SCALE
A CONFIDENCE SCALE

Using the given scale, rate yourself regarding the following musical skills. 1 = strongly disagree (SD) 10 = strongly agree (SA)

**Singing/Conducting**

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<tbody>
<tr>
<td>1</td>
<td>I can sing a major scale using numbers, syllables and letter names.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>2</td>
<td>I can sing a harmonic minor scale using numbers, syllables and letter names.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>3</td>
<td>I can sing in unison with a group.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>4</td>
<td>I can sing in harmony with a group.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>5</td>
<td>I can conduct 2/4, 3/4, 4/4 metrical patterns in simple songs.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>6</td>
<td>I can sing using a free musical tone.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>7</td>
<td>I can sing using good diction.</td>
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**Autoharp Playing**

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<td>I can play autoharp accompaniments to simple melodies written in 2/4 time.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
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<td>9</td>
<td>I can play autoharp accompaniments to simple melodies written in 3/4 time.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
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<tr>
<td>10</td>
<td>I can play autoharp accompaniments to simple melodies written in 4/4 time.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
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<tr>
<td>11</td>
<td>I can play autoharp accompaniments to simple songs written in minor keys.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
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<td>12</td>
<td>I can play autoharp accompaniments to simple songs written in major keys.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
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<tr>
<td>13</td>
<td>I can create two-and four-measure introductions, on the autoharp, to songs in the keys of C, F, G, and a and d minor.</td>
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</tr>
<tr>
<td>14</td>
<td>I can create, on the autoharp, rhythmic patterns for accompaniments in 2/4, 3/4, 4/4 meters.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
</tbody>
</table>
A Confidence Scale
page 2

Melody Bell Playing

15. I can play simple ostinato patterns on the melody bells.
   1 2 3 4 5 6 7 8 9 10

16. I can provide, using the melody bells, simple accompaniments, descents, and codas for songs.
   1 2 3 4 5 6 7 8 9 10

17. I can create, using the melody bells, special effects for simple songs.
   1 2 3 4 5 6 7 8 9 10

18. I can provide, using the melody bells, the starting pitches for simple songs.
   1 2 3 4 5 6 7 8 9 10

19. I can construct, using the melody bells, I, IV, and V\(_7\) chords in several major and minor keys.
   1 2 3 4 5 6 7 8 9 10

20. I can illustrate, using melody bells, relationships between pitches, half and whole steps, and scale elevation.
    1 2 3 4 5 6 7 8 9 10

21. I can play the chromatic scale up and down on the melody bells.
    1 2 3 4 5 6 7 8 9 10

22. I can find and sound, using the melody bells, the keynote and key-chord for simple songs.
    1 2 3 4 5 6 7 8 9 10

23. I can create, on the melody bells, original melodies.
    1 2 3 4 5 6 7 8 9 10

Recorder Playing

24. I can play, on the recorder, melodies that move stepwise.
    1 2 3 4 5 6 7 8 9 10

25. I can play, on the recorder, melodies that contain skips and jumps.
    1 2 3 4 5 6 7 8 9 10

26. I can play fast tempo melodies on the recorder.
    1 2 3 4 5 6 7 8 9 10

27. I can play slow tempo melodies on the recorder.
    1 2 3 4 5 6 7 8 9 10
A Confidence Scale

28. I can play slurred notes on the recorder.  
   1 2 3 4 5 6 7 8 9 10

29. I can play staccato notes on the recorder.  
   1 2 3 4 5 6 7 8 9 10

30. I can play accidentals (flatted/sharped notes) on the recorder.  
   1 2 3 4 5 6 7 8 9 10

31. I can produce, on the recorder, a pleasing tone quality.  
   1 2 3 4 5 6 7 8 9 10

Piano Playing

32. I can play I, IV, V7 chords on the piano.  
   1 2 3 4 5 6 7 8 9 10

33. I can accompany singing at the piano.  
   1 2 3 4 5 6 7 8 9 10

34. I can play simple melodies with block chords on the piano.  
   1 2 3 4 5 6 7 8 9 10

35. I can play varied chord accompaniments on the piano.  
   1 2 3 4 5 6 7 8 9 10

36. I can play the primary chords in the key of C major on the piano.  
   1 2 3 4 5 6 7 8 9 10

37. I can supply, at the piano, appropriate chords to simple melodies in major keys.  
   1 2 3 4 5 6 7 8 9 10

38. I can supply, at the piano, appropriate chords to simple melodies in minor keys.  
   1 2 3 4 5 6 7 8 9 10

39. I can accompany, on the piano, melodies using a broken chord accompaniment.  
   1 2 3 4 5 6 7 8 9 10

40. I can improvise song accompaniments on the piano.  
   1 2 3 4 5 6 7 8 9 10

41. I can play, on the piano, the primary chords in the key of G major.  
   1 2 3 4 5 6 7 8 9 10
42. I can play, on the piano, the primary chords in the key of F major. 1 2 3 4 5 6 7 8 9 10
43. I can play, on the piano, the primary chords in the key of D major. 1 2 3 4 5 6 7 8 9 10
44. I can play, on the piano, the primary chords in the key of A minor. 1 2 3 4 5 6 7 8 9 10
45. I can play, on the piano, the primary chords in the key of D minor. 1 2 3 4 5 6 7 8 9 10
46. I can play, on the piano, the primary chords in the key of G minor. 1 2 3 4 5 6 7 8 9 10
47. I can play, on the piano, the primary chords in the key of E minor. 1 2 3 4 5 6 7 8 9 10
48. I can locate, on the piano keyboard, the right hand positions for the keys of F, G, C, and D major. 1 2 3 4 5 6 7 8 9 10
49. I can play, on the piano, the I, IV, V7 chords using the inversions of these chords. 1 2 3 4 5 6 7 8 9 10
50. I can play two-handed rhythmic accompaniments on the piano. 1 2 3 4 5 6 7 8 9 10
51. I can play, on the piano, an accompaniment for simple songs when no chord symbols are provided. 1 2 3 4 5 6 7 8 9 10
APPENDIX F

SELF-ASSESSMENT SCALE
A SELF-ASSESSMENT SCALE

Using this scale, consider the following items and rate yourself.
1 = strongly disagree (SD)  10 = strongly agree (SA)

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<th>SA</th>
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<td>I feel that I have an excellent sense of pitch.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>2.</td>
<td>I believe that I am well-equipped musically to teach classroom music.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>3.</td>
<td>I find counting melody rhythms easy.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>4.</td>
<td>I have a sensitive ear for hearing different note pitches.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>5.</td>
<td>I cannot read notes and rhythms simultaneously.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>6.</td>
<td>I find sight-reading songs at the piano easy.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>7.</td>
<td>I can interpret, easily, the letter names of notes.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>8.</td>
<td>I sing well and my voice sounds pleasant.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>9.</td>
<td>I feel that my eyes and hands are adequately coordinated to play musical instruments.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>10.</td>
<td>My feelings are inconsistent when requested to play and sing.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
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<td>11.</td>
<td>I can learn, easily, to sing melodies.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
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<td>I feel comfortable whenever I am playing a musical instrument.</td>
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<td>13.</td>
<td>My singing, in front of others, does not bother me.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
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<td>14.</td>
<td>I never become self-conscious when others listen to my singing and playing.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>15.</td>
<td>I have mixed emotions when confronted with the task of performing.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
</tbody>
</table>
A SELF-ASSESSMENT SCALE

16. Singing and playing instruments, alone, do not upset me. 1 2 3 4 5 6 7 8 9 10
17. I can play notes and count rhythmic patterns correctly. 1 2 3 4 5 6 7 8 9 10
18. I become thrilled when I am about to become involved in music-making. 1 2 3 4 5 6 7 8 9 10
19. I am interested in how others view my performing ability. 1 2 3 4 5 6 7 8 9 10
20. I never become nervous when others listen to my playing and singing. 1 2 3 4 5 6 7 8 9 10
21. I am relaxed when others stand close to me while I am singing or playing. 1 2 3 4 5 6 7 8 9 10
22. I feel calm and at-ease when I play and sing privately. 1 2 3 4 5 6 7 8 9 10
23. I am constantly afraid of what others may say about the quality of my playing and singing. 1 2 3 4 5 6 7 8 9 10
24. I feel secure when playing and singing songs that appeal to me. 1 2 3 4 5 6 7 8 9 10
25. I get a good feeling when I play and sing well. 1 2 3 4 5 6 7 8 9 10
26. I feel a sense of support when I am playing and singing in a group. 1 2 3 4 5 6 7 8 9 10
27. My sense of personal worth is enhanced when I perform music alone. 1 2 3 4 5 6 7 8 9 10
28. A feeling of incrimination engulfs me when I perform before others. 1 2 3 4 5 6 7 8 9 10
29. I feel special when I am able to play and sing a song with mastery. 1 2 3 4 5 6 7 8 9 10
30. I am "moved" when I perform difficult music successfully. 1 2 3 4 5 6 7 8 9 10
<table>
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<td>31. My ability to play and sing songs affects my feelings toward music.</td>
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<td>32. I welcome always the involvement of playing music.</td>
<td></td>
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<td>33. I become flattered when others compliment my singing and playing.</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>34. I get an ego boost when I play and sing well.</td>
<td></td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>35. My self-esteem becomes damaged when I make simple mistakes while playing and singing.</td>
<td></td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>36. My ability to play and sing motivates me greatly.</td>
<td></td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>37. I never become discouraged when things do not go right for me while I am playing or singing.</td>
<td></td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>38. A hesitant feeling comes over me when I am unable to play and sing as well as my peers.</td>
<td></td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>39. Watching others play and sing encourages my efforts to do likewise.</td>
<td></td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>40. It gratifies me to perform musical pieces properly.</td>
<td></td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>41. My musical ability has great potential for further development.</td>
<td></td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>42. I always welcome all opportunities to &quot;exhibit&quot; my ability to play and sing.</td>
<td></td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>43. I feel secure when I am able to perform like my peers.</td>
<td></td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>44. My playing and singing ability promotes my musical &quot;outwardness.&quot;</td>
<td></td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>SD</td>
<td>SA</td>
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</tr>
<tr>
<td>45. My attitudes toward my playing and singing skills contribute to my musical progress.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>46. I become more positive in my general outlook toward music when I am able to play and sing well.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>47. My musical initiative is increased because of the success I enjoy in playing and singing.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>48. I exhibit my playing and singing abilities because I am confident.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>49. My ability to play and sing embarrasses me.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>50. I feel that it is frivolous not to play and sing because one's ability has not developed to its maximum potential.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>51. I would disagree with anyone who discounts himself because of his playing and singing deficiencies.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>52. I have the utmost confidence in my ability to excel in learning to play and sing.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>53. My musical strengths become revealed when I am playing and singing before others.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>54. In noting my singing and playing abilities, I feel that my continued effort toward improvement is necessary.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>55. I feel that my singing and playing abilities equip me adequately for my future needs.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>56. I feel confident in my ability to prepare and perform simple songs.</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
A SELF-ASSESSMENT SCALE
page 5

57. To me, certainty in one's ability to play and sing is more important than trial-and-error performing. 1 2 3 4 5 6 7 8 9 10
58. When I am performing, simple mistakes make me feel ashamed. 1 2 3 4 5 6 7 8 9 10
59. My inability to play and sing affects my feelings toward music. 1 2 3 4 5 6 7 8 9 10
60. I compare mentally my musical ability with those who perform in my presence. 1 2 3 4 5 6 7 8 9 10
61. Singing and playing should be "seen" as fun rather than as a "chore." 1 2 3 4 5 6 7 8 9 10
62. My self-assurance in playing and singing has a strong bearing on my willingness to participate in musical activities. 1 2 3 4 5 6 7 8 9 10
63. It worries me to play and sing when I am not sure of myself. 1 2 3 4 5 6 7 8 9 10
64. I am "shocked" by mistakes that occur when I am performing. 1 2 3 4 5 6 7 8 9 10
65. Confidence is an important factor relative to the practice of musical performance skills. 1 2 3 4 5 6 7 8 9 10
APPENDIX G

RATING SCALES
**RATING SCALE A**

Singing/Conducting Performance-Project Criteria

View your videotaped performance-project. Employing the criteria listed below, rate your performance using the following scale. Circle your selected response.

<table>
<thead>
<tr>
<th>Singing</th>
<th>Poor</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Singing posture</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>2. Singing in tune</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>3. Clarity of words</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>4. Melodic rhythm</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>5. Steadiness of beat</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Conducting</th>
<th>Poor</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>6. Clarity of metrical pattern</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>7. Conducting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. 2/4 time</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>b. 3/4 time</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>c. 4/4 time</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>8. Steadiness of beat</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
</tbody>
</table>
**RATING SCALE B**

**Autoharp Performance-Project Criteria**

View your videotaped performance-project. Employing the criteria listed below, rate your performance using the following scale. Circle your selected response.

<table>
<thead>
<tr>
<th></th>
<th>Poor</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Fingering the chord bars</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>2. Firmness of strum sound</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>3. Steadiness of tempo</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>4. Coordination of chord pressing with strums</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>5. Projection of accented and unaccented beats in the music</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>6. Steadiness of beat</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>7. Changing from chord to chord</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>8. Locating the appropriate chord bars for the accompaniment</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>9. Strumming in 4/4 time</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>10. Strumming in 3/4 time</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
</tbody>
</table>
**RATING SCALE C**

**Melody Bell Performance-Project Criteria**

View your videotaped performance-project. Employing the criteria listed below, rate your performance using the following scale. Circle your selected response.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Poor</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Moving smoothly from bell to bell</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>2. Melodic rhythm</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>3. Steadiness of tempo</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>4. Steadiness of beat</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>5. Locating starting notes</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>6. Playing notes that move stepwise</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>7. Playing notes that skip and jump</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>8. Eye/hand coordination in reading and playing notes</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>9. Firmness of bell sound</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>10. Overall quality of the melody bell performance</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
</tbody>
</table>
Rating Scale D

Recorder Performance-Project Criteria

View your videotaped performance-project. Employing the criteria listed below, rate your performance using the following scale. Circle your selected response.

1. Fingering note pitches
2. Tone quality of note pitches
3. Left hand note-playing in upper part of scale
4. Right hand note-playing in lower part of scale
5. Steadiness of tempo
6. Melodic rhythm
7. Finger/note coordination
8. Steadiness of beat
9. Note transfer between right and left hands
10. Playing slurred notes

<table>
<thead>
<tr>
<th>Poor</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
</tbody>
</table>
RATING SCALE E

Piano Performance-Project Criteria

View your videotaped performance-project. Employing the criteria listed below, rate your performance using the following scale. Circle your selected response.

<table>
<thead>
<tr>
<th></th>
<th>Poor</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Finger position on keyboard</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>2. Properly shaped hands</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>3. Finger movement</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>4. Right hand melodic rhythm</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>5. Playing I chords</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>6. Playing IV chords</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>7. Playing V7 chords</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>8. Steadiness of tempo</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>9. Steadiness of beat</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
<tr>
<td>10. Accuracy of rhythm</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX H

SUBJECTS' SELF-RATINGS OF VIDEOTAPED PERFORMANCE SKILLS PROJECTS
Table 9

Self-ratings of Videotaped Performance Skills Projects

<table>
<thead>
<tr>
<th>OBSERVATION</th>
<th>SINGING/CONDUCTING</th>
<th>AUTOHARP</th>
<th>MELODY BELLS</th>
<th>RECORDER</th>
<th>PIANO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>49</td>
<td>44</td>
<td>59</td>
<td>62</td>
<td>50</td>
</tr>
<tr>
<td>2</td>
<td>87</td>
<td>72</td>
<td>92</td>
<td>90</td>
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<tr>
<td>3</td>
<td>72</td>
<td>77</td>
<td>54</td>
<td>93</td>
<td>91</td>
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<tr>
<td>4</td>
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<td>87</td>
<td>81</td>
<td>87</td>
<td>61</td>
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<td>5</td>
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<td>19</td>
<td>50</td>
<td>50</td>
<td>64</td>
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<td>50</td>
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<tr>
<td>20</td>
<td>48</td>
<td>80</td>
<td>60</td>
<td>59</td>
<td>69</td>
</tr>
</tbody>
</table>

M=66.30  M=73.35  M=73.75  M=73.00  M=72.25
PERFORMANCE-PROJECT FORM

NAME ___________________________ DATE ______________________

C ___ SINGING/CONDUCTING PERFORMANCE-PROJECT
H ___ AUTOHARP PLAYING PERFORMANCE-PROJECT
E ___ MELODY BELL PLAYING PERFORMANCE-PROJECT
O ___ RECORDER PLAYING PERFORMANCE-PROJECT
N ___ PIANO PLAYING PERFORMANCE-PROJECT

SONGS PREPARED AND PERFORMED

1. _____________________________
2. _____________________________
3. _____________________________
4. _____________________________

PAGE NUMBERS

SONGS PREPARED

1. _____________________________
2. _____________________________
3. _____________________________
4. _____________________________

PAGE NUMBERS

SIGNED ___________________________ DATE ______________________
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