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Atsalis, Linda Ann, Ph.D.
The Ohio State University, 1987
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A COMPARISON OF CURRICULA REQUIREMENTS IN MUSIC FOR
STUDENTS MAJORING IN ELEMENTARY EDUCATION AT
SELECTED COLLEGES AND UNIVERSITIES IN
SOUTHWESTERN OHIO

DISSERTATION

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

By

Linda A. Atsalis, B.M., M.M.

* * * * *

The Ohio State University
1987

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Unending gratitude is extended to my husband, Ted, for whom loving support is a way of life.
VITA

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CHAPTER I
INTRODUCTION

Music instruction in the elementary school classrooms of the United States is taught by one of three types of teachers. One group consists of classroom teachers who are expected to know how to teach every aspect of the total education program, including music. A second group is composed of specialized music teachers who are responsible solely for the teaching of music. The third group is composed of both classroom teachers and music specialists, who combine their efforts in teaching music to children.

However, with tightened public school budgets, cuts in federal grants, and a more cautious public, school administrators have often made drastic cuts in programs, including some changes in how music education is provided in the elementary school classroom. As programs are being reduced for budgetary needs, a number of elementary music specialists are being eliminated from their positions. Therefore, in these public school systems the classroom teacher will be required to provide some or all of the
state-required general music component for children in the elementary schools.

This fact raises a number of important questions for the pre-service music preparation of elementary school teachers: 1) how can the elementary classroom teacher best be prepared for initiating musical experiences in the classroom; 2) what are these musical experiences; 3) what musical activities are basic to the elementary school music program; and, 4) how can the classroom teacher make the most of the opportunity he or she has to cultivate a child's musical growth? In order to answer these questions, one must first consider the total responsibilities of an elementary school classroom teacher.

An elementary school classroom teacher must be prepared to teach a complex curriculum as well as plan all the activities of each school day (Harrison, 1984). When one realizes that musical experiences are only one component of many areas of pre-service study, it is clear that the duties of an elementary classroom teacher are enormous. It then falls to those who prepare the elementary classroom teacher to teach the music component—to develop in that teacher an awareness of the importance of music in the life of a child (Anderson and Lawrence, 1985). It is essential that classroom teachers understand the function of music in society, its role in general education, and
its place in the elementary school curriculum (Aranoff, 1979; Hackett, 1979; Pratt and Patterson, 1981).

Nash (1974), Herrold (1984), and O'Brien (1983) maintain that the integrating of music into the mainstream of elementary school programs can expand opportunities for learning and enrich the lives of children. Elementary school teachers who consistently incorporate music with other subject areas are well aware of the value of music education (Irwin and Nelson, 1986). However, many elementary school classroom teachers feel uncomfortable with teaching music (Amen, 1982; Bayless and Ramsey, 1982; Rasor, 1982), and may not provide opportunities to share this art form with children. One might then conclude that unless a classroom teacher places a high value on what music has to offer children, the oft-used concept of "music for all children" may diminish.

It is clear from numerous music education books, and articles in publications such as The Music Educators Journal, Journal of Research in Music Education, and the Council for Research in Music Education, that the elementary school classroom teacher must develop musical skills, understandings, and attitudes that would allow them to feel at ease in teaching music to children. During the pre-service preparation in music, the classroom teacher should become familiar with musical activities,
elements, and literature. Activities should include listening to music, singing, playing of classroom-type instruments, movement, reading music notation, and creativity. The elements of music should include sound, rhythm, melody, harmony, and form. The future elementary school classroom teacher should also become familiar with musical resources such as music series texts, record collections, and other musical materials (Music Educators Journal, 1971), as well as knowledge regarding the integration of music with other subject areas and characteristics of expected musical development in children of various age levels.

Need for the Study

Despite the knowledge of what musical skills and attitudes should be acquired during the pre-service preparation of an elementary school classroom teacher, a sampling of a variety of Ohio college and university catalogues shows a great diversity of music education requirements and/or coursework. Some institutions require a single course that combines music fundamentals and music-teaching methods for elementary education majors. Other pre-service programs require two courses in music education: 1) music fundamentals, and 2) music-teaching methods. In some instances, the only music requirement
for elementary education majors was a single course in any music offering (i.e., private lessons; music appreciation; choir; band, etc.), none of which were designated as music education. A number of institutions require two courses in music, but only one course was in music education, while the second course was an elective in any other music course.

As a result of the sampling of a variety of Ohio college and university requirements for the music component for elementary teacher certification, and discovering that there is a wide-diversity in these requirements, it was determined that a need to compare and assess a number of selected Ohio institutions of higher learning is essential. This situation poses some disturbing questions regarding the adequacy of the pre-service music preparation of elementary education majors with the State of Ohio.

Purpose of the Study

The purpose of the present study was to collect information as to how selected colleges and universities in Southwestern Ohio are meeting the state requirement regarding music preparation for those students pursuing elementary teacher certification. Specific objectives were: (1) to identify the content of music coursework for
elementary education majors, and (2) to assess instructional methods and materials used in this coursework.

The study was designed to provide an in-depth examination of music requirements for elementary education majors at the selected sites--thereby developing an empirical base to analyze and compare the music component offered toward elementary teacher certification at these sites.

Definitions

The terms discussed below represent those that will be used in the course of the study. They have been identified to clarify their use in the study.

Approved college or university: A college or university which has been approved for the preparation of teachers by the Board of Education of the State of Ohio (Department of Education, Columbus, Ohio, 1985, p. 3).

Certificate: A credential issued by the state board of education indicating the grades, subjects, or fields in which the holder has satisfied the minimum requirements requisite to employment in the public schools of Ohio (National Education Association, 1982, p. 5).

Clinical Experiences: Planned activities in which teacher education students apply the principles of the specific field of study. These experiences may occur in a
college or university classroom, laboratory, or in a field setting (Department of Education, Columbus, Ohio, 1985, p. 3).

**College-Based Music Teacher Educators:** Persons employed by a college or university to teach music to elementary education majors, and who provide a variety of services related to teacher preparation.

**Elementary Education Majors:** Persons enrolled in an approved college or university curriculum leading to certification as classroom teachers.

**Field-Based Experiences:** The experiences which are designed to assist teacher education students in the development of skills in areas of classroom responsibilities, and occur in the public schools (Department of Education, Columbus, Ohio, 1984, p. 59).

**Institution of Higher Learning:** A college or university that is approved by the state board of education for teacher preparation.

**Limitations of the Study**

The study will concentrate on nine selected four-year approved colleges and universities in the Southwestern Ohio area and, therefore, will not reflect the compliance to state standards for the pre-service music component for elementary education majors for all Ohio institutions
preparing teachers. These nine institutions were selected for inclusion in this study on the basis of variety in mission, affiliation, size, and accessibility.

**Assumptions Pertinent to the Study**

Courses in music education are a requirement for those students pursuing elementary teacher certification.

Colleges and universities differ in the number of music education courses and credit units assigned to these courses for elementary education majors.

The influence of the Investigator's interview style will not be a risk factor in soliciting opinions and observations of administrators and instructors regarding the topic of the study.

The presence of the Investigator in the classroom will not affect the instructional methods used in the music classes to be observed during the course of the study.

**Institutional Selection**

Nine institutions in Southwestern Ohio were selected for this study. They are as follows:

1) Antioch College in Yellow Springs
2) Cedarville College in Cedarville
3) Central State University in Wilberforce
4) Miami University in Oxford
5) University of Dayton in Dayton
6) Urbana University in Urbana
7) Wilmington College in Wilmington
8) Wittenberg University in Springfield
9) Wright State University in Dayton

Letters were sent to the Directors of Music Education at each selected institution requesting permission to spend three days at each site collecting data for this study. (The letter is presented in Appendix A) Upon receipt of institutional agreements to participate in the study, a follow-up telephone call was made to each Director of Music Education, to establish site visitation dates.

**Specific Questions for the Study**

Using guidelines found in the *Standards for Teacher Education and Certification of the Ohio Department of Education* (which go into effect on July 1, 1987), and the recommendations of Task Group IV of the Music Educators National Conference (1971), the following specific questions were formulated to be used as a focus point for this study.
Do the music requirements for elementary education majors include the following:

1. A clear sequence of musical activities that allows students to build on knowledge gained in the program?

2. Field-based and clinical experiences?

3. Opportunities for application and practice being explicitly related to the field-based and clinical experiences?

4. A workshop atmosphere which provides a model that future elementary school teachers may use in their own classrooms?

5. Adequate facilities and equipment to implement the teaching and learning methods used?

6. Demonstrating that music-teaching strategies are being taught along with music fundamentals?

7. Demonstrating proficiency in basic musical skills that would include music reading, playing of elementary classroom-type instruments, singing, music listening, creativity, and movement or rhythmic activities?

8. Incorporating simulation/role-playing through peer-teaching situations?

9. Providing experiences in developing and applying music lesson plans for the elementary school classroom?

10. Instruction in the various developmental stages of children?

11. Instruction in the major schools of thought in behavioristic, developmental, and social psychology?

12. Specific processes to evaluate the musical proficiency of elementary education majors?

13. Examining current music series books, K-6, as a part of the regular coursework?
14. Ascertaining that the professional background of college-based music teacher educators contains experience as public school teachers?

15. Instruction in music skills and theory; school music literature; music education including philosophy, curriculum content, music learning development and evaluation?

Summary

The music component of the pre-service preparation of elementary education majors has been identified as an important aspect of their professional training. With cutbacks in funding, many public schools may no longer provide music specialists for elementary schools. It then becomes the responsibility of the elementary school classroom teacher to provide music instruction to the children. These teachers should develop an understanding of both the fundamentals of music and methods for teaching music, and be prepared to make a positive contribution to the children's musical education.

The elementary school classroom teacher should become aware of the value of music in the life of a child, be able to integrate music with other areas of instruction, and acquire appropriate musical skills. The classroom teacher should be able to introduce basic musical concepts of rhythm, melody, harmony, form, and tone color. The classroom teacher should be able to encourage the
development of musical thought processes by introducing the study of music reading, singing, playing of classroom-type instruments, movement, listening, and creative activities.

This study was designed to investigate the ways in which selected Southwestern Ohio colleges and universities are providing music coursework for elementary education majors and the aforementioned musical skills and concepts.
CHAPTER II
REVIEW OF RELATED LITERATURE

Introduction

It is a fact that the elementary school classroom teacher must be prepared to teach reading, writing, arithmetic, spelling, history, geography, science, visual art, English, social sciences, health and physical education, and, in addition to these subjects, music.

Certain college students in the curriculum for elementary education may have had no previous instruction in music, possibly not even the elementary-school music which they may be required to teach. Among those who have had music training as a child or adult, there are often some who did not receive thorough or accurate instruction. Even in the group of those who have had the benefit of good music instruction, certain ones may find that their musical knowledge has grown somewhat dim with the passing of time.

So within the short space of a semester or two the elementary education major must learn music itself -- that is, the basic fundamentals of music -- how to teach this
subject to children, and also to become comfortable enough with music to teach it.

Most college-based music educators would probably agree that there are many concerns regarding the pre-service music training of elementary education majors. However, the lack of research in this area should be a cause for consternation to those who are responsible for teaching the music component for elementary teacher certification. The research that does exist is limited mainly to how in-service elementary teachers view their own college preparatory music coursework, and this research has found that a majority of in-service elementary school classroom teachers surveyed felt inadequately prepared to teach music to children. This fact alone points to the need for reviews and evaluations of the quality and content of college and university music courses for the elementary education major.

The following review of literature will provide information in five separate categories: 1) crisis facing music education; 2) desired standards in music education and certification for the elementary school classroom teacher; 3) research related to elementary school classroom teachers' attitudes toward their pre-service music training; 4) review of selected opinions of authors of music textbooks for elementary education majors; and,
5) summary and discussion. The order of the categories will provide continuity and substance in the discussion of materials that are related to this present study.

**Crisis Facing Music Education**

The information presented in this category describes many problems facing music education today. This descriptive overview provides factual support for the topic of this study.

**Economic Conditions**

A reduction in federal aid for education and the arts has placed the burden on state and local governments to provide necessary funding (Prescott, 1981). These governments have been forced into a heavy reliance on local property taxes as a major source of public revenues (Hartley, 1981). As a result, taxpayers have helped decide who should teach public school music by voting down school bond issues (Newman, 1984), in that current national economic conditions have forced public schools to drastic budget-cutting action, and music programs are among the first to be cut (Runkel, 1981).

Belcheff (1981) confirmed this trend by noting that approximately three hundred music specialists lost their jobs in 1979-1980 in Illinois, and that other metropolitan
areas are eliminating music programs in public schools as well. Weeks (1982) said "It cannot be denied that hundreds of music teachers are being fired from public school jobs nationally each year." Phillips (1983), Coates (1983), and Knieter (1983) agreed that the strength of music in the public schools is fast diminishing as nationwide budgetary problems call for massive cuts in personnel, and that music specialists are among the first to lose their jobs.

Back to Basics

The financial problems facing public schools in the 1980's have been coming for a long time (Keller, 1982). When the first Soviet satellite was sent into outer space in the late 1950's, Americans became obsessed with catching up, and curricula were overhauled to emphasize science and mathematics (Callahan, 1977, p. 6). Then with the civil rights movement of the 1960's, public schools were pressured to include a wide range of alternative-type coursework (DeNovellis and Lewis, 1974, p. 77). At the same time, the Vietnam War cast doubt on courses that emphasized patriotism, and concern for the environment suggested that science and technology were primary causes of pollution (Brockett, 1982). The rationale for curricula changes during the 1960's focused on developing
those skills needed to make a living and to achieve a secure environment (Callahan, 1977, p. 7).

Dwyer and Johnson (1977, p. 106) wrote that the accountability in the educational changes of the 1960's and 1970's was being challenged by the American taxpayer who felt that these changes had left public school curricula unfocused, permissive and ineffective. Brockett (1982) stated that "....by the 1980's the American public's cry became 'back to basics'."

Winston (1982) believed that the general public does not view music as basic to a public school education. In fact, he felt that music education is generally considered just a "frill" within a school curriculum, and, as such, does not represent a basic subject as do reading, writing, and arithmetic. Few people would challenge the need to teach such basics as reading, writing, and mathematics. These courses are fundamental to further learning. But, as Weeks (1982) so aptly put it, "Music does not appear to be perceived as any more basic now than before the day in 1837 when Lowell Mason convinced Boston to include music in that city's grammar schools."

Public school administrators are now faced with the task of determining what is essential in education in light of serious economic conditions which have forced public schools to drastic budget-cutting action (Early,
1981). Runkel (1981) felt that, as a public school administrator, it becomes necessary to place into a type of holding pattern those courses that may not be essential to the public school curriculum, and to put emphasis on basic courses such as reading, writing, and communication. Furthermore, Runkel (1981) wondered if music programs are absolutely essential to a basic education program -- and there was no doubt in his mind that children may be able to get along without special music instruction (Note: he did term this as "perhaps being a brutal analysis").

Educational Reform

During the year 1983, a number of national reports on educational reform addressed the public's cry for a back to basics movement. These reports focused on the theme that America's preeminence in industry, science, and technology was being challenged because public schools were not preparing students to meet the demands of technology (Ohio Education Association, 1985).

The one report which received nationwide attention was "A Nation at Risk: The Imperative for Educational Reform" (United States Department of Education, 1983). This report was termed as an open letter to the American people, and focused on five subject areas called "new
basics" for the public schools: 1) English, 2) mathematics, 3) science, 4) social studies, and 5) computer science. Music and other arts education were not included as basics. Other national reports which gave support to these new basics, as determined by the "A Nation at Risk" report, were: "Educating Americans for the 21st Century" (The National Science Foundation, 1983), "Action for Excellence" (The Education Commission of the States, 1983), and, "Necessary Lessons: Decline and Renewal in American Schools" (Gilbert T. Sewall, Council for Basic Education, 1983).

Decrease in Birth Rates

Another important factor adversely affecting the jobs of music specialists in the public schools is the decline in birth rates since the post-war baby boom (Prescott, 1981). In Ohio, a record 243,470 births in 1957 marked the peak of the post-war baby boom. The number of births then declined for nearly twenty years to a low of 155,215 during 1976. Enrollment in Ohio's public schools reached 2,432,640 during the 1971-1972 school year. Since then, it has declined each year. Compared with 1,894,021 pupils in 1981-1982, total enrollment is expected to continue to decline by 9.9 percent to 1,766,466 by 1991-1992. (All statistics cited are from the 1982 report by the Ohio Department of Education.)
The decrease in birth rates and in public school enrollments would then have a great impact on taxpayers, both at the local community level and on the national level (Ohio Education Association, 1985). Also, as more taxpayers leave the work force, and retire, the tax burden on those remaining in the work force will need to increase to maintain public school programs (Prescott, 1981). Keller (1982) predicted a decline of 25 percent in the number of high school graduates between 1980 and 1994 -- a fact that is unprecedented in American history. Weeks (1982) reported that only 28 percent of American households had children in public schools. A study in Texas in 1981 concluded that by the end of the 1990's only 20 percent of the taxpayers will have school-age children. All of the aforementioned statistics may contribute to a necessary reduction in teaching staff in the public schools if the projected decline in student population becomes a reality.

Desired Standards in Music Education and Certification for the Elementary School Classroom Teacher

As a result of the curtailment of music specialists in elementary school classrooms across America, the Investigator undertook a study of materials relating to the preparation of elementary school teachers to teach music
in the classroom. Included in this discussion are desired standards in music competency, and the State of Ohio teacher certification standards.

The Elementary School Music Program

College-based music educators have often asked themselves and others, "do we really need music classes for elementary education majors? We need specialists to teach music, not inadequately prepared classroom teachers" (Newman, 1984). This opinion was made official by the position paper prepared by the Music Educators National Conference Commission on Instruction in 1972. This paper essentially stated that:

The nature of music, the importance of arts experiences for all children, the significance of aesthetic education in the life of the individual, and the variety of musical objectives that emanate from these concerns indicate that satisfactory instructional leadership can best be provided by music specialists.

A number of music educators took an opposite point of view. Andress (1973), Kemper (1973), Nash (1974), Swanson (1981), and Harrison (1983) agreed that instead of condemning the teaching of music by elementary school classroom teachers, we must show them how they can teach music -- by equipping them with basic knowledge of music theory, functional ability to use the piano, repertory of
songs to sing, familiarity with classroom-type instruments and how to play them, and some background to movement and creativity.

Two reasons can be given as to why an elementary school classroom teacher plays an important part in a child's musical education. The first would be that the classroom teacher is often the only person available to teach music to children. Despite the need for music specialists in the elementary school, funding is not always available to hire them (Runkel, 1981; Weeks, 1982).

The second reason is that classroom teachers are in daily contact with children during the crucial early years when antecedent learning occurs (Beer and Hoffman, 1973; Greenberg and McGregor, 1972; Nye, 1975; Sunderman, 1965). Research has indicated that certain subjects, including music, if delayed beyond a specific period of child development, may never be adequately learned (Michaelis, 1975). Psychological studies have determined that by the conclusion of the third grade, many children have already become successful or have failed in certain subjects, and, perhaps, in the entire public school experience (Bloom, 1976).

Petzold (1978) stated that "The preschool and middle childhood years are the most crucial in the development of children. It is here that their attitude toward musical
learning is established." Furthermore, Larson (1973), Moog (1976), Woodruff (1964), and Zimmerman (1971) agreed that basic music skills and concepts should be developed early while the child's attitude and level of maturation are compatible with the learning of these skills and concepts. Therefore, it is important that music coursework for elementary education majors contains instruction regarding child development.

The effectiveness of the classroom teacher to teach music to children depends on his or her musical ability, and perception of the role of music in the elementary school curriculum (Newman, 1984; Nye and Nye, 1974). While it is true that music is a discipline in its own right, and classroom teachers should have acquired sufficient musical skills to teach it as a discipline, music can enhance the study of other subject areas. This fact is pointed out by Vernice Nye (1975, p. 3), who believed that music could be significantly taught to elementary school children as an integral part of all subject areas of their educational program. Similarly, Swanson (1969) felt that since music is an integral part of life it should function in this capacity in the elementary school classroom. Swanson (1969, p. 299) provided many suggestions for relating music to other areas of the elementary school curriculum. Areas noted were
science, dance, visual and language arts, physical education, and social studies. Nash (1974, p. 19) agreed with Nye and Swanson that music encompasses more disciplines than are possible in any other subject in the elementary school curriculum.

In a handbook prepared for the Center for Applied Research in Education, Mulligan (1975) presented a series of lesson plans for the elementary school classroom teacher, to demonstrate methods for integrating music with other studies. There were two main categories addressed in this handbook: 1) enrichment activities while studying subjects other than music, and 2) musical experiences based upon concepts similar to those in other subject areas. Subjects mentioned included social studies, science, mathematics and language arts. It was hoped that the ideas in this handbook would stimulate creativity and assist the classroom teacher in devising analogous lessons using music with other subject areas.

Nye and Nye (1970, pp. 584-587) stated that when music assumes its rightful place in the core of the elementary school curriculum, marked emphasis is given to it because of its real function. And, on the other hand, relationships with other areas of instruction can assist in the formulation of music concepts and generalizations. The authors presented an outline consisting of
some of the obvious bases for interrelating music with other subject areas. Areas noted were: art, physical education, science, arithmetic, language arts, and social studies. Further, the authors maintained that music can aid in understanding ideals, religions, and traditions of contemporary and past civilizations, cultures, nations, and times.

Another point of view shows that music education research has found evidence to support the fact that when music is taught as a discipline, there are beneficial gains in other subject areas (Sidnell, 1973). According to Kokas (1970), training in music, such as music rhythmic exercises, produced observable results in mathematics; and developing a good ear in music can help spelling. One subject affects another. One might then conclude, that music does enhance the study of other subjects.

There are music education experts who disagree with the use of music as an integrating discipline with other subject areas. Madsen and Madsen (1970, p. 45) cautioned classroom teachers in attempting to teach music through an interrelationship with other subjects, by calling this an "....indirect route to a particular goal." They further stated that "....it would seem that if one wishes to learn music, one should study music, not mathematics, dancing, or citizenship." Similarly, Leonhard and House (1972,
stated that while music can make contributions of varying importance to the achievement of such objectives as health, citizenship, command of fundamental processes, and so on, the weakness of such attempts to justify teaching music in this way lies in the fact that none of these objectives are unique to music-learning. Newman (1984, p. 379) felt that music education is most effective for children when music is taught as music rather than as a "decoration" for other subjects.

It is interesting to note that, despite limited success found by music education research, Leonhard and Colwell (1976) found that "...music classes taught by musically informed classroom teachers perform as well or better on tests than those taught by music specialists." The music achievement tests used in this study were those developed by Leonhard and Colwell.

Desired Musical Competencies

A report prepared by the Music Educators National Conference: Task Group IV (1971) recommended that music in the elementary school should be taught by music specialists. However, the Task Group recognized that this may not be feasible for many elementary schools today, and that the classroom teacher should be prepared to take the responsibility for classroom musical experiences. The
report stressed the following musical competencies needed by the elementary school classroom teacher (presented here in an abridged, outline form, for clarity of purpose):

Musical Competencies for the Classroom Teacher

I. Skills in Making Sounds

A. Making Music: 1) keyboard knowledge; 2) ability to use percussion instruments; and, 3) easy, confident use of the singing voice.

B. Conducting Music: 1) ability to communicate the essence of music during a performance; and, 2) demonstrate desired conducting skills such as pulse, attack, release and, dynamics.

II. Skills in Organizing Sounds

A. Guiding Creative Experiences of Children: 1) develop experience in improvisation both in sound and movement.

B. Utilizing Compositional Devices: 1) become aware of devices common to a variety of cultures, periods and styles; and, 2) understand various styles such as ostinato, drone, and variation.

C. Utilizing Various Types of Music Notation: 1) be able to translate sound into musical symbols, and musical symbols into sound; and, 2) understand the purpose of communicating sound phenomena.

III. Skills in Hearing Sounds

A. Perceiving Aurally the Basic Sound-Events of Music: 1) demonstrate knowledge of single sounds; 2) demonstrate knowledge of simultaneous sounds; 3) understand relationships of sounds in time; and, 4) recognize sounds of a variety of timbres, textures, densities, and intensities.
IV. **Skills in Teaching Music**

A. **Providing Musical Experiences for Children:** 1) be trained to use a variety of educational resources in developing musical awareness; and, 2) have experience in using musical activities in a variety of classroom situations.

This 1971 report points out the need to prepare the elementary education major to teach music in the classroom at a high level of musical competency.

**Ohio Teacher Certification Standards**

The 1980's have been years of changes in standards for teacher certification in Ohio at all levels. Those involved with the so-called "educational reform," are the Ohio Education Association (OEA), the National Education Association (NEA), and the Ohio Teacher Education and Certification Advisory Commission of the State Board of Education.

In 1984, the Ohio Education Association prepared a report entitled "Achieving Excellence in Education -- A Challenge to Ohio." Among a number of issues addressed in this report was that of teacher preparation programs. A main concern was that:

*Beginning classroom teachers should be able to start their careers with a background of experiences that allows them to handle classroom situations comfortably. Students in colleges of education, in addition to have exposure*
to the appropriate knowledge base, must, have extensive opportunities to apply their acquired knowledge and skills to actual classroom practice -- field-based experiences (OEA, 1984, p. 21).

The National Education Association (NEA, 1982) presented a profile of excellence for teacher education. This profile dealt with the pre-service preparation of education majors, maintaining that the ability to provide quality instruction in the initial year of teaching is directly related to the pre-service preparation a prospective teacher receives. This would relate to all areas of instruction for the elementary education major, including music.

Both the OEA report on excellence in teacher education in Ohio, and the NEA profile of excellence for teacher education stressed another important issue -- that of program personnel at accredited Schools of Education. The Ohio Education Association report recommended that:

The faculty of accredited Schools of Education must model attitudes and behaviors most desired of excellent teachers. They should have a minimum of three years of successful K-12 teaching experience, as well as experience supervising, consulting, and working in an elementary or secondary school in direct extensive contact with public school students and classroom teachers every three years. College-based education faculty should be evaluated regularly (OEA, 1984, p. 22).
The NEA profile listed four criteria for compliance for college-based teacher educators as follows:

1) College-based teacher educators must have specialized training and demonstrated expertise in their areas of specialization.

2) College-based teacher educators should engage in continual study and/or personal research in their areas of specialization.

3) College-based teacher educators will translate theories from their areas of specialization into school practice.

4) College-based teacher educators should have had experience supervising, consulting, and working in an elementary or secondary school in contact with public school students and classroom teachers within the previous two years (NEA, 1982, p. 24).

An examination of the new standards for teacher education and certification, which go into effect July 1, 1987, prepared by the Ohio Teacher Education and Certification Advisory Commission, showed similar recommendations for college-based teacher educators as did the OEA and the NEA reports discussed in the preceding paragraphs. Regarding education faculty at approved colleges and universities, the following standards read as follows:

1) Each member of the education faculty shall have academic preparation appropriate to each teaching assignment. Specific faculty competence shall be evidenced for each certificate for which individuals are prepared.
2) Each member of the professional education faculty shall have had at least three years of satisfactory and appropriate experience in an approved or chartered school or school district related to teaching assignments or services to be performed, or comparable experience as may be approved by the state department of education.

3) A college of university shall implement a plan of professional development for the professional education faculty which includes periodic participation by each faculty member in on-site school experiences appropriate to teaching assignments or services which are performed.

4) No more than thirty percent of the total offerings for each certification field may be taught by part-time faculty (Department of Education, Columbus, Ohio, 1986, p. 21).

Another important change noted in the new standards for Ohio teacher education and certification, is in the minimum standards for the elementary school program policy. Under Article 11, of Chapter 3301-35, the policy for the school day for grades one through six, part (b), states that "a minimum of two hundred minutes per week shall be allocated at each grade level for planned instruction in art, music, and physical education." this would mean that elementary school classroom teachers should be prepared to teach music for approximately one hour per week, regardless of grade level taught.

In the area of elementary teacher pre-service preparation, the new State of Ohio standards for teacher
certification shows a number of changes in the Provisional Elementary Certificate (1986, 3301-23-03, p. 29). Until the new standards are placed into effect on July 1, 1987, the curriculum content portion designated specific semester or quarter hour credit units required for each area of study. In the area of music, there had been a minimum of six quarter hours or four semester hours required. Under the new standards, the curriculum content shall:

...include a minimum of sixty semester hours or ninety quarter hours of coursework well distributed over the areas of the arts, health, language arts, mathematics, music, physical education, reading, science, and social studies. (1986, 3301-21-08, p. 75)

Furthermore, under the area of music, it gives the following areas of recommended coursework: music skills and theory; school music literature; music education including philosophy, curriculum content, music learning development and evaluation.

As a result of these changes in Ohio standards for the education and certification requirements for the elementary education student, it will be up to each approved college or university to decide how to distribute these courses and credits, and still provide future classroom teachers with an appropriate background of musical experiences deemed necessary by the Ohio Education
Association (OEA, 1984, p. 21). Therefore the diversity of programs to lead toward compliance with certification requirements could, indeed, be enormous.

**Research Related to Elementary Classroom Teachers’ Attitudes Toward Their Pre-Service Music Training**

This category presents studies conducted to determine how elementary classroom teachers view their preparation to teach music in the classroom. The studies for discussion are, for the most part, based upon surveys using self-constructed questionnaires. It should be noted that the amount of research in this area is extremely limited.

**Music Preparation of Elementary Teachers**

In a study by Logan (1967), in which an analysis of in-service teacher evaluations of their preparatory curriculum in music was conducted, a questionnaire was designed to determine the following points: 1) acquired music skills; 2) classroom music-teaching techniques; and 3) attitudes toward music in the classroom. Logan reported, in the findings, that the major concern of a majority of respondents was that their preparatory music curriculum was not long enough to allow adequate time for music skills development (example, keyboard skills). The results of this research study led Logan to conclude that research would be warranted in a number of areas:
1. Sectioning of the first course in the music curriculum according to degrees of students' music skills and knowledge.

2. Extension of music skills development over two terms for students unable to pass the first course by examination.

3. Extended opportunities for students to teach music to children and observe music teaching by experienced elementary classroom teachers.

4. Improvement of the music curriculum for elementary education majors in order to prepare them to guide children in creative musical activities as well as teach children appropriate vocal and instrumental techniques (Logan, 1967, p. 292).

Amen (1982) conducted a survey on the time spent in teaching music by elementary classroom teachers. The factors investigated were: 1) pre-college preparation; 2) college preparation; 3) psychological comfort; and, 4) grade level taught/music materials. This study resulted in the findings that the elementary classroom teachers surveyed had very minimal pre-college preparation in music, did not receive adequate music skills development during their college preparation, and as a result did not feel at all comfortable teaching music to children. An overwhelming majority of the teachers surveyed were not meeting even minimal music teaching recommendations toward the state-required amount of music offered at each grade level in the elementary schools.
Tunks (1976) identified two factors which he felt should be goals of music courses for elementary education majors: 1) successful personal experience with music; and, 2) viewing children engaged in successful, quality musical experiences. Two evaluative tools used in Tunks' study were the Colwell Music Achievement Tests, to measure music achievement, and Tunks' own Attitude Behavior Scale developed to measure attitude toward the value of elementary school general music. The population sample used in Tunks' study consisted of 531 elementary education majors enrolled in a required music fundamentals course at Michigan State University. Students were given the Colwell Music Achievement Tests at the first class meeting, and (after an analysis of the tests' results) were placed into high, low, or heterogeneous achievement classes. This study determined that placing students into high, low, or heterogeneous levels had no significant effect on their attitudes toward the value of elementary school general music. However, Tunks noted that students in music coursework for pre-service elementary certification do formulate attitudes toward the value of elementary general music, and these attitudes in turn will shape the attitudes and values of the children they will be teaching. Therefore, Tunks (1976) felt that music coursework for the pre-service elementary teacher needs to be
reviewed and evaluated to assure that a classroom teacher places a high value on music for children.

Rasor (1982) investigated the relationships between the music preparation of elementary classroom teachers and their use of music in the elementary school classroom. This study involved thirty public elementary schools in Montgomery County, Ohio. The survey questionnaire contained questions designed to determine the amount of formal musical education received by elementary school classroom teachers, to determine how elementary school classroom teachers view their musical skills, and to determine the frequency with which the classroom teacher uses musical activities for the elementary school children. There were 365 respondents to this survey. The findings noted that the amount of musical experiences (in elementary school, junior high school, high school, and college) did indicate a relationship to the use of musical activities in the classroom. Apparently, the more musical experiences a classroom teacher has had, the more likely a number of musical activities such as singing, reading music notation, rhythmic experiences, playing the piano, use of recorded music, and playing of classroom type instruments will occur in the classroom.

This study also determined that there is a relationship between the reported musical skills included in the
pre-service music coursework and the classroom teachers' evaluation of these specific musical skills was reported to be adequate. When specific musical skills were not presented in the required music coursework, the teachers' evaluation of these same musical skills was poor, they simply did not have the skills. Rasor (1982, p. 43) noted that if elementary classroom teachers are to teach music, the music education courses for prospective classroom teachers need to include usable musical skills such as singing, reading music notation, playing classroom instruments, and so on.

Nye (1964) reported that "...the curricula for elementary teacher education certification require minimal preparation in acquiring musical skills." He further stated, that as the years of pre-service preparation of these teachers has increased, "...the proportion of the curriculum devoted to music has declined." Nye further believed that music classes for the elementary education major should provide more opportunities for these students to develop basic musical skills over a longer period of time than is presently given. Similarly, Kemper (1973) found that the instruction in music for elementary education students is inadequate in scope, both in the development of musical competency (basic musical skills), and in music-teaching methods for the elementary school classroom teacher.
Review of Selected Opinions by Authors of Music Textbooks for Elementary Education Majors

In general, authors of various music textbooks for elementary education majors stress the need for quality music training of a classroom teacher. There is an agreement that, among the problems facing college-based music education faculty, the most difficult one may be the wide diversity in musical background among elementary education majors. A second area of consensus would be that the time allotted for teaching music fundamentals and music teaching methods is usually less than adequate.

It is virtually impossible to examine every music textbook available for teaching music to the elementary education major in this review of related literature. Even a cursory examination of all available methods books for use in the music preparation of elementary education majors would probably show that similarities exist in stated goals and objectives for the music training of the future elementary school classroom teacher. Therefore, the following discussion is focused on selected opinions of authors of some of the music education textbooks available for classes for elementary education majors.
Selected Opinions of Authors

Grant (1960) wrote one of the first textbooks that combined music fundamentals and music teaching methods. He believed that "....to teach music fundamentals and notation from actual elementary school song-books and to present this material simultaneously with teaching methods, would be the best approach." Grant also felt that in order to learn music itself and how to teach music to children, the elementary education major should have at least a year, or even two years of academic work to accomplish this goal (Grant, 1960, pp. 1-4).

Nye and Nye (1970) maintained that the preparation of the future elementary school classroom teacher to teach music should include a clear concept of the place occupied by music activities in the elementary school. They suggested that college coursework should use a workshop-type organization to develop this concept. The authors also urged observation and participation in actual elementary school classrooms as much as possible to better relate theory and practice. Another important opinion shared by the authors is that of intercultural understanding, in that classroom teachers should become aware of comparative treatment of musical elements found in cultures other than our own. They agreed with Grant (1960) that more time is needed to prepare the elementary
education major to teach music -- one or two academic years if possible (Nye and Nye, 1970, pp. 3-13).

Raebeck and Wheeler (1980) offered the following suggestions for preparing the classroom teacher to initiate musical experiences in the classroom:

1. Firsthand experiences in singing songs and playing instruments suitable for the elementary school.

2. Direct experience with creative activities: creating original words and melodies; use of creative approaches to rhythms, singing, and listening experiences.

3. A knowledge of a variety of musical activities and musical materials to which children respond and grow.

4. An awareness of the ways in which elementary children respond to music, and the ways in which age, and interests affect responses.

5. An awareness of the desired musical growths for children, and the various means for promoting these growths (Raebeck and Wheeler, 1980, p. 3).

Bergethon and Boardman (1979) stressed the need for elementary education majors to: 1) acquire an understanding of the concepts involved in musical organization; 2) acquire functional skills of musical performance through a sequential approach to music learning; and, 3) develop a wide knowledge of music literature. They further maintained that "...an effective music program in the elementary schools should be based on musical
experiences that fosters growth in musical understandings, skills, and knowledge (Bergethon and Boardman, 1979, p. 8)."

The successful elementary classroom teacher of music, according to Newman (1984), is one who has acquired skills in using rhythm, music notation, music listening, and music improvisation. He also noted that "...to be able to convey personal conviction and enthusiasm for music, may be the most important skill of all (Newman, 1984, p. 373)." Newman agreed with Grant (1960), and Nye and Nye (1970) that the time allotted for teaching music to elementary education majors should be over a period of one full academic year, or more if possible.

Winslow and Dalin (1984) emphasized the need to prepare teachers for elementary classroom music teaching through the study of music fundamentals along with performance activities. They also noted that music courses should contain subject matter aimed to avoid discouraging and confusing students without previous experience in music. They expressed the opinion that the classroom teacher who can play the piano has one of the most valuable of all musical skills for teaching elementary school general music. This fact is clearly addressed in their textbook, which stressed a sequential development of steps to improve keyboard learning efficiency.
Anderson and Lawrence (1985) presented a textbook that stressed an integrated approach to music learning. They maintained that students often do not see the most basic relationships between music and other subject matter. However, learning to teach music from such a perspective need not detract from the specialized study of music, but it would require that students go beyond current practices and learn to structure music curricula based on the study of relationships with and among other subject matter areas found in the elementary school curriculum.

Irwin and Nelson (1986) feel that many authors of music education textbooks for elementary education majors present too much information or assume a high level of musical sophistication. The goal in writing their textbook was to present a balanced and practical sequential approach to music learning for future elementary classroom teachers through the use of concepts that parallel those found in current music series textbooks (K-6), and by an emphasis on singing. This textbook, according to the authors, contains a simple and direct approach to music learning, which is achieved through minimum verbiage and stressing hands-on involvement in suggested musical activities.
Summary and Discussion

This review of related literature presented four major categories: 1) the crisis facing music education; 2) desired standards in music education and certification for the elementary school classroom teacher; 3) research related to elementary school classroom teachers' attitudes toward their pre-service music training; and, 4) review of selected opinions of authors of music textbooks for elementary education majors.

Due to economic conditions, the "back to basics movement," and a decline in birth rates, music education is faced with the reality that jobs for music specialists in the elementary schools are being severely curtailed across America. In recent years, taxpayers have helped decide who should teach music by voting against school bond issues. School boards, obligated to reduce expenditures, have sometimes cut entire music programs. In many cases it becomes the responsibility of the elementary school classroom teacher to provide the state-required music instruction to elementary school children.

In order to meet with desired standards of both the Music Educators National Conference, and the Ohio State Board of Education, an elementary education major must take coursework in music education. The intent is to provide the elementary school classroom teacher with the
necessary skills to relate music to other content areas as well as to teach music to children. Ideally, this coursework should involve musical activities, elements, literature, and how to integrate musical concepts with other subject matter. Activities should include music listening, singing, playing classroom-type instruments, movement, reading music notation, and creativity. The elements of music should include sound, rhythm, melody, harmony, and form. Students should also become familiar with musical resources such as music series texts, record collections, classroom-type instruments, and all other music-related materials that are available for use in an elementary school classroom.

The new standards for teacher education and certification in Ohio, which go into effect on July 1, 1987, state that curriculum content for elementary education certification shall include a minimum of sixty semester hours of coursework well-distributed over many subject areas, including music. It will be up to each approved college or university to decide how to distribute these credit units, and still provide future elementary school classroom teachers with the desired musical competencies.

The Ohio Education Association has recommended that college-based education faculty should have a minimum of three years of successful K-12 teaching experience, and
that they should be evaluated on a regular basis. This is concurrent with recommendations by the National Education Association, and the new standards for teaching prepared by the Ohio Teacher Education and Certification Advisory Commission. Each of these educational organizations has also recommended that students in colleges of education have extensive opportunities to apply their acquired knowledge and skills to classroom practice (field-based experience).

Research has shown that a majority of in-service elementary school classroom teachers surveyed do not feel they were adequately prepared to teach music to children during their pre-service training. Research has also demonstrated a need to further review and evaluate the quality and content of music coursework for prospective elementary school classroom teachers.

Authors of some of the textbooks used in coursework in music education for elementary education majors have stressed the need for quality music training of an elementary school classroom teacher. Major concerns addressed were: the amount of time allotted for teaching music coursework may not be adequate, and should be taught over a period of one or two full academic years; the accumulation of appropriate musical skills and knowledge; and, the observation and participation in actual
elementary school classrooms, to clarify for the future classroom teacher the concept of the place occupied by music activities in the elementary school. All selected authors agree that the music preparation of elementary education majors during the pre-service period should meet with desired musical competency standards, and prepare them to teach music in the elementary schools.

On the basis of the information presented in this chapter, the writer of this present study will undertake an investigation of curricula requirements in music for elementary education majors at a number of selected colleges and universities in Southwestern Ohio through direct interviews with those who plan the music coursework, and observations of music classes for elementary education majors, at the selected sites for the study.
The information presented in this chapter will deal with the design of the study, the selection of institutions included in the study, and the assessment instruments.

Design of the Study

In order to assess and compare ways in which a variety of Ohio colleges and universities are preparing elementary education majors to teach music in the public schools, a descriptive design was employed to provide an in-depth examination of music curricula, instructional personnel, and administrative involvement and expectations.

The Investigator utilized recommendations of the Music Educators National Conference and teacher certification standards required by the Ohio State Board of Education in preparing the instruments of assessment. The Investigator subsequently spent three days at each selected site gathering data by interviewing
administrators and faculty members, and observing those music classes specifically designed for elementary education majors.

The site visitation aspect of the study was conducted over a period of eighteen months. This was necessary to accommodate those at the various institutions selected for the study, and to provide the time needed to observe music classes offered for elementary education majors at the selected sites. The data obtained from the interviews and class observations were entered onto charts for eventual comparison and assessment. This information is presented in Chapter IV.

Selection of Institutions for the Study

The Investigator contacted all four-year colleges and universities that are members of the Southwestern Ohio Consortium of Higher Education to identify those sites available for the study. Of the fourteen member-institutions contacted for possible inclusion in the study, nine sites were selected on the basis of variety in mission, size, affiliation, and accessibility.

Profiles of Selected Institutions

Antioch College is located in Southwestern Ohio in the village of Yellow Springs about 20 miles from Dayton, and 60 miles from Columbus. Antioch College was founded in 1852 with
educational reformer Horace Mann as its first president. The mission of this small, liberal arts college is to empower students with the force of knowledge and its use in action. There are approximately 500 students attending Antioch College. Antioch's cooperative education program provides life and work experiences which develop independence and self-motivation. Antioch College has had a historic commitment to women and ethnic minorities, and intends to continue this commitment. The college is fully accredited by the Commission on Institutions of Higher Education of the North Central Association of Colleges. The college is approved by the Ohio State Department of Education for teacher certification.

Cedarville College is a Baptist college of arts and sciences of approximately 1800 students. The college is located in the rural, Southwestern Ohio community of Cedarville, and is within driving distance to Columbus, Dayton, and Cincinnati. The mission of Cedarville College is to offer its students an education consistent with Biblical truth. The college was established in 1887 by the Reformed Presbyterian Church. In 1953, the operation of the college was transferred to the Trustees of Baptist Bible Institute of Cleveland with the goal of enlarging the institute's ministry. The college is chartered by the State of Ohio and certified by the State Board of Regents, and is approved by the State Department of Education for the education and certification of both elementary and secondary teachers.

Central State University originated with an act passed by the Ohio General Assembly in 1887, establishing a Combined Normal and Industrial Department at Wilberforce University which had been founded before the Civil War. In 1947, the General Assembly expanded the Combined Normal and Industrial Department into the College of Education and Industrial Arts, and began offering a four-year liberal arts program under the name Wilberforce State College. In 1951, the legislature provided the name Central State College, and in 1965, Central State was granted university status. The primary mission of Central State University is to provide
opportunities in higher education for the citizens of Ohio and other qualified applicants. The university is unique as Ohio's only predominantly black public institution of higher education. The institution is accredited by the North Central Association of Colleges, the National Council for Accreditation of Teacher Education, the Ohio State Department of Education, and numerous other associations for higher-education. Central State University is located in Wilberforce, in Southwestern Ohio midway between Cincinnati and Columbus, and has a student population of approximately 2,500.

Miami University, founded in 1809, is a state-assisted university of Ohio. Miami has an enrollment of approximately 16,000 students and is located in the community of Oxford in Southwestern Ohio. The primary mission of the university is to preserve, add to, evaluate, and transmit the accumulated knowledge of the centuries, as well as to emphasize the supreme importance of dealing with problems relating to values. Miami is accredited by numerous associations for higher-education, including the Ohio State Department of Teacher Certification.

The University of Dayton, founded in 1850, is a private Roman Catholic school located in Dayton, a large metropolitan city in Southwestern Ohio. The student enrollment consists of approximately 10,000 full- and part-time students. The mission of the university deliberately chooses the Christian world-view in carrying out what it regards as four essential tasks: teaching, research, serving as a critic of society, and rendering public service. The State of Ohio approved Teacher Education Department's mission is the development of competent and humane teachers. This department dedicates itself to the discovery and transmission of the knowledge, skills, attitudes, and values that enable teachers to be educational leaders.

Urbana University, a private, liberal arts school, was founded in 1850 by members of the Swedenborgian Church and has a continuing affiliation with the General Convention of the Swedenborgian Church. Located in the small city
of Urbana, the university is 35 miles from Dayton, and 14 miles north of Interstate 70, the nation's primary east-west artery. This Southwestern Ohio school has a student population of approximately 700 students. In addition to its four-year campus degree programs, Urbana University conducts associate of arts degree programs at two correctional institutions—the London Correctional Institution and the Ohio Reformatory for Women—in cooperation with the State of Ohio and officials at each of the institutions. The mission of the university encourages an intellectual study of the meaning of life and the development of the potential of each student. Urbana University is accredited by the Commission on Institutions of Higher Education of the North Central Association of Colleges and approved by the State of Ohio Department of Education for teacher certification.

Wilmington College is a four-year liberal arts college founded in 1870 by the Religious Society of Friends (Quakers), and is located in Southwestern Ohio between Dayton and Cincinnati. The mission of the college is to provide a Quaker tradition of peace, service, and inner direction, and a special interest in the community in which it is located and in smaller communities and organizations generally. Wilmington College is accredited by the North Central Association of Colleges and approved for the education of students for teaching by the Ohio State Department of Education. The student enrollment consists of approximately 600 full- and part-time students.

Wittenberg University is affiliated with the Lutheran Church in America and is partially supported by the Ohio and Indiana-Kentucky Synods of that denomination. The university is owned by its Board of Directors, composed of members elected by the two supporting synods. Wittenberg University is located in Springfield, Ohio, and is 45 miles from Columbus, 25 miles from Dayton, and 72 miles from Cincinnati. Wittenberg was chartered by the Ohio Legislature in 1845, and was one of the earliest colleges to be founded in what was at the time a frontier region of the United States. The full-time
enrollment at Wittenberg is approximately 2,300 students. Wittenberg University's mission is to help educate the creative minority of a civilization, to develop in harmony the intellectual, spiritual, social, and physical qualities which characterize wholeness of person. The university is also committed to a quality liberal arts education designed to impart knowledge, inspire inquiry and encourage independent thought. The university is fully accredited by the major state, regional, and national accrediting organizations, including the North Central Association of Colleges, and the National Council of the Accreditation of Teacher Education.

Wright State University is a fully-accredited state-assisted university with student population of approximately 20,000. Founded in 1964 as the Dayton Campus of the Miami and Ohio State Universities, Wright State became an independent state institution in 1967. Most of the students are commuters (96%). A number of handicapped students select Wright State because of its unique facilities and support services for the handicapped. The mission of Wright State University is to maintain a free and cosmopolitan environment in which people may work to achieve excellence in teaching, substantial contributions to human knowledge, and major service to humanity. Wright State also views education as a lifelong learning process, so in addition to traditional degree programs, it provides adult education through a variety of non-traditional programs. The College of Education meets the certification standards of and has been approved by the Ohio State Board of Education, and is a member of the American Association of Colleges for Teacher Education.

These profiles demonstrate the variety of missions for the selected institutions. The following tables reveal the diversity in institutional affiliation and size.
Table 1. Institutional Affiliation

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<th>State-Assisted</th>
<th>Church-Controlled</th>
<th>Private</th>
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<tbody>
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<td>Cedarville</td>
<td>Antioch</td>
</tr>
<tr>
<td>Miami University</td>
<td>U. of Dayton</td>
<td>Urbana U.</td>
</tr>
<tr>
<td>Wright State U.</td>
<td>Wittenberg U.</td>
<td>Wilmington</td>
</tr>
</tbody>
</table>

Table 2. Student Population

<table>
<thead>
<tr>
<th>Under 1,500</th>
<th>1,500-3,000</th>
<th>10,000 and over</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antioch</td>
<td>Cedarville</td>
<td>Miami University</td>
</tr>
<tr>
<td>Urbana U.</td>
<td>Central State</td>
<td>University of Dayton</td>
</tr>
<tr>
<td>Wilmington</td>
<td>Wittenberg U.</td>
<td>Wright State U.</td>
</tr>
</tbody>
</table>

Assessment Instruments

Three assessment instruments were constructed by the Investigator, and designed to reflect the purpose and specific questions for the study. They are as follows:
1) the Administrative Attitude Inventory, a listing of fifteen expectations for the music component for elementary education majors each of which would be rated on a five point scale by administrators responsible for planning the music component for elementary teacher certification; 2) the Instructional Personnel Inventory, consisting of thirteen questions designed to assess the nature of instructional personnel responsible for teaching
music coursework to elementary education majors; and 3) the Observation Checklist of Music Classes, consisting of two main categories, I) materials used in the music coursework, and II) teaching methods employed in the music coursework.

The three assessment instruments were submitted to a panel of experts for review and validation. The panel consisted of two experts in the field of Elementary Teacher Education and two experts in the field of Music Education. Following their review of the assessment instruments, the panel agreed that these assessment instruments reflected the purpose and specific questions of the study, and were valid for use in this study. Each assessment instrument was piloted at an institution of higher learning not selected for inclusion in the study.

**Administrative Attitude Inventory**

In order to assist in the assessment of institutional compliance with state requirements for the musical preparation of elementary education majors, an attitude inventory for administrators was developed by the Investigator. The purpose of the Administrative Attitude Inventory was to determine what institutional administrators expected to see achieved in the music component for elementary teacher certification at their respective
campuses. A total of fifteen expectations regarding required music coursework for elementary education majors, and procedures for evaluating instructional methods and student achievement in this music coursework, were constructed for this attitude inventory. The attitude inventory was administered by the use of an interview process, and a Likert-type scale of 1 to 5, with 5 indicating strong agreement, was the method of response. The instrument was piloted before it was administered. (The Administrative Attitude Inventory is presented in Appendix B.)

**Instructional Personnel Inventory**

As a result of the concerns for quality instruction in teacher preparation curricula voiced by the National Education Association, the Ohio Education Association, and the Board of Education of the State of Ohio, the Investigator determined a need to define the nature of instructional personnel -- college-based music faculty who teach music coursework for the elementary education major. Therefore, an inventory, consisting of thirteen questions, was prepared to assess the qualifications of instructional personnel. The various questions dealt with teaching experience at the public school and college levels, earned degrees, and faculty status. The instrument was piloted
before it was administered. (The Instructional Personnel Inventory is presented in Appendix C.)

Observation Checklist for Music Classes

The content of the Observation Checklist for Music Classes for elementary education majors consisted of those items which could be readily observed by the Investigator. The items were grouped into two main categories: teaching materials, and teaching methods. The checklist of observable items was designed so that the Investigator could respond quickly with either "yes" or "no" as to the existence of the item. Sample items listed under teaching materials are: keyboard instruments, classroom-type instruments, songbooks, course syllabus/outline, and others. Sample items listed under teaching methods used are: the class sings songs, reads music, plays instruments, planned music lessons for children, recognizes various developmental stages of children, and others. The instrument was piloted before it was administered. (The Observation Checklist of Music Classes is presented in Appendix D.)
Procedures for Presenting the Data

Administrative Expectations

The attitude inventory designed for this category consisted of fifteen separate administrative expectations that related to the music preparation of elementary education majors. Each expectation was recorded using a Likert-type scale of 1 to 5, with 5 indicating strong agreement as the method of response. In some cases the administrator interviewed was the Director of Music Education, in others, the administrator interviewed was the Director of Teacher Education. However, in each instance, the administrator interviewed was directly in charge of the music component of the elementary education curriculum.

Nature of Instructional Personnel

The inventory designed for this category consisted of thirteen questions that referred to the teaching experience, earned degrees, and faculty status of instructional personnel responsible for teaching music coursework to elementary education majors. A total of thirteen faculty members were interviewed, and their responses were recorded by the Investigator.
Observation Checklist of Music Classes

The observation checklist designed for this category consisted of two main areas: I) materials used in music coursework for elementary education majors, and II) teaching methods employed in music coursework for elementary education majors. A total of thirteen music classes were observed, and observable information was recorded by the Investigator. In some cases the class was designated as a course in music fundamentals. In other cases the class was a course that combined music fundamentals and music teaching methods. And, there were some instances where the class was designed specifically to teach music methods only. However, no attempt was made to differentiate classes in music fundamentals and/or in music teaching methods -- the Investigator used the prepared checklist in all classes observed. In addition, the Investigator recorded titles of music textbooks used in all classes observed. (The titles of music textbooks are presented in Appendix E.)
CHAPTER IV
PRESENTATION AND DISCUSSION OF DATA

Upon completion of all selected site visitations, the results of the Administrative Attitude Inventory, the Instructional Personnel Inventory, and the Observation Checklist of Music Classes for elementary education majors were analyzed. At four of the selected sites the administrator interviewed for the attitude inventory was the Director of Music Education. At the other five sites both the Director of Music Education and the Director of Teacher Education were administered the attitude inventory as they shared the responsibility for the music component of elementary teacher certification. As a result, a total of fourteen administrators were interviewed for the attitude inventory which consisted of fifteen administrative expectations regarding the music coursework for elementary education majors at the selected institutions.

A total of thirteen music faculty members were interviewed at the nine selected institutions to determine the nature of instructional personnel for music coursework that was designated specifically for elementary education.
majors. The interview consisted of thirteen questions designed to assess teaching experience, faculty status, and earned degrees.

Both the Administrative Attitude Inventory and the Instructional Personnel Inventory generated some important opinions and points of discussion. While these opinions and points of discussion will not be dealt with in the presentation of the data, the Investigator feels obligated to share selected opinions of administrators and instructors as they bear close logical relationship with, and importance to, the topic of this study.

The Investigator observed a total of thirteen music classes for elementary education majors at the nine selected institutions. Using the prepared observation checklist, each class was assessed in two main categories: I) material used in the music coursework, and II) teaching methods employed in each class. The data point out the diversity in required music coursework and credit units, along with field-based clock hours experience (where required).

Analysis of Data

Administrative Attitude Inventory

Fourteen administrators were given the administrative attitude inventory by the Investigator through an
interview process. The attitude inventory consisted of fifteen expectations regarding music coursework for elementary education majors at the selected institutions for the study.

These expectations related to: 1) involvement in the planning of music coursework; 2) reviewing textbooks for the music coursework; 3) field-based experiences in conjunction with the music coursework; 4) objectives and goals of field-based experiences; 5) monitoring of instructional methods used in the music coursework; 6) rating the music component for elementary teacher certification; 7) rating the acquisition of music skills by elementary education majors; 8) use of music series books as part of the music coursework; 9) content of the music coursework; 10) use of situations applicable to the elementary school classroom in the music coursework; 11) opportunities provided to relate music to other subject areas of the elementary school curriculum; 12) use of clinical settings in the music coursework; 13) expectations of student performance in the music coursework adjusted according to each student's level of music experience; 14) evaluation of music skills proficiency of each student upon completion of the music coursework, and 15) evaluation of each student using specified criteria of the respective institutions.
As can be seen in Table 3, all of the administrators interviewed expected to be involved in planning and organizing the music coursework for elementary education majors at their respective institutions. Furthermore, a majority of the respondents expected to review the music textbooks to be used in this coursework. More than half of the respondents did not expect field-based experiences to be required as part of the music coursework, but approximately three-quarters of the respondents said they would not monitor the ways in which elementary education majors were taught the music coursework, and, at the same time, they felt the music component for elementary teacher certification in use at their respective institutions was not considered to be satisfactory. Half of the respondents felt that elementary education students did not acquire appropriate music skills needed to teach music to children in the elementary schools.
Table 3. Expectations of Administrators Regarding the Music Component for Elementary Teacher Certification

<table>
<thead>
<tr>
<th>Item (&quot;I expect...&quot;)</th>
<th>SD</th>
<th>D</th>
<th>N</th>
<th>A</th>
<th>SA</th>
<th>%A</th>
<th>%D</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ...to be involved in planning the music coursework.&quot;</td>
<td>--</td>
<td>3</td>
<td>6</td>
<td>5</td>
<td>.79</td>
<td>.21</td>
<td></td>
</tr>
<tr>
<td>2. ...to review textbooks for use in the music coursework.&quot;</td>
<td>--</td>
<td>2</td>
<td>4</td>
<td>8</td>
<td>.86</td>
<td>.14</td>
<td></td>
</tr>
<tr>
<td>3. ...that field-based experience is required in the music coursework.&quot;</td>
<td>1</td>
<td>7</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>.38</td>
<td>.62</td>
</tr>
<tr>
<td>4. ...that field-based experience relates to goals and objectives of the music coursework.&quot;</td>
<td>1</td>
<td>2</td>
<td>5</td>
<td>6</td>
<td>.79</td>
<td>.21</td>
<td></td>
</tr>
<tr>
<td>5. ...to monitor instructional methods used in the coursework.&quot;</td>
<td>3</td>
<td>7</td>
<td>2</td>
<td>2</td>
<td>.28</td>
<td>.72</td>
<td></td>
</tr>
<tr>
<td>6. ...that the music component for teacher certification at this institution is satisfactory.&quot;</td>
<td>6</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>.21</td>
<td>.79</td>
</tr>
<tr>
<td>7. ...that students acquire appropriate music skills to teach music to children.&quot;</td>
<td>--</td>
<td>7</td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>.47</td>
<td>.53</td>
</tr>
<tr>
<td>8. ...students to examine current music series books.&quot;</td>
<td>--</td>
<td>1</td>
<td>5</td>
<td>8</td>
<td>.93</td>
<td>.07</td>
<td></td>
</tr>
<tr>
<td>9. ...that the coursework contains both music methods and music fundamentals.&quot;</td>
<td>--</td>
<td>-</td>
<td>-</td>
<td>13</td>
<td>1.00</td>
<td>.00</td>
<td></td>
</tr>
<tr>
<td>10. ...the coursework contains situations applicable to the elementary school classroom.&quot;</td>
<td>--</td>
<td>-</td>
<td>-</td>
<td>14</td>
<td>1.00</td>
<td>.00</td>
<td></td>
</tr>
<tr>
<td>11. ...the coursework contains situations for relating music to other subjects.&quot;</td>
<td>--</td>
<td>-</td>
<td>1</td>
<td>5</td>
<td>8</td>
<td>1.00</td>
<td>.00</td>
</tr>
<tr>
<td>12. ...that students experience music teaching in a variety of clinical settings in the classroom.&quot;</td>
<td>--</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td>7</td>
<td>.77</td>
<td>.23</td>
</tr>
<tr>
<td>13. ...that expectations of student performance in the coursework will be adjusted according to each student's level of music experience.&quot;</td>
<td>--</td>
<td>8</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>.16</td>
<td>.84</td>
</tr>
<tr>
<td>14. ...that the music skills proficiency of each student will be evaluated at the conclusion of the coursework.&quot;</td>
<td>--</td>
<td>-</td>
<td>-</td>
<td>3</td>
<td>11</td>
<td>1.00</td>
<td>.00</td>
</tr>
<tr>
<td>15. ...that students will be evaluated according to specified criteria of this institution.&quot;</td>
<td>3</td>
<td>4</td>
<td>-</td>
<td>3</td>
<td>4</td>
<td>.50</td>
<td>.50</td>
</tr>
</tbody>
</table>
A majority of the administrators interviewed expected elementary education students to examine music series books as part of the regular coursework, and that the required coursework contained both music teaching methods and music fundamentals. Furthermore, the coursework was expected to contain situations applicable to the elementary school classroom, and opportunities for relating music to other subjects of an elementary school curriculum. More than two-thirds of the respondents expected elementary education students to have opportunities to experience music teaching in a variety of clinical or laboratory settings in the college classroom.

Approximately half of the respondents did not expect instructional personnel to adjust their expectations of student performance to each student's level of music experience, but a full majority of the respondents expected that each student would be evaluated as to his or her acquisition of music skills proficiency at the conclusion of the music coursework. Half of the respondents expected student evaluation to be according to specified criteria designated by their respective institutions.

A number of respondents desired, by way of explanation, to clarify reasons for some of their responses to the attitude inventory. These reasons, in general, consisted of concerns regarding the music preparation of
elementary education majors, and opinions as to why certain aspects of the music curriculum for these students were termed less than "satisfactory" at their respective institutions. Primary concerns were: budgetary limitations, a lack of sufficient time for the coursework, the absence of field-based experiences, and, a lack of adequate facilities for the music coursework. Some specific opinions voiced by individual administrators were:

"It is fantasy to think we are preparing future elementary classroom teachers to teach music. They simply do not learn enough about music and how to teach it to children." (Director of Music Education: State Institution)

"We need more time to teach the music component for elementary education students. One term and one music course is not sufficient." (Director of Music Education: State Institution)

"It is of primary importance that we do provide opportunities for elementary education students to have field experiences in the public schools, and to observe classroom teachers teaching music. Unfortunately, we are unable to provide this experience due to scheduling problems, lack of elementary schools in the vicinity, and shortage of time." (Director of Teacher Education: Private Institution)

"I would question whether or not we provide the future elementary classroom teacher with practical, musical skills. In other words, do these students acquire musical skills that are usable in the classroom?" (Director of Music Education: Private Institution)
"Music courses for elementary education majors are best taught by skilled, practicing music teachers in the elementary schools. What better place can there be for these students to have music experiences than in an elementary school classroom?" (Director of Teacher Education: Private Institution)

"One area of concern would be that many elementary classroom teachers do not know how to relate music to other subjects. This is an element missing from many music courses for elementary education majors, and needs to be applied by music educators." (Director of Teacher Education: Church Institution)

"It is valid that music faculty should adjust their expectations of student performance according to each student's level of musical background. We must always teach to the individual, not to the top or bottom of a class." (Director of Music Education: State Institution)

"It is not practical to expect future elementary teachers, who are already carrying a full class load, to become music specialists. Music educators need to rally, and persuade school boards to hire music specialists for elementary schools." (Director of Music Education: State Institution)

**Instructional Personnel Inventory**

Thirteen music education instructors were interviewed to determine the nature of instructional personnel at the selected institutions for this study. The interview consisted of thirteen questions designed to assess faculty
As can be seen in Table 4, teaching responsibilities (for the music coursework designated for elementary education majors at the selected institutions) were all but evenly assigned to female (.46%) and male (.54%) instructors. Furthermore, a majority of the instructional personnel were between the ages of 30 and 50, held the faculty rank of Assistant Professor, were non-tenured faculty, held the Master's, and were full-time faculty members.

There was a wide-diversity in the reported number of years of college teaching, teaching of music education coursework for elementary education majors, and public school teaching by instructional personnel. A number of the respondents held a valid teaching certificate from the State of Ohio (.69%). All of the respondents taught either the lower level (Freshman/Sophomore) or the upper level (Junior/Senior) academic division at the selected institutions.

Approximately two-thirds of the instructional personnel interviewed taught separate courses in music fundamentals and music teaching methods, while the remainder taught a single, combined course in fundamentals and teaching methods. A number (.69%) of the respondents
were responsible for planning and organizing materials for the music education coursework taught by them (i.e., choice of textbook, course syllabus, course outline, class procedures, and others).
Table 4. Instructional Personnel Inventory at the Selected Institutions for the Study

<table>
<thead>
<tr>
<th>Number Personnel Item</th>
<th>By Type of Institution</th>
<th>By Student Population</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>State</td>
<td>Church</td>
</tr>
<tr>
<td>1. GENDER:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Female</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Male</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>2. AGE:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Under 30</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>31-40</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>41-50</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>51-60</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>61-+</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>3. RANK:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adjunct</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Instructor</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Asst. Prof.</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Assoc. Prof.</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Full Prof.</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>4. TENURE:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-Tenured</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Tenured</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>5. DEGREES:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bachelors</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Masters</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>Doctorate</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>
"Table 4 (continued)"

<table>
<thead>
<tr>
<th>Number Personnel Item</th>
<th>Type of Institution</th>
<th>By Student Population</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>State Church Private</td>
<td>Under 1,500 1,500 to Over 3,000</td>
</tr>
<tr>
<td>6. APPOINTMENT:</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Full-Time</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Part-Time</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. YEARS OF COLLEGE TEACHING:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1-5</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>6-10</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>11-15</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>16-20</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>21- +</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. YEARS OF TEACHING ELEMENTARY EDUCATION MUSIC COURSES:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1-5</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>6-10</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>11-15</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>16-20</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>21- +</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. YEARS OF PUBLIC SCHOOL TEACHING:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>None</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>1-2</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>3-6</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>7-9</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>10- +</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. HOLD VALID OHIO TEACHING CERTIFICATE:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>No</td>
<td>1</td>
</tr>
</tbody>
</table>
"Table 4 (continued)"

<table>
<thead>
<tr>
<th>Number</th>
<th>Personnel Item</th>
<th>Type of Institution</th>
<th>By Student Population</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>State</td>
<td>Church</td>
</tr>
<tr>
<td>11.</td>
<td>COLLEGE LEVEL OF TEACHING:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Freshman/ Sophomore</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Junior/ Senior</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Graduate</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>12.</td>
<td>ELEMENTARY EDUCATION MUSIC COURSES TAUGHT BY YOU:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fundamentals of Music</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Music Teaching Methods</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Combined Course in Fundamentals &amp; Methods</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>13.</td>
<td>PLANNING OF THE ELEMENTARY EDUCATION MUSIC COURSEWORK IS BY THE:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Instructor</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Director of Music Education</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Director of Teacher Education</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
Upon completion of the instructional personnel inventory, a number of respondents voiced personal opinions pertinent to the topic of this study. Specific examples were:

"I feel the preparation of elementary education students to teach music is generally good, but there is too much burden on these students already in their education coursework. I do not feel it is necessary to teach them 'how to teach', for this is an area they have already experienced in their education coursework." (Instructor: State Institution)

"The fact that each music class I teach has between forty and fifty elementary education students, prohibits the use of field experiences and a workshop-type class. There is no way that these students can be adequately prepared to teach music. They no doubt do acquire a 'head-knowledge' of music fundamentals and music history, but minimal music teaching skills are acquired." (Instructor: Church Institution)

"We need to encourage elementary education majors to take voice and piano lessons in addition to music education classes. Many times the lack of knowing how to sing or play the piano prevents classroom teachers from planning music lessons for children. They simply feel uncomfortable with music." (Instructor: Church Institution)

"My students generally have no musical skills--except a few may have had some earlier piano/instrumental training, which was usually very basic and mostly forgotten. This makes it difficult to teach them music fundamentals and how to teach music to children in one course." (Instructor: Private Institution)
"I would like to be able to provide each student with a recorder, an autoharp, a guitar and a piano to practice on outside of the classroom. However, as funds are limited, we do not have enough of these instruments to go around, and students rarely develop musical skills as a result."

(Instructor: Private Institution)

Observation Checklist of Music Classes

A total of thirteen classes in music education for elementary education majors were observed at the selected institutions for the study. Using the prepared checklist, the Investigator assessed the classes in two categories: I) music materials used in the coursework; and, II) teaching methods used in the coursework.

In the category of music materials, ten items were listed as being important to a music class for future elementary classroom teachers: 1) course syllabus, 2) course outline, 3) classroom instruments (pitched and non-pitched), 4) music-writing workbooks, 5) keyboard instruments, 6) keyboard charts, 7) songbooks, 8) recorders, 9) autoharps, and 10) guitars.

The data for this category, as found in Table 5, indicate that a majority of the music classes observed were provided with a course syllabus, a course outline, pitched and non-pitched classroom instruments, keyboard
Table 5. Materials Used in the Music Coursework for Elementary Education Majors

<table>
<thead>
<tr>
<th>Number</th>
<th>Item</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>YES</td>
</tr>
<tr>
<td>1.</td>
<td>Course Syllabus</td>
<td>1.00</td>
</tr>
<tr>
<td>2.</td>
<td>Course Outline</td>
<td>.69</td>
</tr>
<tr>
<td>3.</td>
<td>Classroom Instruments:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pitched</td>
<td>.76</td>
</tr>
<tr>
<td></td>
<td>Non-Pitched</td>
<td>.84</td>
</tr>
<tr>
<td>4.</td>
<td>Music-Writing Workbooks</td>
<td>.23</td>
</tr>
<tr>
<td>5.</td>
<td>Keyboard Instruments</td>
<td>1.00</td>
</tr>
<tr>
<td>6.</td>
<td>Keyboard Charts</td>
<td>.46</td>
</tr>
<tr>
<td>7.</td>
<td>Songbooks</td>
<td>.30</td>
</tr>
<tr>
<td>8.</td>
<td>Recorders</td>
<td>.54</td>
</tr>
<tr>
<td>9.</td>
<td>Autoharps</td>
<td>.61</td>
</tr>
<tr>
<td>10.</td>
<td>Guitars</td>
<td>.16</td>
</tr>
</tbody>
</table>
instruments, and autoharps. Approximately half of the classes observed were provided with keyboard charts and recorders. Furthermore, there was minimal provision of music-writing workbooks, songbooks, and guitars. Reasons given for not providing classes with keyboard charts, recorders, music-writing workbooks, songbooks, and guitars, varied from "these are frills, and not necessary," to "funds are not available to purchase such items," and, to "there is not time to use them," as well as, "I do not know how to play the recorder, guitar, and have very little training in voice. Therefore, I do not teach students how to sing, or play recorders or guitars. Instead, I concentrate on teaching them to read music, and use records for singing and movement lessons." The Investigator noted that four of the thirteen classes observed did not use a music textbook for the course. Instead, the instructor, in each case, relied upon handouts of musical materials which were prepared either by the instructor or photocopied from published sources. These supplementary materials consisted of such items as songsheets (popular, folk, and children's songs), summary sheets of periods in music history, outlines of folk dances, glossary of musical terms, music notation worksheets, and others. Keeping costs to students down was the primary reason given for not requiring a music
textbook. All of the thirteen classes observed were provided with additional resource materials in the media center at each institution.

While this study did not provide for the in-depth evaluation of facilities for music classes for elementary education majors at the selected institutions, it was noted by the Investigator that of the nine institutions visited, four institutions provided what might be considered adequate facilities in terms of space, laboratories, storage areas for classroom equipment, movable furniture, and colorful mounted display areas.

The second category of the observation checklist consisted of seventeen items determined to be of importance in training future elementary school classroom teachers to teach music to children. These items referred to the type of instruction used in actual college and university classes in music education for elementary education majors. The assessment was made on methods of classroom procedures as follows: the class 1) is a lecture-demonstration; 2) is a laboratory/workshop; 3) is both item (1) and item (2); 4) sings songs; 5) reads music notation; 6) plays the piano; 7) plays the guitar; 8) plays the recorder; 9) plays the autoharp; 10) plays percussion-type instruments; 11) has rhythmic activities; 12) has music listening experiences; 13) initiates
creative music experiences; 14) has instruction in planning music lessons for children at all grade levels; 15) has instruction for integrating music with other subject areas; 16) has instruction in recognizing developmental stages of children; and, 17) has instruction in the major schools of thought in behavioristic, developmental, and social psychology.

The data for this category, as found in Table 6, indicate that all the classes observed were taught through lectures and demonstrations, sang songs and read music notation. A majority of the classes experienced instruction through a laboratory/workshop-type class, had experiences in playing percussion instruments, and experienced music listening and rhythmic activities. Approximately half of the classes observed had experiences in playing the piano, recorder, and autoharp. Only four classes had opportunities to initiate creative musical experiences, and just two classes had the opportunity to play the guitar.
Table 6. Teaching Methods Used in Music Education Classes for Elementary Education Majors

<table>
<thead>
<tr>
<th>Number</th>
<th>Item</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>YES</td>
</tr>
<tr>
<td>1.</td>
<td>The class is (a) a lecture-demonstration</td>
<td>1.00</td>
</tr>
<tr>
<td></td>
<td>(b) a laboratory/workshop</td>
<td>.61</td>
</tr>
<tr>
<td></td>
<td>(c) both of the above</td>
<td>.61</td>
</tr>
<tr>
<td>2.</td>
<td>The class (a) sings songs</td>
<td>1.00</td>
</tr>
<tr>
<td></td>
<td>(b) reads music notation</td>
<td>1.00</td>
</tr>
<tr>
<td></td>
<td>(c) plays instruments:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>piano</td>
<td>.46</td>
</tr>
<tr>
<td></td>
<td>guitar</td>
<td>.15</td>
</tr>
<tr>
<td></td>
<td>recorder</td>
<td>.54</td>
</tr>
<tr>
<td></td>
<td>autoharp</td>
<td>.61</td>
</tr>
<tr>
<td></td>
<td>percussion</td>
<td>.85</td>
</tr>
<tr>
<td></td>
<td>(d) has rhythmic activities</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(e) has music listening experiences</td>
<td>.76</td>
</tr>
<tr>
<td></td>
<td>(f) initiates creative music experiences</td>
<td>.31</td>
</tr>
<tr>
<td>3.</td>
<td>Instruction included planning of music lessons for elementary school children at all grade levels:</td>
<td>.69</td>
</tr>
<tr>
<td>4.</td>
<td>Instruction included integrating music with other subjects of an elementary school curriculum:</td>
<td>.23</td>
</tr>
<tr>
<td>5.</td>
<td>Instruction included recognition of the developmental stages of children:</td>
<td>.76</td>
</tr>
<tr>
<td>6.</td>
<td>Instruction included references to major schools of thought in behavioristic, developmental and social psychology:</td>
<td>.15</td>
</tr>
</tbody>
</table>
A majority of the classes observed were provided with instruction in planning music lessons for elementary school children at all grade levels, and this instruction included recognition of the developmental stages of children. However, there was minimal instruction for integrating music with other subject areas of the elementary school curriculum, and minimal instruction that referred to major schools of thought in behavioristic, developmental and social psychology.

**Comparison of Curricula Requirements in Music**

The primary purpose of this study was to assess and compare ways in which selected colleges and universities in Southwestern Ohio are meeting the required music component for elementary teacher certification in the State of Ohio. Information was collected and assessed by means of the Administrative Attitude Inventory, the Instructional Personnel Inventory, and the Observation Checklist of Music Classes. In addition, the Investigator recorded course titles, semester or quarter credit units assigned to the coursework, and field-based experience clock hours where required. This information provides the bases for an overall comparison of curricula requirements in music coursework for elementary education majors at the nine selected institutions for the study.
As can be seen in Table 7, five of the nine selected institutions for the study required two separate courses in music for elementary education majors: 1) fundamentals of music; and 2) music teaching methods. Four of the institutions required a single course in music that combined fundamentals of music with music teaching methods.

There were six institutions on the quarter system, and three institutions on the semester system. By converting the total quarter credit hours into semester credit hours, the credit hour requirements in music coursework for elementary education majors were as follows: two of the institutions required 2.67 credit hours, one institution required 3.0 credit hours, three institutions required 4.0 credit hours, one institution required 4.67 credit hours, one institution required 5.0 credit hours, and one institution required 5.33 credit hour. It is apparent from these figures that a wide-diversity exists among the nine selected institutions in the total amount of credit hours required in music coursework for elementary education majors.
Table 7. Comparison of Institutional Requirements in Music for Elementary Education Majors at the Selected Institutions

<table>
<thead>
<tr>
<th>Number</th>
<th>Coursework Item</th>
<th>Type of Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>State</td>
</tr>
<tr>
<td>1.</td>
<td>Fundamentals of Music:</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>Music Teaching Methods:</td>
<td>1</td>
</tr>
<tr>
<td>3.</td>
<td>Combined Fundamentals of Music &amp; Music Teaching Methods:</td>
<td>2</td>
</tr>
<tr>
<td>4.</td>
<td>Credit Units: Quarter</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4 Hours</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>6 Hours</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>7 Hours</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>8 Hours</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Semester</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>3 Hours</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>5 Hours</td>
<td>0</td>
</tr>
<tr>
<td>5.</td>
<td>Field-Based Experience in the Public Schools:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Clock Hours</td>
<td></td>
</tr>
<tr>
<td></td>
<td>0 Hours</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>5 Hours</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>10 Hours</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>15 Hours</td>
<td>0</td>
</tr>
</tbody>
</table>
It was further determined that field-based experience in the public schools was required by only four of the nine selected institutions for the study. At two of these four institutions there was a requirement of five (5) clock hours of field-based experience. One institution required ten (10) clock hours of field-based experience, and one institution required fifteen (15) clock hours of field-based experience.

In order to demonstrate the wide-diversity found in the content of music coursework for elementary education majors at the selected institutions for the study, the Investigator saw the need to prepare a single chart which contained items from the specific questions constructed for the study (c.f. Chapter I, pp. 9-10), and what percent of the selected institutions used these items in the music coursework. As can be seen in Table 8, sequencing of music instruction, field-based experiences, adequate facilities, and the use of state-recommended content for music coursework were determined to be a part of forty-four percent of the selected institutions. Seventy-six percent of these institutions provided clinical experiences, methods for preparing lesson plans for elementary school children, and, in addition, the instructors of the music coursework had three or more years of public school teaching experience.
Table 8: The Diversity in Content of Music Coursework for Elementary Education Majors at the Nine Selected Institutions for the Study

<table>
<thead>
<tr>
<th>Coursework Items</th>
<th>Percentage of Use by Type of Institution</th>
<th>Average of Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sequencing of Music Instruction:</td>
<td>.66 .33 .33</td>
<td>$\sum X = .44$</td>
</tr>
<tr>
<td>2. Field-Based Experience:</td>
<td>.33 .66 .33</td>
<td>$\sum X = .44$</td>
</tr>
<tr>
<td>3. Clinical Experience:</td>
<td>1.00 .66 .66</td>
<td>$\sum X = .76$</td>
</tr>
<tr>
<td>4. Workshop Atmosphere:</td>
<td>1.00 .66 .33</td>
<td>$\sum X = .66$</td>
</tr>
<tr>
<td>5. Adequate Facilities:</td>
<td>.66 .33 .33</td>
<td>$\sum X = .44$</td>
</tr>
<tr>
<td>6. Use of Simulation/Role-Playing:</td>
<td>.66 .66 .33</td>
<td>$\sum X = .56$</td>
</tr>
<tr>
<td>7. Creating Lesson Plans:</td>
<td>.66 1.00 .66</td>
<td>$\sum X = .76$</td>
</tr>
<tr>
<td>8. Instruction in Child Development:</td>
<td>.66 .66 1.00</td>
<td>$\sum X = .76$</td>
</tr>
<tr>
<td>9. Instruction in Learning Theories:</td>
<td>.33 .00 .33</td>
<td>$\sum X = .22$</td>
</tr>
<tr>
<td>10. Instructor has Three or More Years of Public School Experience:</td>
<td>1.00 .66 .33</td>
<td>$\sum X = .66$</td>
</tr>
<tr>
<td>11. Uses State-Recommended Content for Music Coursework:</td>
<td>.66 .33 .33</td>
<td>$\sum X = .44$</td>
</tr>
<tr>
<td>12. Has Combined Course in Music Method &amp; Music Fundamentals:</td>
<td>.66 .33 .33</td>
<td>$\sum X = .44$</td>
</tr>
<tr>
<td>13. Has Separate Courses in Music Methods &amp; Music Fundamentals:</td>
<td>.33 .66 .66</td>
<td>$\sum X = .56$</td>
</tr>
</tbody>
</table>
It was further determined that sixty-six percent of the selected institutions provided a workshop atmosphere in the music classes, and fifty-six percent provided opportunities for simulation/role-playing practical experiences. In addition, only twenty-two percent of the institutions provided instruction in learning theories, while seventy-six percent provided instruction in child growth and development as related to the learning of music. Furthermore, forty-four percent of the selected institutions required a single music course for elementary education majors that combined teaching methods and music fundamentals, while fifty-six percent required two separate courses: 1) fundamentals of music, and 2) music teaching methods.

The coursework items listed in Table 8 were those in which diversity was present among the selected institutions. Items from the specific questions for the study not represented in Table 8 were: 1) practice-teaching; 2) adequate equipment; 3) evaluation of students' music proficiency; and 4) examining of music series texts K-6. These items were present in relatively all of the classes observed, hence there was not wide-diversity among the selected institutions in their use.
CHAPTER V
SUMMARY AND CONCLUSIONS

Purpose of the Study

The purpose of the present study was to collect information as to how selected colleges and universities in Southwestern Ohio are meeting the state requirement regarding music preparation for those pursuing elementary teacher certification. As a result of this study, the Investigator endeavored to provide an empirical base to analyze and compare the music component offered toward elementary teacher certification at the selected institutions.

Procedures

Nine colleges and universities in the Southwestern Ohio area were selected for inclusion in the study on the basis of variety in mission, size, affiliation, and accessibility. Arrangements were made with the Director of Music Education at each selected institution establishing site visitation dates for the Investigator. Each site visitation consisted of administering attitude inventories
to administrators responsible for planning and implementing the music component for elementary education teacher certification; interviewing the instructional personnel who teach the music coursework for elementary education majors; and, observations of music classes for elementary education majors at the selected institutions.

A total of fourteen administrators were given the Administrative Attitude Inventory at the selected institutions. At four of the nine institutions the administrator interviewed was the Director of Music Education. At the other five institutions, both the Director of Music Education and the Director of Teacher Education were administered the attitude inventory as they shared the responsibility for the music component of the pre-service preparation of elementary education majors.

A total of thirteen music education faculty members were interviewed at the nine selected institutions to determine the nature of instructional personnel for music classes designated for elementary education majors. The Investigator then observed a total of thirteen music classes for elementary education majors taught by those music instructors who had been interviewed for the study.

The information collected from the selected colleges and universities regarding the music preparation for those students pursuing elementary teacher certification in the
State of Ohio was analyzed by the Investigator. The results of this analysis were organized into tables for the purpose of making comparisons.

**Instruments for Assessment**

In order to assess and compare the music requirements for elementary education majors at the selected institutions, the Investigator employed three instruments for the study as follows: 1) the Administrative Attitude Inventory, which assessed the expectations of administrators regarding music coursework and music preparation of elementary education majors; 2) the Instructional Personnel Inventory, which was designed to assess the teaching background and qualifications of music instructors who taught the music coursework for elementary education majors; and, 3) an Observation Checklist of Music Classes designed to assess materials and instructional methods used in the music coursework for elementary education majors.

**Data Presentation**

After an analysis of all data obtained from the institutional visitations, the results gathered using the assessment instruments were organized into tables. The results reveal how the selected colleges and universities
in Southwestern Ohio are meeting the state-required music component for elementary teacher certification.

Implications and Recommendations

The results presented in Chapter IV, and a review of the purpose of the study suggest the following implications and recommendations.

1. Music coursework for elementary education majors should include a clear sequence of musical activities that provides for the understanding of both the fundamentals of music and the fundamentals of music teaching, as well as a satisfactory acquisition of music skills.

Music education experts agree that all music coursework for future elementary classroom teachers should contain a sequential approach to the learning of musical skills and concepts that would allow students to build on knowledge gained in the program. In addition, all musical activities should have, as a main goal, a step by step approach to the attaining of musical skills and attitudes toward the teaching of music in the elementary school classroom.
The results of this study reveal that there is a wide-diversity in terms of musical skills and knowledge expected to be acquired satisfactorily by elementary education majors at the selected institutions. Seventy-nine percent of the administrators interviewed for the study, expected that elementary education majors do not acquire necessary musical skills and knowledge in the time allocated to music in the education curriculum. At seven of the selected institutions, the music coursework was designed to provide a background in music fundamentals and how to teach these fundamentals to children in a limited amount of time, with minimal or no attempt to organize this background through a sequential approach to music learning. Class observations and examination of course outlines affirm this fact. The element of structuring music coursework by using the same procedures, and in a similar sequence that could later be used when the students are teaching music to children, is missing from a number (.84) of these music classes.

Therefore, based upon these results, music educators who plan music coursework for elementary education majors should be convinced to include a clear sequence of musical activities that would allow these students to build on knowledge gained in the program. Regardless of the amount of time allocated for music coursework, a sequential
organization would follow the unfolding of students' understanding of music, and illustrate how music can best be taught to children in the elementary school.

2. Music requirements for elementary education majors should include field-based and clinical experiences.

Teacher education and certification standards stress that field-based and clinical experiences must be an integral part of the teacher education curriculum. Specifically, each teacher education student should satisfactorily participate in a series of carefully planned, supervised, and evaluated field-based experiences for which specific learning objectives have been established to assure increasing proficiency in performing essential teaching responsibilities under actual school conditions. Furthermore, it is recommended that each teacher education student satisfactorily participate in a series of clinical experiences, in a controlled environment, that may occur in a college or university classroom or laboratory.

The results of the study reveal that, while a number (.77) of selected institutions provided opportunities for clinical experiences as part of the music coursework, many (.62) of the institutions did not require field-based
experience in music for the future elementary school classroom teacher. Therefore, it is essential that college-based music educators be cognizant of the State of Ohio requirement for field-based experiences in the public school setting, and include these experiences in conjunction with other required music coursework for elementary education majors.

3. Music coursework for elementary education majors should include opportunities for application and practice that explicitly relate to clinical and field-based experiences to assure that these students develop confidence for teaching music to children.

The National Education Association (1982), and the Ohio Education Association (1984) recommended that future elementary classroom teachers should be able to start their careers with a background of experiences that would allow them to handle all classroom situations comfortably. Therefore, in addition to having exposure to the appropriate knowledge base of musical skills and attitudes, elementary education majors must have extensive opportunities to apply their acquired knowledge and skills to classroom practice.
The results of this study indicate that all of the selected institutions provided some opportunities for elementary education majors to apply acquired musical skills and knowledge to situations specifically applicable to the elementary school classroom. However, a number of administrators and instructors interviewed, felt that, due to the restrictions in total hours allocated for music coursework, there was a lack of time to provide extensive opportunities for students to "practice-teach" in the college classroom. Furthermore, in some instances, where there were forty to fifty students in a class, the class size alone prohibited individual practice-teaching. College-based music educators must address this problem of "lack of time," and convince those who plan the elementary education curriculum of the value of providing a less-restricted music component in terms of allocated hours in this curriculum.

4. Music coursework for elementary education majors should be taught using a workshop atmosphere which provides a model that future elementary classroom teachers may use in their own classroom.

The Music Educators National Conference's Task Group IV (1971), along with other music education experts have
stressed that future elementary school classroom teachers should develop skills in providing musical experiences for children. Elementary education majors should be trained to use a variety of educational resources in developing musical awareness in the children they will be teaching. These students should also have opportunities to use musical activities in a variety of classroom settings. The use of a workshop atmosphere in music classes for elementary education majors would provide first hand study of a variety of instructional methods and organizational procedures, and provide models of a variety of classroom settings which should contribute to effective music teaching in the elementary school.

The results of this study found that while some (.61) of the selected institutions did in fact use a workshop-type atmosphere in music classes for elementary education majors, there were a number (.39) that did not. A workshop atmosphere could be described as a classroom where students participate in a variety of clinical experiences conducted under the direction and supervision of experienced faculty in a controlled environment (Department of Education, State of Ohio, 1985, p. 19). A workshop-type classroom would have specific areas set aside for resource centers, activity areas, individual learning centers, and space to accommodate large group activities. In a
workshop-type class the students may do most of the actual teaching, with the instructor acting as a guide, evaluator, and resource person for a variety of teaching strategies designed for elementary school environments. With this type of setting, utilizing individual and large group activities, the students will gain experience with the various types of classroom organization that can be adapted to their own elementary classrooms when they begin in-service teaching. College-based music educators should be encouraged to utilize a workshop setting in music coursework for elementary education majors to assure that these students will become effective music teachers in the elementary school.

5. Adequate facilities and equipment are necessary to implement the teaching and learning appropriate in music coursework for elementary education majors.

In order to equip future classroom teachers with the recommended musical knowledge, skills, attitudes and values, it is imperative that they be provided with appropriate facilities, equipment, and other resources. While this study did not provide for the in-depth evaluation of facilities for music classes for elementary education majors, it was noted by the Investigator that of the nine
selected institutions, only four provided what would be considered adequate facilities for these classes, and this was not related to institutional size or affiliation. Adequate facilities for the teaching of music, according to such music education experts as Leonhard and House (1972); Nye and Nye (1974); and, Hackett (1979), should consist of ample space for flexible use in music activities, proper lighting, ventilation and temperature, appropriate acoustics, storage areas for classroom instruments and other supplementary music materials, music-listening centers, movable furniture, piano laboratories and/or practice rooms with pianos and wall space for bulletin boards and other mounted display areas. In addition, such things as cleanliness, furniture arrangement, and colorful, attractive surroundings are also important to a physical classroom setting, and will provide a model that future elementary teachers may want to utilize in their classrooms.

The results of the study indicate that most (.81) of the music classes observed used ample equipment and supplementary materials to implement the teaching and learning methods used in the music coursework. Two-thirds of the music classes used pitched and non-pitched classroom instruments, keyboard instruments, and autoharps. Approximately half of the classes observed were provided
with keyboard charts and recorders, handouts of musical materials such as songs for children, and the use of music series books. However, there was minimal provision of other important musical resources such as music-writing workbooks, songbooks, and guitars. Limitations of class meeting time, financial constraints, and instructor's own choice of materials were some of the primary reasons given where the absence of important musical equipment and materials was noted.

6. Music coursework for elementary education majors should demonstrate that music-teaching strategies are being taught along with music fundamentals.

The literature that pertained to music coursework for future elementary classroom teachers (see Chapter II) stresses the importance of providing opportunities for future teachers to acquire a foundation of musical skills along with knowledge in the planning of musical experiences for children. The results of this study reveal that all of the selected institutions did provide music coursework for elementary education majors that contained strategies for teaching music to children along with the learning of music fundamentals.
The literature also stresses preparing the future classroom teacher to be able to integrate music with other subjects such as found in an elementary school curriculum. However, the results of the study indicate that there was minimal instruction in relating music to other subject areas among the classes observed at the nine selected institutions. For example, of the thirteen music classes for elementary education majors observed, only three classes were given opportunities to interrelate music with other subject areas. College-based music education faculty should be encouraged to provide instruction in relating music to other subject areas in music coursework for elementary education majors.

7. Music coursework for elementary education majors should provide for the development of basic musical skills, including the following: music reading; playing of elementary-type classroom instruments; music listening; singing; creative music activities; and, movement or rhythmic activities.

The basic musical skills listed in item (7) have been identified as necessary to the pre-service music preparation of elementary school classroom teachers. The results of the study reveal that most (.81) of the music classes
observed included instruction in music reading, playing of classroom-type instruments, singing, music listening, and rhythmic activities. However, only four of the thirteen music classes observed provided instruction in creative music activities. According to Leonhard and House (1972, pp. 312-314), creativity should be emphasized in all music instruction, and should be manifested by the ability to create music both in a formal manner and through improvisation. There are a number of ways to incorporate creative activities into music instruction. Aspects of song interpretation, vocal and instrumental compositions, sound effects, rhythmic improvisations (such as the methods of Carl Orff, the noted German composer and music educator), dramatization, and composition are illustrations of possibilities for creative activities. Research has disclosed that creativity is a way of thinking and of confronting problems that is transferable from one type of experience to another (Nye, 1964, pp. 4-5). Therefore, creativity may be a part of all major areas of music instruction: listening, reading, playing, movement, and singing. College-based music educators should be encouraged to provide numerous opportunities for creative activities in the music coursework for elementary education majors.
8. Music coursework for elementary education majors should incorporate simulation/role playing through peer-teaching situations to assist in developing student confidence, and this clinical experience should be an antecedent to field-based experience in the public schools.

The literature pertaining to the elementary school music program stresses the need for elementary education majors to have opportunities to participate in both clinical and field-based experiences. Clinical experiences may include the use of simulation/role playing through peer-teaching situations, and would normally occur in music classes for elementary education majors that have a workshop-type setting. The data indicate that of the thirteen music classes observed, a majority (.61%) utilized a workshop setting, and .69% of those classes that used a workshop setting had opportunities to use simulation/role playing peer-teaching situations. Classes that did not use a workshop setting (.39%) were not given opportunities for peer-teaching. All instruction was given through an instructor's lectures and/or demonstrations. College-based music educators must be convinced of the value of the use of simulation/role playing peer-teaching experiences. These experiences may increase
students' confidence necessary for teaching music to children in the elementary schools.

9. Music coursework for elementary education majors should provide experiences in developing and applying music lesson plans for the elementary school classroom.

The data indicate that, while a majority (.69) of the observed music classes for elementary education majors did include instruction in developing and applying music lesson plans for use in the elementary school classroom, there were several observed (.31%) classes that did not provide this important experience. All future elementary school classroom teachers should have ample opportunities to plan a number of music lessons and to teach these lessons both in front of their college classmates in peer-teaching experiences and in an actual elementary school setting.

10. Music coursework for elementary education majors should contain instruction in the various developmental stages of children.

The literature pertaining to the music program for elementary school classrooms stresses the need to teach the future elementary school classroom teacher how to
teach music to children. Without the knowledge of the various developmental stages of children, and what musical experiences are appropriate to each developmental stage, elementary classroom teachers will be unable to provide music lessons that would contribute to the desired musical growth of children. The data indicate that a majority of the observed (.76%) music classes did experience instruction regarding the relationship of music learning to various developmental stages of children. College-based music educators who do not include this instruction, should be convinced of the importance of instruction in this area. It is vital that elementary education majors be made aware of the ways in which elementary school children can respond to music, and the ways in which their ages and interests would affect responses.

11. Music coursework for elementary education majors should include instruction in the major schools of thought in behavioristic, developmental, and social psychology.

Through the interviews at the selected institutions for the study, a majority (.85) of administrators and instructors felt that most elementary education majors receive instruction in the major schools of thought in other required coursework. Therefore, this aspect of the
music preparation of future elementary school classroom teachers was not included in a majority of the observed music classes for elementary education majors. Since curricula are organized in various fashions, and students are receiving learning theory elsewhere in the program provided, it would be appropriate for college-based music educators to only deal with application of same to music teaching and learning. Music textbooks for the pre-service training of future classroom teachers provide numerous examples of applying learning theories to the teaching of music to children.

12. Music coursework should contain specific procedures for the evaluation of the various musical skills demonstrated by elementary education majors.

The results of the study show that all of the selected institutions did have specific means of evaluating the musical competencies of elementary education majors at the conclusion of the music coursework. The literature pertaining to the acquisition of musical skills stresses that elementary education majors should attain a high level of musical competency. Research studies such as those conducted by Amen (1982), Logan (1967), Rasor (1982), and Tunks (1976), have found that many in-service
elementary school teachers are critical of the lack of usable music skills acquired during their pre-service music' training in the elementary education curricula. Evaluations of the musical proficiency of elementary education majors should, in fact, assure that the proficiency level attained by each student is of a quality that will enable these students to competently approach the teaching of music in the elementary school. Logan (1967) felt that if a student is unable to pass a music proficiency evaluation after completing the music coursework, the student should be required to repeat the music coursework over one, or even two terms if necessary.

13. Music coursework for elementary education majors should provide opportunities to examine current music series books written for elementary school children K-6.

Textbooks written specifically for music education in the elementary school are commonly called music series books. Future elementary classroom teachers will benefit from examining and using several of these music series books. This type of activity will enhance the musical learnings which take place in the music coursework. The results of the study reveal that a majority (.93) of the observed classes did examine music series books as a part of the required music coursework.
14. Music coursework for elementary education majors should be taught by college-based music educators who have had experience in public school teaching.

The State of Ohio Department of Teacher Education Certification Standards requires that each member of the professional education faculty shall have had at least three years of satisfactory and appropriate teaching experience in a public school related to the coursework assignment (Ohio Department of Education, 1985). A music education faculty member responsible for teaching the music coursework to elementary education majors should be able to provide practical knowledge of elementary classroom teaching by demonstrating appropriate instructional techniques. The results of the study indicate that, while there was a wide-diversity in the reported number of years of public school music teaching, a majority (.62) of instructional personnel interviewed at the selected institutions did have teaching experience in the public schools ranging from 1-10 years. However, some (.38%) instructional personnel had not taught in the public school, or had less than the required three years of public school teaching. A majority (.69) of the instructional personnel held a valid State of Ohio Teaching Certificate, while some (.31%) did not.
15. Music coursework for elementary education majors should include: music skills and theory; school music literature; music education including philosophy, curriculum content, music learning development and evaluation.

The new State of Ohio standards for elementary teacher certification (1986, p. 29) recommends that the music component of the elementary education curriculum should include the learning of music skills and theory; school music literature; music education including philosophy, curriculum development, music learning development, and evaluation; and, field-based experiences in the public schools. The results of the study reveal that only four of the nine selected institutions provided this recommended "complete" music component for future elementary school classroom teachers, and this was not related to the institutional size or affiliation. This "complete" music component was accomplished by the requirement of separate courses in music fundamentals and music teaching methods over two academic terms, and a field-based experience in actual public school settings concurrent with the music coursework.
The implications from the findings of this study reveal that due to the crises facing music education (i.e., economic conditions, back to basics movement, educational reform, and a decrease in birth rates), the elementary classroom teacher may, out of necessity in some school districts, have to assume the responsibility for some or all of the music teaching to elementary school children. It is up to each institution of higher learning to determine the amount and content of the music component for the elementary education curriculum. The music education coursework for elementary education majors must provide opportunities for these students to broaden their limited musical backgrounds in order to assure desirable skills in the teaching of music to children. Required music coursework for elementary education majors should be designed to provide them with appropriate musical skills, application of child development theories to the teaching of music to elementary school children, provide opportunities for field-based and clinical experiences, and, perhaps the most important provision, a positive attitude toward music as a part of the elementary school curriculum. If the elementary school teacher is to teach music, he or she must be prepared for the job.
Recommendations for Further Research

The findings and limitations of this study would suggest the following recommendations for further research. Investigation is warranted in which:

1. Extended opportunities are provided for elementary education majors to teach music to children, and to observe music teaching by elementary school classroom teachers.

2. A determination is made as to what musical experiences and music coursework best prepare elementary education majors for successful music teaching in the elementary school.

3. Required music coursework for elementary education majors is extended over a longer period of time than is presently in practice.

4. There is an increased emphasis on keyboard skills development in music coursework for elementary education majors.

5. A random sampling is taken of first-year elementary classroom teachers' appraisal of the relationship between their pre-service music training and their teaching of music in the elementary school classroom.
6. There is a comparison of laboratory type clinical experience with lecture-demonstration type classes as related to attitudes, values, and confidence of elementary school classroom teachers toward music teaching.

7. There is a determination as to what academic level is appropriate for elementary education majors to begin the music coursework, and if studies in major schools of thought (learning theories) precede the music coursework.

8. A comparison is made between the allocation of time and length of music coursework for elementary education majors, and its subsequent affect toward the acquisition of musical skills and knowledge by these students.
LIST OF REFERENCES


Rasor, S. K. A Study of Relationships Between the Music Experiences of Elementary School Classroom Teachers and the Use of Music in the Classroom (Graduate School Project, Wright State University Department of Music, Dayton, OH., 1982).


APPENDIX A

Letter to Directors of Music Education
Dear Professor ____________,

This letter is sent as a request to use your institution as one source of inquiry for my Doctoral Dissertation. My study will focus upon the pre-service music coursework for elementary education majors. Specifically, I plan to compare music requirements for future elementary classroom teachers at a number of selected colleges and universities in Southwestern Ohio, along with appraisals of these requirements by administrators and instructors who plan the music component for elementary teacher certification.

The study will consist of direct interviews with music education faculty and administrators. Further, the study will consist of observations of music classes to determine materials and facilities used in the classes, along with the observation of instructional methods. It is necessary that I be able to observe all music classes for elementary education majors at your institution, in order to adequately compare music requirements at the selected sites for the study. Three separate visits may be needed.

The study will describe what music courses are required for elementary education majors at the selected sites, and how music education faculty and administrators view the way in which their particular institution is meeting the music component for elementary teacher certification. In addition, the study will provide a descriptive overview of instructional personnel responsible for teaching the required music coursework to elementary education majors.

If this initial request meets with your approval, I will make arrangements by telephone at a future date, to visit your campus for the interviews and class observations. Please respond at your earliest convenience.

Thank you for your time and interest.

Sincerely,

Linda A. Atsalis
Doctoral Candidate
The Ohio State University
Columbus, Ohio
APPENDIX B

Administrative Attitude Inventory
ADMINISTRATIVE ATTITUDE INVENTORY: EXPECTATIONS OF THOSE PERSONS RESPONSIBLE FOR DETERMINING THE MUSIC COMPONENT FOR ELEMENTARY TEACHER CERTIFICATION

Responses reflect reaction to each stated expectation by the use of an attitude inventory scale as follows:

<table>
<thead>
<tr>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>SD</td>
<td>D</td>
<td>N</td>
<td>A</td>
<td>SA</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>0</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

1. I expect to be involved in planning and organizing the music coursework for elementary education majors.
   SD D N A SA

2. I expect that I will review those textbooks that are used in the music coursework for elementary education majors.
   SD D N A SA

3. I expect that a field experience component will be required in conjunction with the music coursework for elementary education majors.
   SD D N A SA

4. I expect that field experiences, if required, are related to the objectives and goals of music coursework for elementary education majors.
   SD D N A SA

5. I expect to monitor, through observation, the instructional methods used in teaching music to elementary education majors.
   SD D N A SA

6. I expect that the music component for elementary teacher certification currently in use at this institution to be satisfactory.
   SD D N A SA
7. I expect that elementary education students acquire appropriate skills for the teaching of music to children, as provided by this institution.

8. I expect that elementary education students will examine current music series books as a part of the regular music coursework.

9. I expect the music coursework for elementary education students to contain both the methods of teaching music to children and music fundamentals.

10. I expect the music coursework to contain situations specifically applicable to the elementary school classroom.

11. I expect music faculty to provide opportunities for elementary education majors to relate music to other subjects taught in the elementary school.

12. I expect elementary education majors to have experiences in teaching music in a variety of clinical settings in the classroom.

13. I expect music faculty to adjust their expectations of student performance in the required music coursework for elementary education majors according to each student's level of music experience.
14. I expect music faculty to evaluate the music skills proficiency of each elementary education student at the conclusion of the required coursework.

SD  D  N  A  SA

15. I expect music faculty to evaluate each elementary education major according to specified criteria of this institution at the conclusion of the required music coursework.

SD  D  N  A  SA

- - - - - - -

INTERVIEW RECORD FOR ________________________________

ADDITIONAL COMMENTS:
APPENDIX C

Instructional Personnel Inventory
NATURE OF INSTRUCTIONAL PERSONNEL: AN INTERVIEW WITH THOSE PERSONS RESPONSIBLE FOR TEACHING MUSIC COURSES TO ELEMENTARY EDUCATION MAJORS

INTERVIEW RECORD for:

Name: ____________________________

Gender: __________________________
Male          Female

1. Your age is: Below 30  30-40  41-50  51-60  Over 60

   ______  ______  ______  ______  ______

2. Your faculty rank is:

   Adjunct  Instructor  Assistant Professor  Associate Professor  Full Prof.

   ______  ______  ______  ______  ______

3. Your tenure status is:

   Tenured  Non-Tenured

   ______  ______

4. Your highest earned degree is:

   Bachelors  Masters  Doctorate

   ______  ______  ______

5. Your faculty load consists of:

   Full-time Instruction  Part-time Instruction  Partly Instruction/Partly Administration

   ______  ______  ______

6. What is the approximate number of years you have taught at the college/university level?

   1-5  6-10  11-15  16-20  Over 21
7. What is the approximate number of years you have taught music education courses for elementary education majors?
   1-5 ____ 6-10 ____ 11-15 ____ 16-20 ____ Over 21 ____

8. Do you currently hold a valid certificate for public school teaching?
   Yes ____ No ____

9. What is the approximate number of years you have taught full-time in the public schools?
   None ____ 1-2 ____ 3-6 ____ 7-9 ____ 10 or more ____

10. At what academic level are you presently teaching?
    Lower Division __ Upper Division __ Masters Level __ Doctoral Level __
    (Freshman/Sophomore) (Junior/Senior)

11. The planning and organizing of courses in music education for elementary education majors is the responsibility of:
    Yourself _____
    Director of Music Education _____
    Director of Teacher Education _____
    Other _____ (Specify:__________________________)

12. What specific courses in music education for the elementary education majors do you teach?
    Methods of Teaching Music _________
    Music Fundamentals _________
    Other _________ (Specify:__________________________)
APPENDIX D

Observation Checklist of Music Classes
Part I: Materials

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>1. Course Syllabus</td>
<td>Yes</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>2. Course Outline</td>
<td>Yes</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>3. Classroom Instruments:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pitched:</td>
<td>Yes</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Non-Pitched:</td>
<td>Yes</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>4. Music-Writing Workbooks</td>
<td>Yes</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>5. Keyboard Instruments</td>
<td>Yes</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>6. Keyboard Charts</td>
<td>Yes</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>7. Song Books</td>
<td>Yes</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>8. Recorders</td>
<td>Yes</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>9. Autoharps</td>
<td>Yes</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>10. Guitars</td>
<td>Yes</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>11. Textbook Title/s:</td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<td></td>
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<tr>
<td>12. Course Title:</td>
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<td></td>
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<td></td>
<td></td>
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<tr>
<td>13. Course Credit Units:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Semester Hours</td>
<td></td>
<td>Quarter Hours</td>
<td></td>
</tr>
</tbody>
</table>
### Part II: Teaching Methods

1. The class is
   - (a) a lecture-demonstration
   - (b) a laboratory/workshop
   - (c) both of the above

2. The class
   - (a) sings songs
   - (b) reads music notation
   - (c) plays instruments:
     - Piano
     - Guitar
     - Recorder
     - Autoharp
     - Percussion
   - (d) has rhythmic activities
   - (e) has music listening experiences
   - (f) initiates creative music experiences

3. Instruction included planning of music lessons for the elementary school classroom at all grade levels:

4. Instruction included integrating music with other subjects of an elementary school curriculum:

5. Instruction included recognition of the developmental stages of children:

6. Instruction included references to major schools of thought in behavior-istic, developmental and social psychology:

7. Field-Based Experience Requirement:
   - Number of Clock Hours __________

8. Name of Institution:
APPENDIX E

Titles of Music Textbooks
TITLES OF MUSIC TEXTBOOKS USED IN CLASSES FOR ELEMENTARY EDUCATION MAJORS AT THE SELECTED SITES FOR THE STUDY

Titles

1. Anderson, William M., & Lawrence, Joy, E. (Authors)
   Three classes used this music textbook.

2. Bergethon, Bjornar, & Boardman, Eunice. (Authors)
   Two classes used this music textbook.

3. Newman, Grant. (Author)
   One class used this music textbook.

4. Nye, Robert E., and Bergethon, Bjornar. (Authors)
   Two classes used this music textbook.

5. Raebeck, Lois, and Wheeler, Lawrence. (Authors)
   One class used this music textbook.
6. Walker, David S.; Reimer, Bennett; Justice, Mary E.; Justice, Ernest; and Crook, Elizabeth. (Authors)


One class used this music textbook.

7. Winslow, Robert, and Dallin, Leon. (Authors)


One class used this music textbook.

8. Zimmerman, Alex H.; Hayton, Russell; and Priesing, Dorothy. (Authors)


One class used this music textbook.

Additional Comment:

Four of the observed classes did not use a music textbook. In the place of textbooks, students were provided with supplementary handouts by the instructors.