To the Graduate Council:

I am submitting herewith a dissertation written by Deborah L. Carlson entitled "The Effect of Movement on Attitudes of Fifth Grade Students Toward Their Music Class." I have examined the final copy of this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for Doctor of Education, with a major in Curriculum and Instruction.

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THE EFFECT OF MOVEMENT ON ATTITUDES OF FIFTH GRADE STUDENTS TOWARD THEIR MUSIC CLASS

A Dissertation

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Degree

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ABSTRACT

The purpose of this study was to determine if movement, when used as an integral part of music instruction, significantly affected fifth graders' attitudes toward their music class. The study was conducted in two schools in Knoxville, Tennessee. Control (Non-Movement) and experimental (Movement) groups were chosen randomly in each of the two schools. Two of the classes were situated in a school which was predominantly low socio-economic class and the other two classes were situated in a school which was predominantly of the upper socio-economic class.

The procedure for collecting data involved an eight-week period in which both experimental and control groups received two 30-minute lessons a week. The same teacher taught the four classes, the content remaining the same but the methodology differing. At the conclusion of the eight weeks a posttest was administered to every student. Data from the posttest was interpreted by two raters on a semantic differential. Each student's score was the result of the average of the score given by the two raters. Factor Analysis was used to analyze the data.

Results from the analysis indicated that fifth graders responded more favorably to their music programs

when allowed to participate in movement activities as part of the learning process. Males tended to respond more favorably than females within the movement groups. Socio-economic status did not appear to affect students' attitudes toward their music class.

This study is a positive indicator that movement has a favorable effect on attitudes and that both males and females respond well to movement as part of their music learning. However, relationship between physical movement and cognitive gain in music learning was not a focus of this study.

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CHAPTER I

INTRODUCTION

Increased emphasis on the importance of active learning experiences suggests that movement may benefit the learning environment. The value of movement in the music classroom in facilitating conceptual growth and aesthetic sensitivity has slowly gained recognition among some music educators (DeLorenzo, 1980). Analysis of various pertinent studies suggests that movement seems to benefit children in two broad areas: cognition and self-concept (Whitehurst, 1971). A positive self-concept helps the child to be open to new experiences in a more confident way. Similarly, when a child is able to comprehend a music concept more readily through movement, he/she feels better about himself for having accomplished a task.

A child who has had movement as an integral part of his music learning may expect gains in the use of his body through space. Becoming comfortable with his own body, he then may adapt his own body rhythms to work with others rhythmically. By using himself as an instrument to learn music, the child develops a true sense of appreciation for music as an art. Through the use of movement, the child understands music as a language,

not just notes on a page to be memorized. He is able to develop a sense of creativity and the appropriate use of its power in the various musical settings. Cognitively, this cannot be done effectively, for aesthetics involves a feeling for the act--a richness that cannot be conveyed by paper and pencil, imitation or reading from a music text.

There are basically two types of human movement which are a part of all people (North, 1973). The first consists of rhythms and patterns made by each person's body--tension, gestures made when speaking, drooping shoulders, etc. These movements may be termed our "personal" movement patterns. Secondly, there is movement concerned with functional activity--movement which is directed at accomplishing a specific task for some external purpose. It is the second of these two types of movement with which the author is concerned in this study.

"Movement education" is a broad term and encompasses a wide variety of meanings for the different purposes for which it is used. Generally, movement education is not a training for skills in athletics, dance or any other specific activity. It is an experience of feeling and well-being developed through the consistent use of physical activity. Although physical training is a very important element in a child's education, the definition is not appropriate for the use in teaching musical concepts.

Rather, "education through movement" is a more appropriate term for describing how movement activities are used to help the child. They help him feel good about himself and what he is doing, provide a means to express what he feels about the music that he may not be able to express verbally, and reinforce musical concepts that rhythmically and dynamically can better be grasped through movement than on the blackboard. "Research clearly supports the importance of movement as a learning modality for certain musical and non-musical skills" (DeLorenzo, 1980, p. 2).

Music and movement are linked through dance as well as other forms of movement (creative, rhythmic). Whereas dance is a stylized, controlled, patterned succession of bodily movements, other types of movement may denote natural, fundamental rhythms characterized in everyday life. Dance sequences are related to music, often to a specific composition. Both approaches, dance and other forms of movement, have their place in movement education. The purpose is to use the movement to lead the child to a closer relationship with music itself.

Through consistent involvement of each child in movement, the physical action becomes automatic, leaving the individual the freedom to move freely in expressing the more complex nature of music. In the past, a great part of the research done concerning the education of

children has been concerned with separating the training of bodily movement from the training of the mind and teaching cognitive skills apart from any associated body rhythm. Separation of movement and cognition would indicate that the association of the two was not important in the learning process. The Swedish psychoanalyst, Dr. Szekely, states that there is a very definite relationship between kinesthetic awareness and thought processes and inner feelings. His ideas suggest that many people are unable to verbalize thought-contents, but are able to consciously realize these thoughts in actions as the kinesthetic perception of movement. Movement may come more naturally than music to us, to begin with; therefore

> . . . for the first steps of the child's education in music and movement, movement is the more active partner, but true balance is slowly reached as the child learns to listen while he moves, applying his mind to what he hears and then expressing it in action (Driver, 1958, p. 5).

The orthodox methods by which a child is introduced to music are often uninteresting and do not relate to music as an art or for aesthetics. It is necessary to understand notation, be able to write out the scales, to memorize facts about music history, and to learn about key signatures. When this becomes the essence of the music education program, when a child can make an "A" on a written music test but cannot express in some form what he feels about a piece, why he feels that way, or

even if he can relate to music in any other form than through paper and pencil--the music education program is not giving the individual a full music experience. The cognitive, academic achievement and memorization are all fundamental for a solid background in the principles underlying the theory of music; however, music must have meaning for the individual if it is to have personal relevance. "No musical meaning exists except as it is felt" (Flagg, 1949, p. 14). It is always characterized by feeling--it is not enough just to think it. The power to know and power to think are not enough in themselves to complete the educational process. The significant result of education is the effect the outcome has on the individual which, ultimately, is how one feels about what he has learned.

Jacques Dalcroze stated that children who are unrhythmic in their daily walk of life, awkward in moving, stiff and often have problems in music, cannot sing in time or walk in time (Sadler, 1918). In movement, the child needs to feel a sense of independence and individual freedom rhythmically before he can feel comfortable in coping with more complex concepts in music. The study of movement in music should begin with basic rhythms found in walking, running, skipping or galloping. "One of the first things a child should notice about music is that it progresses, i.e., it starts with an impulse, goes

a journey, and finally comes to rest with an ending that gives a sense of completion" (Driver, 1958, p. 27). The child can express this progression through simple rhythmic patterns beginning with a walk, moving into a skip or gallop, and slowing to a walk again. Patterns of movement taught in conjunction with patterns of music help one another.

Skills are learned in phrases rather than as separate entities. Isolated movement has no meaning in the overall context of what is being learned. Just as speech is heard in phrases before words are isolated for individual meaning, movement should be learned in phrases.

> We learn in wholes, not in isolated parts. A child would not learn language if he heard only single words until he had enough words to make sentences. He would never learn music if he heard only single notes--he knows a tune long before he knows notes (North, 1973, p. 37).

A child should be able to select and formulate patterns, rhythms and forms of movement. Every child need not do it in the same way as long as the way he chooses says simply and clearly what is required. For example, if a student demonstrates his knowledge of the difference in 3/4 and 6/8 time through a step pattern that differs from the teacher's demonstration, the difference, if correct, should be accepted as it not only shows he has grasped the concept, but can apply it to a different situation. In most circumstances, there is usually more

than one way to accomplish a task effectively and it is the responsibility of the teacher to recognize the individual's choice of expression.

It is pleasurable for a child to create something that is his own for it is unique and says something about what he believes. Allowing a child to express his interpretation of music and underlying concepts is providing him with a more meaningful music experience than if he were told by the teacher in absolute terms how to do something. Interpretation of words to a song through movement is one example of how a child could be encouraged to be creative in an effort to communicate the words' meaning. The words take on a new importance as he/she finds he must examine more closely their emotional content in relation to how he chooses to move to communicate the meaning he ascribes to them. This experience, as all experiences, help to shape how that individual perceives incoming information regardless of the subject.

> We consist only of our experience. All one knows of himself and all one can value, is his own consciousness. The most important thing in the world to the individual--the only thing possible--is the quality of that consciousness (Ball, MENC, 1971, p. 59).

A central notion of movement education is that a teacher who is himself sensitively aware and alive in his own body is better able to both respond to the child's approach and to choose appropriate challenges for the

child (North, 1973). Whether the experience each individual has is negative or positive depends on that individual's attitude towards incoming stimuli. When the teacher is able to offer experiences that meet the learning needs of the students in a positive way, those students will use the experience as a building block for further study in that area. Conversely, when the experience is negative, he will do all he can in his power to change the dissonance so that there is not conflict (Wrightsman, 1977).

To involve one's self in music is in part to involve one's attitude. Attitudes are not directly observable or measurable. They are inferred from the way one reacts to a particular stimuli. If a person feels positive or confident when playing the piano, he/she will seek opportunities in which he can display his talent. If a person is negatively inclined toward singing, he will either be disruptive in class, mouth the words, or, perhaps, refuse to sing at all. In order to determine how an individual's perception of an issue changes, the factors surrounding that issue remain constant and introduce some external stimulus. For example, in this study movement will become an integral part of the experimental group's music lessons for two months while the control group will not use movement in class but use the same musical material in other ways.

Attitude is defined as "predispositions to respond in a particular way toward some particular class of stimuli" (Rosenberg, 1960, p. 1). Attitudinal behavior is learned. This assumption is an integral part of most universally accepted definitions of attitude (Lemon, 1973). Assuming attitudes are learned, modification of attitudes can be accomplished through further learning. Attitude is made up of three components: (1) cognitive, (2) affective, and (3) conative. The cognitive component deals with how the individual perceives and conceptualizes the attitude object and represents beliefs about it. The affective component deals with the emotions underlying these beliefs--the amount of positive or negative feelings one has. The conative component may be seen as a consequence of the other two components. It refers to how the individual intends to behave or react with regard to the attitude object. There is a strong relationship between the three components since the way the individual perceives and feels about an object influences the strength of his feeling about it, which in turn influences his overt behavior. Theorists believe that the affective component corresponds quite closely to the cognitive and conative components. When attention is concentrated on the division of the three components, it may have some heuristic value, but it is not readily apparent at the empirical level (Woodmanse, 1967).

The bulk of attitude measurement has been concerned with measuring the degree of affect the rater has toward or away from the attitude object (Thurstone, 1931). This measurement is primarily concerned with the affective component. Basically, attitude measurement is the process of collecting people's observations on a given subject and assigning numbers to these observations according to a set of rules. The measurement procedure depends on the investigator's theoretical assumptions about the nature of the attitude being measured, how it relates to behavior, and upon its relationship with the rules being used to assign numbers to behavioral observations. Research suggests that behavioral change can lead to attitude change and that there is a strong interdependence between the two. It is to be expected that there is consistency between behavior and attitude, whatever the direction of the relationship.

There is a causal chain linking beliefs to behavior. People form different beliefs, based on their experiences about the consequences of performing various behaviors and exercising different normative beliefs. Attitudes are based upon these beliefs and subjective norms, which in turn determine what the corresponding behavior will be. We can influence behavior by changing a sufficient number of these beliefs. Regardless of how the attitude may initially predispose an individual to behave in a

positive or negative way, the behavior they ultimately exhibit will depend on the nature of the reinforcement they receive (Ajzen, 1980).

Recent research indicates that movement benefits children in the areas of cognition and self-concept and effects gains in the learning of rhythm, music reading, and meter recognition (Cheek, 1979). Several articles in the Music Educators Journal over the past several years have cited evidence of positive self-concept in the area of music specifically related to movement (Banks, 1982; Wolz, 1972; Beal, 1982; Carlson, 1980). If there is a "positive" feeling about the self and about music after participating in movement-related activities, how significantly does this feeling affect the child's view of music in general? How is this child's view compared to that of a child who is not exposed to movement as an integral part of his music program?

Statement of Problem

This study was conducted to determine the impact of movement activities on students' attitudes toward their general music education program. When movement is used as an integral part of the music program, will it affect students' attitudes significantly?

Purpose

The purpose of this study was to determine if there are significant differences in the attitudes toward general music education of students taught using movement activities as compared to students taught without using movement activities. Three hypotheses have been established for this study.

I. There will be no difference in attitudes toward the general music program between fifth graders who experience movement as an integral part of their music program as opposed to those who do not.

II. There will be no difference in attitudes toward the general music program between fifth grade students classified as coming from a predominantly low socio-economic background and those from a predominantly high socio-economic background.

III. There will be no difference in attitudes toward the general music program between male and female fifth grade students.

Scope and Procedure

The population used in this study consisted of four classes of fifth graders in the Knoxville, Tennessee City

School System. Two of the classes were situated in a school which was predominantly low socio-economic status and the other two classes were situated in a school which was predominantly of upper socio-economic status. Low socio-economic status referred to blue collar workers having salaries averaging less than $20,000 a year. High socio-economic status referred to professional workers having salaries averaging over $30,000 a year. In each school there were both control and experimental groups randomly selected by class. The same teacher taught all classes selected in the sample.

Lesson plans (Appendix D) were designed using standard curricula derived from published materials and reviewed by a panel of experts from the music education and physical education areas. Movement for the lessons was selected to represent a wide spectrum of activity in order to provide broad experiences for the children in movement because not all types of movement were appropriate for all pieces of music. Movement activities used in this study include non-locomotor movement, locomotor movement, creative movement and folk dance. (Appendix B) Selection of movement experiences for a particular piece of music was based upon the structure and theme of a piece.

The data were collected by having each student respond to questions concerning their music program in essay form.

These essays were read and interpreted by trained raters who transferred that information to a semantic differential. Scores from the differential determined each student's attitude.

The scores from the differential were analyzed through a factorial analysis of variance. A .05 level of confidence was set to determine the significance of the results.

Assumptions

Students were pretested to determine homogeniety in terms of initial attitudes toward their music education program. Results indicated that the students' attitudes at the beginning of this study were not statistically different. Therefore, it could be assumed that the fifth graders in the four classes involved had basically the same attitudes toward their music program at the beginning of this study.

Limitations

Randomization of students into the control and experimental groups was difficult to achieve in a public school setting. Therefore, randomization was done using classes as a whole rather than individuals. Though each student was tested for homogeniety in terms of initial attitudes, randomization by class could affect the generalizability of results.

Students at Park Lowry attended physical education classes each week taught by a physical education specialist. Students at Sequoyah did not attend physical education classes. They had activity periods each day, supervised by the classroom teacher, in which they went outside and played games. The difference in experiences in this area could have had an affect on the results of this study.

This study did not attempt to deal with the relationship of the physical to the cognitive aspect of learning in music. Although the importance of the transfer of learning from the physical domain to the cognitive domain is recognized in terms of the relationship of movement activities to written notation and sightreading, it constitutes material for further study.

Importance of Study

Much of the research done in movement education concerning music has been done with infants and children under seven. Little has been done with children in the middle and upper grades. Other studies conducted have been primarily concerned with movement related to academic achievement in the classroom (Gruber, 1972; Boyle, 1970; Cheek, 1979) and differences in attitudes concerning music among various socio-economic groups (Shaw, 1976; Weidenheimer, 1972; Murton, 1966). Problems encountered

in the past when dealing with the value of movement learning included the ambiguity of movement terminology within a diversity of scientific and educational fields and the inadequacy of measuring devices. Several studies have been conducted concerning academic climate and movement-related activity (Ellison, 1973; Glick, 1969); however, few studies have been conducted with regard to the impact on attitudes of movement in music instruction.

Increased emphasis on the importance of active learning experiences has suggested that movement may benefit the learning environment. The possibility that change in attitude would generate corresponding change in cognition established a need for research in this area. This study was designed to measure the attitudes of children toward music in general and to determine if there was a change in the attitude when movement was used as an integral part of their music programs.

CHAPTER II

REVIEW OF LITERATURE

Movement-related activities and research regarding these activities involves more than one discipline. The physical aspect is the most obvious, but also involved is the attitude toward movement. The role and relationship between movement and attitude in the music education class is the basis of this study. Research has indicated that certain movement activities provide an important part of learning for both musical and nonmusical skills (Cheek, 1979). Cheek's dissertation studied relationships between movement and academic achievement in the music classroom. Johnson's (1970) study related movement to achievement concerning children in special education classes. Miller (1977) and Aronoff (1980) conducted studies concerning movement and music experiences for very young children. Murton (1966) investigated how attitudes linked with cultural experiences for the culturally disadvantaged.

There has been little research regarding how movement might affect the attitudes of children toward their general music class. This lack has been partly due to the inadequacy of measuring devices for attitude in the field of music. Research studies to date have put more emphasis

on how movement directly related to achievement rather than how it might affect attitude and in turn how that attitude could be changed to affect behavior.

Movement

The use of movement as a medium of learning is not new. At the turn of the century Maria Montessori incorporated a multi-sensory approach when teaching the retarded and the immature (Cratty, 1970). Carl Orff and Zoltan Kodaly, both European music educators, believed and incorporated into their teaching the inseparability of movement and music. They maintained that movement preceeds the formal learning of instruments and is fundamental in the learning of rhythm (Landis, 1972). Emile Jacques-Dalcroze, a Swiss educator in the early part of the century, developed through his teaching the concept of "eurhythmics"--the expressive use of movement with an interrelationship between what the child senses and the cognition of the experience. His concept of eurhythmics was based on the belief that rhythm was the coordinating element of all human action. Dalcroze's definition of rhythm is defined as ". . . a series of connected movements forming a whole, whose main characteristics are continuity and repetition" (Dimondstein, 1971, p. 123). Jacques-Dalcroze also stressed that the

kinesthetic response was directly related to the spontaneous feelings and emotions which initiate the body's movement.

Rudolf Laban has developed movement ideas that are applicable to music educators (Frostig, 1970). His emphasis has been on body and space awareness through modification of the dimensions of movement: space, time, weight, and flow. Laban's theory of movement has been instrumental in the development of modern dance. His ideas involve self expression which did not imitate other sources but rather came from the individual. Laban emphasized personal space--that children should reach and stretch in all directions so that they become aware of the size of their personal space while they remain stationary. Also, they should move freely in the space assigned the group, finding its dimensions through movement.

An extensive study was done by DeLorenzo (1980) in an effort to identify research completed in the area of movement in music education. DeLorenzo reviewed literature concerning "the role of movement in child development, cognition, and musical learning" (p. 57). Methods used by successful music educators in the area of movement and music were covered. Major studies completed in this area were reviewed with implications for further research. Generalizations were made involving the positive

importance movement, as a physical activity, had on the overall development of children. This included support for its role in the overall music classroom.

Cheek (1979) investigated whether systematic psychomotor experiences would influence fourth graders' musical abilities in the areas of interval discrimination, perception of tonal center, visual and auditory acuity, and rhythmic perception as measured by achievement tests. Movement experiences included creative movement, body rhythms, and hand gestures. Results indicated that systematic psychomotor experiences had a significant impact in certain areas of the music education setting. Hand gestures and body rhythms in the learning of pitch change accounted for the high achievement scores in music reading. Other areas which showed positive significant differences in the experimental group were self-concept and general academic achievement.

Traditionally, movement and creative experiences have largely been used for entertaining purposes rather than specific educational ones. According to Music Educators National Convention (MENC, 1966), these experiences have been emphasized in the early primary grades, decreasing at each succeeding level with very little or no experiences in this area at the intermediate and middle school level. It was also concluded that

movement could be used for a particular purpose in a classroom and not be used haphazardly for entertainment. It should be clearly defined and used with the intent of effecting gains in a delineated area, whether that be self-esteem, rhythm or attitudes.

Methods used at the upper levels in the music education classroom include sightreading in the music text, theory and basically activities which do not include physical activity or involvement. Driver (1970) stated that

> The orthodox methods by which a child is usually introduced to music are as uninviting to his brain and have no more relation to music as an art than the alphabet has to literary education (p. 25).

Additionally, these methods produce a mental weariness simply because the child's natural inclinations are not taken into consideration, therefore, he/she loses interest.

With children, singing and moving should be an integral part of the music program (Birkenshaw, 1977). He stated that there is a strong inclination for children to move to music as a natural outlet for rhythm. Birkenshaw concluded that it was almost impossible for a child not to move when he sang or even when he listened to music. Possible means of using movement to reinforce musical learning were to act out the meaning of songs, creating dances, walking or clapping the beat.

Movement education is not a training for skills in athletics, dance or any other specific activity. It is an education which integrates the cognitive and physical aspect of the learning process. Carl Delcato and his associates (Brown, 1969) at the Institute of Human Potentials in Philadelphia based their theories of learning on the concept that there was a connection between the natural physical behavior of young children and their intellectual development. Educational experiences through physical movement provided the child with a means of problem solving. The physical movement provided a natural medium through which a child could experiment with cognitive ideas.

The emphasis in educational movement is on activity and movement of a purposeful nature. Learning takes place primarily when a desirable motor pattern or concept is reinforced, or when a new pattern or concept is acquired. Kirchner (1978) stressed the importance of initial experiences in movement. (How they should be structured.) According to Kirchner, the teacher should direct the activity, at least until the students became secure in themselves using movement as a mode of learning. Activities should be kept short and include a great deal of starting and stopping. The teacher should insist on immediate response and provide problems for the students to solve. Self-discipline is fostered by allowing the

children to solve appropriate and meaningful problems. It is important not to present a series of new ideas which allow children to explore and discover without giving time for repetition and refinement. In early movement explorations, sufficient time must be provided for each student to experience each of the suggestions made by the teacher. Too much time is preferable to too little as the time interval may actually allow for some cognitive perceptions of the movements (Gensemer, 1979).

Piaget has noted:

> Experience is always necessary for intellectual development . . . the subject must be active, must transform things, and find the structure of his own actions on the objects (1964, p. 4).

This stress on self-discovery and activity puts Piaget in the same class of thought as Dewey and Montessori. Opportunities to manipulate instruments, and to move in rhythm to the music may help to facilitate development as activity is a prerequisite of cognitive development. Piaget believed that the child learned best by interacting with the environment through directed motor activities.

The execution of all movement is multidimensional. It affects not only the physical being, but the affective and cognitive aspects as well. Gensemer (1979) stated that we could have educational experiences through physical movement and we could also use movement as a means of fully developing ourselves in the aesthetic sense and in

terms of self-concept. To remove the cognitive aspect of learning from the affective or physical is taking away a part that a student may need to help facilitate the learning process. Not all children learn in the same way and by ignoring one of the three essential components of learning, many students may not reach their full potential.

In many cases there has been positive feedback concerning the use of movement and music in areas other than academic achievement (Gell, 1973). These include the disinterested child who becomes inspired and his whole attitude to school is altered and the arhythmic child who finds success in rhythmic movement through freedom of expression in music.

A study was done in the area of movement and music concerning the use of Jacques-Dalcroze eurhythmics and the learning of certain musical elements (MENC, 1966). The evaluation included a description of the motivational factor involved when using movement with music. A six-weeks program was implemented which developed ideas originated by Jacques-Dalcroze who believed that physical movement could effectively be combined with musical sound (eurhythmics). Movements used were those in daily life: steps, gestures and swinging movements. Experiences involved using movement in the learning of rhythm, melody and harmony. Conclusions from the study purported that

children have an opportunity to discover for themselves rather than being told how rhythmics provides a channel to learn about musical elements. The challenge of applying fluctuating or static rates of flow, energy and speed of music to movement within and through space was a highly motivating factor for the students.

Bodily movement is a muscular experience and many aspects of the music experience are muscular. Sadler (1918) commented on the relationship of the musical activity and muscular coordination when he stated,

> Unsteady time when singing or playing, confusion in playing, inability to follow when accompanying, accentuating too roughly, or with lack of precision, all these faults have their origin in the child's muscular and nervous control, in lack of coordination between the mind which conceives, the brain which orders, the nerve which transmits, and the muscle which executes (p. 15).

To what extent the cognitive process is affected by the psychomotor domain has not been proven, but the importance of one to the other is widely recognized in this area of research. It is difficult to assess a true measure of the impact the physical aspect of learning has on the total educational experience due to the wide range of areas it affects (attitude, self-concept, academics, physical coordination and interrelationships between the areas). To measure only the academic achievement results related to movement and music would ignore the aesthetic

value the student may derive from the experience or his attitudinal response which, in turn, may affect other areas of learning.

Few studies have been conducted with normal elementary-age students in the area of music, movement and attitudes. This can be attributed to the lack of adequate scales with which to measure attitudes concerning music and movement and also to the controversy over the impact of role attitude on behavior.

Attitudes

The bulk of attitude measurement has been concerned with measuring the degree of affect the rater has toward or away from the attitude object, thus, this measurement is primarily concerned with the affective component (Thurstone, 1931). Attitude measurement is the process of collecting people's observations on a given subject and assigning numbers to those observations according to a set of rules. The measurement procedure depends on the investigator's theoretical assumptions about 1) the nature of the attitude being measured, 2) how attitude relates to behavior, and 3) how attitude relates to the rules being used to assign numbers to the behavioral observations.

Attitude involves three components: 1) affective, 2) cognitive, and 3) conative (behavioral) (Rosenburg,

1960). The interaction among these three components determines the direction in which a person's attitudes will change and the extent to which his attitudes correspond with his beliefs and intentions.

> Operationally, an attitude may be defined as the individual's set of categories for evaluating a stimulus domain, which he has established as he learns about that domain in interaction with the persons and which relate him to various subsets within the domain with varying degrees of positive or negative affect (Sherif, 1967, p. 115).

Considerable research has been done concerning each of the three major attitude components--cognitive, affective and conative (behavioral) (Rosenburg, 1960). Great emphasis was put on the cognitive component during the '50's and '60's. A finding from the study done by Katz and Braly (1933) indicated that prejudiced respondents were markedly similar in the "traits" they attributed to members of disliked ethnic groups. In the cognitive studies (Hartley, 1946; Kramer, 1949) results indicated that groups perceived with varying degrees of clarity may elicit equally hostile attitudes. Axelrod (1959), Carlson (1956) and Woodruff (1942) concentrated their studies on how beliefs about relations between attitude objects and goal states have been singled out for special attention.

Thurstone (1929) developed scales primarily intended to evaluate a person's feeling about an object or situation.

Kretch and Crutchfield (1948) stressed the importance of feelings of being "for or against" something and having "positive or negative affect" in making a difference between attitudes and opinions. The bulk of attitude research has been concerned with some index of affect (evaluative response).

The least attention concerning the three major components of attitude has been given to "overt behavior." A few studies have been conducted in which attitudes have been characterized through some index of overt behavior (Cartwright, 1949; Katz and Kahn, 1952; LaPierre, 1934; Schanck, 1932). However, in these studies conclusions implied that overt action toward an object reflected not only the attitude elicited by that object but also the influence of other variables.

Attitude theorists have generally been more interested in the theory and measurement of attitudes toward objects than attitudes toward situations (Rokeach, 1970). As a result, the study of attitudes-toward-situations has become split from the study of attitudes-toward-objects. According to Rokeach, this split has retarded the growth of attitude theory. It has resulted in a failure to appreciate that an attitude object is always encountered within a situation about which the individual already has an attitude. It has also resulted in unjustified interpretations and conclusions to the effect that there is often inconsistency between attitudes and behavior.

According to Thurstone (1931) behavioral change can lead to attitude change; there is a strong interdependence between the two. It is to be expected that there is consistency between behavior and attitude, whatever the direction of the relationship. The congruity theory of Osgood and Tannenbaum is an extension of the consistency notion (Wrightsman, 1977). The principle of congruity states that change in attitude always occurs in the direction of increased congruity with the beliefs already established. Attitudes change in the direction that cause the least inconsistency between a person's attitudes and beliefs. Two conclusions were drawn by Osgood and Tannenbaum. 1) In order to affect change in attitude or beliefs, the researcher must determine what a person's initial attitudes and beliefs are toward a given object or area. 2) There must be consistency between a person's attitudes and beliefs in order to change behavior.

Rosenberg (1960) elaborated on a theoretical scheme of attitude change. His earlier studies revealed that the affective, cognitive and conative components of attitudes were organized in congruence with one another. Therefore, alteration of the congruence between them under certain conditions, would lead to attitude reorganization through complimentary change in the previously unaltered component. The possibility that change in attitude does

generate corresponding change in its cognitive portion leads to positive thinking concerning future use of attitudes in conjunction with the education plans implemented in a classroom.

Rosenberg's (1960) research is one of many studies carried out in recent years in which congruity and dissonance played important theoretical roles. These studies shared the common assumption that an individual strives to maintain consistency among the cognitive, affective and behavioral components within his/her belief system.

The conception that the distinction between attitudes and beliefs was that beliefs had only a cognitive component while attitudes had both cognitive and affective components has been grounds for recent research. Osgood, Suci and Tannenbaum (1957) have shown that virtually any concept factorially loads on an evaluative dimension. Katz and Stotland (1959) stated that this was the dimension that operationally differentiated the concept of attitude from belief. Kretch and Crutchfield (1948), who originally drew this distinction between belief and attitude, revised their opinion in the updated edition of their book by Kretch, Crutchfield and Ballachey (1962). In discussing the cognitive component of attitudes they refer to "evaluative beliefs."

Similarly, Fishbein and Raven (1962) originally made the distinction between attitude and belief by attributing

the evaluative component to attitude and the cognitive component to behavior. In more recent works (Fishbein, 1963, 1967) all beliefs were conceived to have evaluative as well as cognitive components.

According to Ajzen (1980),

> A person's behavior is determined by his intention to perform the behavior and that this intention is, in turn, a function of his attitude toward the behavior and his subjective norm (p. 62).

Attitude toward a concept or behavior means a person's judgment of good or bad indicates his like or dislike of the concept or performance of the behavior. The more favorable a person's attitude, the more he/she should intend to perform that behavior and vice-versa. The degree to which one can use attitude to predict and understand intentions will largely depend on how the measures of attitude and intentions correspond to each other.

If attitudes relate to an individual's own intentions, it becomes necessary to find what these initial intentions are before they can be changed. A person's intentions stem from his system of beliefs. Fishbein (1975) categorized beliefs into three areas. Primary beliefs are fundamental determinants of the dependent variable. In this case a primary belief would be what a person thinks about movement and using movement in music class. Proximal beliefs are an individual's beliefs directly corresponding to an information item. Target

beliefs are those beliefs that the investigator wishes to change. Identification of beliefs to be changed is essential in order to determine how to manipulate the dependent variable.

Attitude change is greatly enhanced by the source from which the information is coming. Ajzen (1980) has emphasied that,

> Although the attitude may initially predispose them to behave in the same ways (positively or negatively), the behaviors they ultimately come to exhibit will depend on the nature of the reinforcement they receive (p. 82).

Communicator credibility will largely influence acceptance of material presented. Acceptance of source beliefs in turn helps to change proximal beliefs. Change in proximal beliefs will affect change in performance of the behavior. Consequently, these changes will affect the attitude toward the behavior and the corresponding behavior will be affected.

Summary

Few research studies have been conducted concerning the affect of motor learning on music experiences. The majority of those that have been done are reflective of achievement outcomes related to movement as a systematic part of the music curriculum and studies done concerning the culturally disadvantaged, retarded and low socio-

economic groups. The importance of motor skill development is recognized as a vital part of the music program. According to Sidnell (1981),

> Music educators have long been aware of the importance of motor learning in music education. This awareness has classically taken the dual view of (1) fundamental large-muscle motor response for basic rhythmic development in small children, and (2) refined, small-muscle motor response (p. 28).

The problem is not that music educators think movement is unimportant, but that there has been little systematic investigation concerning its use, effectiveness and potential for the area of music education specifically.

A survey of the literature indicated that there were very few instruments available for measuring attitude in music (Shaw, 1976). Studies have been done to measure attitudes of children toward music; however, in some cases the scales were not adequate for the purpose, and in others results were inconclusive because only affect was taken into account, exclusive of the cognitive and conative factors.

CHAPTER III

PROCEDURES

Demographic Data

This study was conducted in Knoxville, Tennessee. Two schools were used, each consisting of a different type of student population. Each school's population was largely made up of the students who lived in the surrounding communities. Park Lowry Elementary School's enrollment was 307 students, grades kindergarten through five, with 145 in the Title I Program. Sequoyah Elementary School's enrollment was 277 students, grades kindergarten through five, with no students in the Title I Program.

The fifth grade students at Park Lowry Elementary School met for two 30-minute music lessons a week taught by a music specialist. They also had a structured physical education program taught by a specialist, in which the children had previously been exposed to folk dancing. The fifth grade students at Sequoyah Elementary School met for two 30-minute music lessons a week taught by the same music specialist who taught at Park Lowry Elementary School. These students did not have a structured physical education program taught by a specialist. However, the classroom teacher was responsible for affording the students a special physical activity program each day.

Plan of Study

A letter was sent home with all the students that would be participating in the study to inform the parents of the study (Appendix C). The students were randomly placed by class in either a control or experimental group. The study was designed for an eight-week grading period in which the students would be evaluated regarding participation, completion of tasks, creativity and group work.

Lesson plans (Appendix D) were developed by this author and reviewed by three university music specialists in terms of content, goals, objectives, evaluation and appropriateness for the study involved. Lessons for both the control and experimental groups were based on the same content, but the methods for carrying out the lessons differed. There were no alterations in the methods used by the music teacher in teaching the lessons for the control group. Listening exercises, written activities and singing were used in addition to movement-integrated activities with the experimental group.

The lesson plans integrated materials the music teacher would normally have used in the curriculum. Both the author of this study and the music teacher reviewed the lesson plans together in order that there would be a clear conception of the types of movement to be used and a clear understanding of the goals and objectives.

Each of the four classes participating in the study were pretested to establish that there was no significant difference in the initial attitudes of any groups of students. This procedure was used due to the selection of the control and experimental groups. Theoretically, if the students were randomized into groups, there would be no difference in initial attitudes between groups. When classrooms as a whole are assigned as control or experimental groups, this factor has to be established through testing.

At the conclusion of the study a post-test was given each student to determine if there was a significant difference in the attitudes of the students in the control and experimental groups. Other variables measured included differences in attitudes between schools and between sexes.

Subjects

In each of the two schools used randomly chosen control and experimental groups were established. The control group at Park Lowry consisted of 18 students of which 7 were female and 11 were male. The experimental group consisted of 18 students of which 9 were female and 9 were male. The control group at Sequoyah consisted of 21 students of which 12 were female and 9 were male. The experimental group consisted of 21 students of which 10 were female and 11 were male.

Each group received two 30-minute music lessons a week for the nine-week period. Neither group was aware that they were receiving instruction any different from another group.

Testing Instrument

The attitude scale (Appendix A) used in this study was developed using the semantic differential technique. Two raters were trained during the pilot study. Four one-hour sessions were held to discuss the meanings of the bipolar adjectives prior to the pilot study. As a part of the training, two two-hour sessions were held to examine scoring of the pretests in the pilot study and to determine guidelines for scoring. The interrater reliability for the pilot study was .96, using the Pearson Product Moment Correlation.

For the final study, the raters were given coded papers to read and interpret on the semantic differential. They were not told which papers belonged to the control or experimental groups. Interrater reliability for the final study was .89, using the Pearson Product Moment Correlation. The papers were interpreted by each of two raters and scored on a semantic differential. Each paper was rated twice and the average score recorded.

The instrument was formed by selecting bipolar adjectives from Osgood's Thesaurus Study (1967) which

possessed high evaluative loadings. Bipolar adjectives possessing high potency and activity loadings were also included as attitude is not purely evaluative (Osgood, 1967). The initial instrument used in the pilot study consisted of 37 pairs of bipolar adjectives. Results of the raters' responses on the 50 pretests and 50 post-tests were factor analyzed and the number of bipolar adjectives was narrowed to the 15 bipolar adjectives which had the highest loadings on the evaluative, potency and activity scales.

In every instance in which a widely varied sample of concepts has been used to form a semantic differential, the three factors (evaluative, potency and activity) have emerged in approximately the same order of magnitude (Osgood, 1967). The evaluative factor in human judgment consistently appears first and accounts for approximately one half to three quarters of the extractable variance. The second dimension of the semantic space, potency, represents approximately one half as much variance as the evaluative factor. The third dimension, activity, is usually equal to or a little smaller in magnitude than the potency factor.

The factor analyses of the 37 pairs of bipolar adjectives indicated the 14 pairs of bipolar adjectives which best reflected students' responses toward music as they know it in their classroom (Appendix B). The scales

involved are on a Likert scale using a one-to-five continuum. Of the 14 pairs of bipolar adjectives, seven had "high" evaluative loadings (optimistic-pessimistic, pleasing-annoying, excitable-calm, favorable-unfavorable, positive-negative, valuable-worthless, happy-sad). There were four bipolar pairs that had relatively high evaluative and activity loadings (interesting-uninteresting, successful-unsuccessful, meaningful-meaningless, important-unimportant). One of the pairs was labeled as "high" on the activity loading (passive-active). The remaining two pairs of bipolar adjectives had "high" loadings on the potency factor (awkward-graceful, constrained-unconstrained). The evaluative factor of the semantic differential is an index of attitude. It is a method of attitude assessment. Although it does not tap much of the content of an attitude, it seems to provide an index to the location of the attitude object along a general evaluative continuum.

The bipolar adjectives were randomly assigned in the instrument both for factor loadings and for positiveness-negativeness. An overall score indicated that the student had a positive attitude toward what he/she did in music class.

Because of the difficulty a fifth grade student has in effectively using a semantic differential to represent his/her thoughts, a method was devised for this study to

alleviate this problem. The attitude measurement was divided into two parts: (1) essay, and (2) semantic differential. The semantic differential results in a single score which represents a person's general evaluation or feeling of favor or disfavor toward the concept in question.

Each student was asked to write in his/her own words how he/she felt about the following: (1) music class, (2) moving in rhythm to music in your music class, (3) singing in your music class, (4) playing instruments in your music class, (5) creative movement in your music class, and (6) listening to music in your music class. The students were told that the information they wrote would not be read by their teacher nor would it affect their grade in any way. They were asked to elaborate in more than a "yes" or "no" response so that the raters who read their papers would know how they really felt about these items.

In a study done by Lull (1929) it was reported that fifth graders were able to communicate their ideas more effectively in written form than in speech. Evidence showed that advances in the control of syntax in grade five were accelerated far beyond those in their speech. Similarly, in another study (Harrell, 1957) it was concluded that children in Minnesota aged 9 to 15 demonstrated

greater control of syntax in writing than in speech on almost all measures that were applied.

Method of Statistical Analysis

Each student's score was the result of the average of the scores given by the two raters. A Factor Analysis was used to analyze the data.

The semantic differential yields quantitative data which are verifiable in that other investigators can test different sets of equivalent subjects and obtain similar results (Snider, 1969). Face-validity of the differential attitude scales appeared to be high based on high correlates with scores gathered by the traditional Thurstone, Likert and Guttman types of scales. The evaluative dimension displays reasonable face-validity as a measure of attitude. Test-retest coefficients ranged from .87 to .93 with a mean R of .91.

CHAPTER IV

RESULTS, ANALYSIS AND INTERPRETATION

Included in this chapter are the results, analysis and interpretation of the data collected for this study. An analysis of variance was done using a general linear models procedure within the Statistical Analysis System (Helwig, 1981). A minimum level of significance was set at the .05 confidence level. Contained in Table 1 is a list of the variables used, including one dependent variable and three independent variables.

TABLE 1

DEPENDENT AND INDEPENDENT VARIABLES

Dependent Variable	Score
Independent Variables	Treatment (Movement, Non-Movement) Sex (Female, Male) School (Sequoyah, Park Lowry)

Each of the three hypotheses established in this study will be discussed in the following sections of this chapter. Presented in Table 2 is the analysis of variance of mean scores representing attitudes of fith graders, both control and experimental groups, in two schools, toward their general music program.

TABLE 2

SUMMARY TABLE FOR ANALYSIS OF VARIANCE OF MEAN SCORES FOR DETERMINING THE EFFECT OF MOVEMENT ON ATTITUDES

Source	df	SS	MS	F	PR> F
Model	7	1975.41	282.20	6.05	0.0001
Error	70	3262.46	46.61		
Corrected Total	77	5237.87			

Hypothesis I

Hypothesis I stated that there would be no difference in attitudes toward the general music program between fifth graders who experience movement as an integral part of their music program as opposed to those who do not. Hypothesis I was rejected.

In Table 3 the analyses of variance indicated that the main effect of Treatment was significant at the .0001 level. It was evident that the method of teaching had made a significant impact on the attitudes of the fifth grade students.

Hypothesis II

Hypothesis II stated that there would be no difference in attitudes toward the general music program

between fifth grade students classified as coming from a predominantly low socio-economic background and those from a predominantly high socio-economic background. Hypothesis II was not rejected.

TABLE 3

ANALYSIS OF VARIANCE BETWEEN EXPERIMENTAL AND CONTROL GROUPS REGARDING HOW TREATMENT, SEX AND SCHOOL AFFECT ATTITUDES

Source	df	TYPE I SS	F	PR> F
Treatment (A)	1	1354.17	29.06	0.0001**
Sex (B)	1	75.56	1.62	0.02*
School (C)	1	14.04	0.30	0.21
AxB	1	254.51	5.46	0.36
AxC	1	38.76	0.83	0.58
BxC	1	8.23	0.18	0.68
AxBxC	1	230.15	4.94	0.03*

*Significant at .05.

**Significant at .01.

Table 3 reported that the main effect of School was not statistically significant (.21 level of confidence). Park Lowry Elementary School represented a student population of low socio-economic background and Sequoyah Elementary School represented the high socio-economic

population. However, conclusions indicated that fifth graders from different socio-economic backgrounds responded similarly with regard to their attitudes toward music.

Hypothesis III

Hypothesis III stated that there would be no difference in attitudes toward the general music program between male and female fifth grade students. Hypothesis III was rejected.

Table 3 reported that the main effect of Sex was significant at the .02 level. This indicated that fifth grade boys and girls responded differently in their attitude to the methods of teaching used in their music class.

Interaction

The only significant interaction between variables was the three-way interaction of Treatment, Sex and School at the .03 confidence level. The variable School did not significantly affect the students' attitudes. However, the combination of a low socio-economic male group exposed to movement significantly differed from a high socio-economic female group not exposed to movement.

Further analyses were run to determine contributing factors leading to the significant interaction of Treatment, Sex and School. The t-tests were computed between variables in Tables 6, 7, 8, 9 and 10. Results indicated that the only significant difference in means occurred between males and females at Sequoyah Elementary School (Table 9) at the .02 level of confidence.

Table 4 reported the number and mean scores of the experimental and control groups. The difference in means varied greatly between the movement (experimental) and non-movement (control) groups. This difference was significant, referring to the .0001 level of confidence reported in Table 3. These results indicated that fifth graders who receive movement as an integral part of their music program responded more favorably to their program than those who received the more traditional approach restricted to singing, theory and listening exercises.

TABLE 4

MEANS BY TREATMENT FOR CONTROL AND EXPERIMENTAL SUBJECTS

Treatment	N	Mean Score
Movement	39	52.08
Non-Movement	39	43.74

Table 5 reported the number and mean scores of the classes in each of the two schools. The means differ only slightly as reflected by the insignificant difference in the analysis of variance in Table 3.

Table 6 reported number and mean scores of the experimental and control groups in both schools with Treatment. Though there was not a significant difference in the interaction between Treatment and School, the mean score varied slightly between the Movement groups in Sequoyah and Park Lowry.

Table 7 reported the number and mean scores of the males and females. There was a slight difference between the sexes with the males scoring higher. The difference was not significant.

Table 8 reported the number and mean scores for the control (Non-Movement) and experimental (Movement) groups with the male and female variables. The greatest difference in mean scores was between the males and females in the experimental groups. Results indicated that the males responded more favorably to the Treatment than the females and that both sexes responded more favorably than did the control group. There was little difference in the mean scores between males and females in the control group.

Table 9 reported the number and mean scores for both School and Sex. There was a slight difference between the means of the females and males in Sequoyah. However,

TABLE 5

MEANS BY SCHOOLS FOR CONTROL AND EXPERIMENTAL SUBJECTS

School	N	Mean Score
Sequoyah	36	46.85
Park Lowry	42	48.82

TABLE 6

MEANS BY TREATMENT AND SCHOOLS FOR CONTROL AND EXPERIMENTAL SUBJECTS

Treatment	School	N	Mean Score
Movement	Sequoyah	18	50.56
Movement	Park Lowry	21	53.38
Non-Movement	Sequoyah	18	43.14
Non-Movement	Park Lowry	21	44.26

TABLE 7

MEANS BY SEX FOR CONTROL AND EXPERIMENTAL SUBJECTS

Sex	N	Mean Score
Female	38	46.20
Male	40	49.54

results indicated that the males in both schools responded more favorably toward the Treatment than did the females. Results from a t-test indicated the difference was significant at the .02 level of confidence. The difference in means was not significant at Park Lowry.

TABLE 8

MEANS BY TREATMENT AND SEX FOR CONTROL AND EXPERIMENTAL SUBJECTS

Treatment	Sex	N	Mean Score
Movement	Female	19	49.81
Movement	Male	20	54.23
Non-Movement	Female	19	42.58
Non-Movement	Male	20	44.85

TABLE 9

MEANS BY SCHOOL AND SEX FOR CONTROL AND EXPERIMENTAL SUBJECTS

School	Sex	N	Mean Score
Sequoyah	Female	16	44.00
Sequoyah	Male	20	49.13
Park Lowry	Female	22	47.80
Park Lowry	Male	20	49.95

Table 10 reported the number and mean scores of the three variables: Treatment, School and Sex. The second-order interaction of these three variables was significant at the .03 confidence level. As indicated by the means, the boys in both schools in the experimental group responded most favorably in attitude toward their music class.

TABLE 10

MEANS BY TREATMENT, SCHOOL AND SEX FOR CONTROL AND EXPERIMENTAL SUBJECTS

Treatment	School	Sex	N	Mean Score
Movement	Sequoyah	Female	7	44.64
Movement	Sequoyah	Male	11	54.32
Movement	Park Lowry	Female	12	52.83
Movement	Park Lowry	Male	9	54.11
Non-Movement	Sequoyah	Female	9	43.50
Non-Movement	Sequoyah	Male	9	42.78
Non-Movement	Park Lowry	Female	10	41.75
Non-Movement	Park Lowry	Male	11	46.55

Summary of Results

Results from the analyses of variance indicated that Hypothesis I was rejected and significant at the .0001

level; Hypothesis II was not rejected; and Hypothesis III was rejected and significant at the .02 level of confidence. The second-order interaction between the three variables (Treatment, Sex and School) was significant at the .03 confidence level.

Fifth graders responded more favorably to their music program when allowed to participate in movement activities as part of the learning process. Males tended to respond more favorably than females within the movement groups. All other interactions were not significant.

Interpretation of Results

The use of movement in music classes as an integral part of the music curriculum seemed to have a positive effect on fifth grade students' attitudes. Males and females alike were affected significantly by their movement experiences. These students came from diversified socio-economic backgrounds. The students at Park Lowry Elementary School had a formal physical education program, the students at Sequoyah Elementary School did not. Yet, they all responded favorably to the method of teaching which involved movement.

The use of movement as a tool for learning has been in existence for many years. The interrelationship between movement and cognition has been recognized by many music educators for the better part of a century.

Neither the effect of movement on attitudes nor its value in terms of cognitive learning was easily recognized. This study is a positive indicator that movement had a favorable effect on attitudes and that both males and females responded well to movement as part of their music learning.

CHAPTER V

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER STUDY

Summary

The purpose of this study was to determine if there was a difference in fifth graders' attitudes toward their music class when movement was used as an integral part of each of their music classes as opposed to no movement activities. Movement included folk dance, creative dance, locomotor and nonlocomotor movement. The control groups did not experience the movement. They continued with their regular music class activities which included singing, listening, theory and discussion.

There were control and experimental groups in each of two schools. The same music teacher taught all four classes. Students had two 30-minute lessons a week for eight weeks. Material in the lesson plans was the same for all four classes with the method of teaching differing for the control and experimental groups.

At the conclusion of the study, each student answered in essay form questions that dealt with six areas of the music program. These questions were:

1. How do you feel about your music class?

2. How do you feel about moving in rhythm to music in your music class?
3. How do you feel about singing in your music class?
4. How do you feel about playing instruments in your music class?
5. How do you feel about creative movement in your music class?
6. How do you feel about listening to music in your music class?

Trained raters then read the essays and interpreted the answers using a semantic differential. The score from the differential was used to determine each student's attitude. The following hypotheses were established for this study:

I. There will be no difference in attitudes toward the general music program between fifth graders who experience movement as an integral part of their music program as opposed to those who do not.

II. There will be no difference in attitudes toward the general music program between fifth grade students classified as coming from a predominantly low socio-economic background and those from a predominantly high socio-economic background.

III. There will be no difference in attitudes toward the general music program between male and female fifth grade students.

Analyses of the data from this study indicated that there was a significant difference ($p < .0001$) in attitudes of fifth graders who had movement as an integral part of their music program as opposed to those who did not. There was also a significant difference ($p < .02$) in attitude scores between male and female fifth graders. There was no significant difference between socio-economic groups.

Conclusions

As a result of this study, and within the limits of this study, it can be concluded that fifth graders enjoyed their music class more when they were involved in physical activities which were designed to reinforce the musical concepts they were learning. It is probable that a variety of different movements made it possible for everyone to find some success.

Movement appeared to have motivated boys toward their music class more than girls. A contributing factor to this could be the possibility that movement was a more novel experience for boys than it was for girls because of the de-emphasis this society places on dance and movement related activities for boys. The novelty could have motivated the boys in a different way than the girls.

Socio-economic status did not appear to be a major factor in attitudes toward music education at the fifth grade level. Boys and girls experience a wide variety of movement activities in their normal play during recess in school and at play out of school. Regardless of socio-economic status, children have similar physical experiences in their play therefore decreasing the possible affect this factor could have had on movement activities in music class.

Implications and Recommendations For Further Study

Increased emphasis on the importance of active learning experiences suggests that movement may benefit learning. If children are able to grasp various concepts in music with better understanding through movement, feel better about themselves through body expression, then it could be possible that their attitude toward music would improve. The possibility that change in attitude did generate corresponding change in its cognitive growth establishes a need for further research in this area. Cognitive growth might include improvement in rhythm concepts, academic achievement concerning written notation or any number of other concepts that are a part of the music education program. If a positive attitude results in improvement of the use of these concepts then further

attempts should be made in developing methods to assess the degree to which attitudes affect cognitive learning.

The lack of adequate testing instruments for measuring attitude has made it difficult for research to develop in this area. Two questions are typically raised concerning measurement of attitudes: (1) How can attitudes be measured scientifically? and (2) Is it important that they be measured scientifically?

Scientific measurement is a precise, accurate representation of some quantity. Perhaps this has been a major obstacle to research concerning attitudes. Attitudes are largely affective. Though influenced by the cognitive and conative domains, the affective domain involves the intangible--such as feelings, beliefs and attitudes. All of these are difficult to assess with paper and pencil. There are other means of measuring attitudes; such as systematic observations in person and via videotape recording and interpretation of oral responses. Measurement concerning the social sciences may have to take a different direction from that in the hard sciences. To replicate measurement in the hard sciences, control of the variables must be absolute. With human subjects there will always be contaminating factors to a greater degree than those that would occur in a laboratory experiement. Therefore, measurement instruments must be developed for the social sciences that would accommodate the human factor and yet

not sacrifice validity and reliability as they relate to the new instrumentation.

If children are affected positively by the use of movement in their music class then it seems reasonable to suggest that the teacher be adequately prepared to offer these experiences. The important factors are that the teacher (1) be knowledgeable concerning the theory of movement and how it relates to music, and (2) be able to guide the students in their efforts.

The young student, preschool and primary grade level, beginning to use movement as a learning modicum in the music class should begin with gross motor skills as they have not physcially matured enough to use the finer skills. These gross motor skills could be effectively used in creative movement, echo clapping and mirror images (teacher draws the shape of the melody in the air and the student traces it with his hands).

The intermediate grade student (grades 3 and 4) has refined his/her skills in movement to a greater degree than the primary-aged student. Appropriate involvement of movement with music at this level might include combinations of locomotor and nonlocomotor patterns to represent changes in rhythm. Walking, running, hopping, skipping and jumping could be used to indicate changes in tempo. At this age level, movement patterns should not be complicated nor should a sequence involve more

than two or three different movements. The idea is to use movement as an integrated part of the music learning and not as a separate physical obstacle to be mastered.

Students in the upper elementary grades (grades 5 and 6) are capable of longer sequences and more difficult movement patterns than the younger students. In studying about different cultures through music, folk dancing is a means of incorporating another aspect of the culture into the learning experience. The rhythm of the dancing also helps facilitate the learning of the rhythm musically. Other types of movement that could be effectively used at this level include interpreting the meaning of a particular musical piece or verse through creative movement, developing a theme through movement patterns, working in small groups to interpret the mood of a piece of music and developing ostinatos using rhythm instruments.

Training for teachers in this area could be accomplished through college courses, workshops and inservice sessions. Further research could be directed into developing training for teachers in this area and the effect this training has on teachers' use of movement in their music classes.

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APPENDICES

APPENDIX A

RATING INSTRUMENT

Rate the following 6 questions on all 14 scales:

1. How do you feel about your music class?
2. How do you feel about moving in rhythm to music in your music class?
3. How do you feel about singing in your music class?
4. How do you feel about playing instruments in your music class?
5. How do you feel about creative movement in your music class?
6. How do you feel about listening to music in your music class?

INTERESTING	1	2	3	4	5	UNINTERESTING
SUCCESSFUL	1	2	3	4	5	UNSUCCESSFUL
OPTIMISTIC	1	2	3	4	5	PESSIMISTIC
PLEASING	1	2	3	4	5	ANNOYING
AWKWARD	1	2	3	4	5	GRACEFUL
UNCONSTRAINED	1	2	3	4	5	CONTRAINED
EXCITABLE	1	2	3	4	5	CALM
UNFAVORABLE	1	2	3	4	5	FAVORABLE
NEGATIVE	1	2	3	4	5	POSITIVE
MEANINGFUL	1	2	3	4	5	MEANINGLESS
VALUABLE	1	2	3	4	5	WORTHLESS
UNIMPORTANT	1	2	3	4	5	IMPORTANT
SAD	1	2	3	4	5	HAPPY
PASSIVE	1	2	3	4	5	ACTIVE

Rater's Name _____

Student Number _____ Student Sex _____

APPENDIX B

GLOSSARY OF TERMS

Accompaniment - The musical background provided for a principle part (Apel, 1972).

Allemande - Meeting corner with the left hand, doing a half turn back to your partner, meeting him with the right hand (Burnett, 1977). *L

Basic Movement - Denotes natural, fundamental movement of the body in daily life (Cheek, 1979). L

Chasse - The chasse is a step in which one leg literally chases the other foot from its position. With heels together and feet turning out, the right foot slides to the right with the weight of the body evenly distributed on both feet. The weight is then shifted onto the right leg as both knees bend slightly. Straightening both knees and pushing off both feet, the body goes up into the air a few inches while feet are pointed. As the feet reach the ground, the knees bend slightly to absorb weight. A common phrasing for chasse is - step-together-step, step-together-step. L

Creative Movement - Unpatterned expressive movement involving the whole body, stimulated by music, sound, or imagery (Cheek, 1979). L

Dance - A stylized, controlled, patterned succession of bodily movements (Cheek, 1979). L

Descant - An obbligato part that soars above the tune (Apel, 1972).

Duple Meter - Meter in which there are two beats or some multiple of two to the measure.

Flip - Throwing object into air causing opposite end to be caught. **NL

Folk Dance - Patterns of movement characterized by a culture--usually done in groups. L

Gallop - The main weight of the body is on the forward foot. Knees are slightly bent and the heeld should not touch the ground as a step-leap is taken.

Grand Left - Partners take left hands, passing left shoulders meeting the person coming with the right hand and passing right shoulders (Burnett, 1977). L

Grand Right - Partners take right hands, passing right shoulders meeting the person coming with left hand and passing left shoulders (Burnett, 1977). L

Hammer - The repeated striking of one object against another. NL

Instrumentation - The selection of instruments most useful for playing a particular piece of music.

Locomotór Movement - Involves movement of body from one place to another in space.

Lummi Stick - Wooden dowel approximately 10 inches long and 3/4 inch in diameter (Johnson, 1975).

Measure - A space on the staff enclosed between tow bar lines.

Melody - A sequency of single pitches moving through the time with rhythmic organization (Haines, 1980).

Nonlocomotor Movement - Involves movement, but not transportation. The body remains in one place and moves on its "axis".

Orchestration - A prearranged sequence by which various instruments in an ensemble are designed to play (Haines, 1980).

Patsch - Rhythmic thigh-slapping often accompanying chants or songs associated with Orff's Schulwerk (Haines, 1980). NL

Percussion - Shaking or striking. NL

Promenade - Partners walk or dance around the circle or set side by side in a counter-clockwise direction (Schurr, 1975) L

Push A forceful movement made to move some object away from the body or a movement made against an object to move the body away from it (Shurr, 1975). NL

Refrain - The chorus sung at the end of every stanza or verse.

Slide - A sideward movement of the body initiated by a combination of two simple locomotor movements--a leap-step. One foot always leads--the left when moving left, the right when moving right. After an initial emphasized leaping step in the direction of movement the trail leg slides sideways close to the lead leg and receives the body weight (Werner, 1979). L

Stamp - One foot strikes the floor forcibly but no weight is taken on the stamping foot (Shurr, 1975). NL

Tennessee Stomp - Large exaggerated steps, knee bent outward and held high, toes pointed towards the ceiling (Saliba, 1977). L

Texas Star - Girls move forward and back, while boys go forward and take right hands with the fellow opposite him. In star formation boys move left, four counts, turn right, make a left hand star while moving back to place. Without dropping elbows, girls move to outside, boys move forward to inside making a right hand star. The big star now moves left until partners are in original position (Burnett, 1977). L

Theme - A short musical passage that states an idea.

Triple Meter - Meter in which there are three beats or some multiple of three to the measure.

Twist - A rotation of some body part around its own long axis (Shurr, 1975). NL

Verse - A series of stanzas sung to the same melody alternating with a refrain in which the words remain the same (Haines, 1980).

Wring the Dishrag - Two people face each other holding each other's hands with arms extended upward (as if forming a bridge). In this position, each person turns a complete circle clockwise, arms bending slightly to allow for turning and ends up in original position facing each other. L

*L - Locomotor Movement

**NL - Nonlocomotor Movement

APPENDIX C

LETTER OF CONSENT

Deborah L. Carlson
Claxton Hall Room 309
The University of Tennessee
Knoxville, Tennessee 37916

March 29, 1982

Dear Parents,

As part of a research study for my dissertation, I am working with Pam Jenkins and four of her fifth grade music classes over the next eight weeks. The purpose of this study is to determine if movement, used as an integral part of the music program, improves a child's attitude towards music in general.

Mrs. Jenkins will conduct her regularly scheduled music classes, covering the usual material--the difference being that one class will experience movement activities along with their music lesson and the other group will not. Before the study begins, I will ask the children to write an essay on how they feel about their music program. At the conclusion of the study, I will again ask the children to write another essay. Comparisons between the essays will be made and between classes. The study will begin on Monday, March 29, and conclude on Friday, May 28.

If there is any reason you feel your child should not participate, please indicate below. I appreciate your cooperation and will be most happy to share the results with you. Please sign below and return to Mrs. Jenkins by Friday, April 2.

Sincerely,

Deborah L. Carlson
Doctoral Candidate

_____ Consent to Participate

_____ Nonparticipation Desired

APPENDIX D

LESSON PLANS

Teacher:	Pam Jenkins
Schools:	Sequoyah Elementary, Principal: Mary Alice Wishart Park Lowry Elementary, Principal: John Jackson
Population:	Two fifth grade classes from each school 25 students per class One control and one experimental group per school
Classes:	Two 30-minute lessons per week
Study:	Nine weeks--eight weeks of instruction, one week of collecting data
System:	Knoxville City Schools

The following lesson plans are designed for 16 hours of instruction. Material used for these lessons are a part of the established curriculum at each of the schools. Movement was incorporated into each of the lessons to be used for the experimental groups. Control groups will use the same material but without any movement experiences.

Through the use of nonlocomotor movement, locomotor movement, creative movement, and folk dance, it is the goal of this teacher for the children to understand better the structure of the music through the use of movement and to enjoy the experience.

Rationale

The purpose for selecting nonlocomotor movement, locomotor movement, creative movement, and folk dance is twofold:

(1) To provide a broad spectrum of movement experience

(2) Not all types of movement are appropriate for all pieces of music.

Selection of movement experiences for a particular piece is based upon the structure and theme of a piece. For example: It would be inappropriate to use the Virginia Reel in teaching "The Flowers That Bloom in Spring" as this piece is of an Oriental theme and is in triple meter. An appropriate piece to use with this folk dance is "Old Joe Clark" for it is in duple meter and was an authentic piece used for the dance in Virginia--originally brought over from England.

Music and movement are linked through dance as well as other forms of movement (creative, rhythmic, etc.).

Whereas dance is a stylized, controlled, patterned succession of bodily movements, other types of movement may denote natural, fundamental rhythms characterized in everyday life. Dance sequences are related to music, often to a specific composition. Both approaches, dance and other forms of movement, have their place in movement education. The purpose is to use the movement to lead the child to a closer relationship with music itself.

General Objectives

The children will begin learning each of the songs in this unit through a pattern--the song will be introduced through a listening session, followed by learning how to sing it and then experiencing a movement pattern that fits in with the structure and theme of the song and/or instrumentation played on a melodic or rhythm instrument (tone bell, wood block, sticks, etc.). Each student will be involved in the listening, singing, and movement phase of all the songs.

Evaluation

The teacher will evaluate each child in terms of his/her willingness to participate, cooperation with classmates and effort put into both group and individual activities. Evaluation will consist of observation by the teacher during the activities based on criteria set in the objectives for each lesson. At the conclusion of the unit, the teacher will complete an evaluation checklist on each child regarding performance, attitude, and applied knowledge of activities in class.

Week 1

Material: "I Believe in Music"
Equipment: Two lummi sticks/person, Album: Lummi Stick Fun (Johnson, 1975)
Time: One hour - two lessons

Purpose. In this lesson, students will work on feeling the rhythm of 4/4 time. The specific piece chosen, "I Believe in Music", is one the children are familiar with. Working with the lummi sticks will help develop coordination skills, increase concentration and promote rhythmic awareness.

Objectives. Students will:

1. Demonstrate ability to perform the following lummi stick movements: push, tap, sides, hop, kick, hammer, flip, right, left (Johnson, 1975)
2. Tap the 4/4 rhythm to song using lummi sticks.

3. Learn the lummi stick routine without the music.
4. Perform the lummi stick routine with the music.

Procedure. The class will listen to the song "I Believe in Music" with directions to listen for determining what meter the song is in. Two lummi sticks will be given each student and the song will be played again with the students tapping the rhythm in fours using the lummi sticks. The teacher will then demonstrate each of the lummi stick movements that will be used in the routine. The students will echo each movement. Following the demonstration-echo period, the teacher will call out the various movements and ask different students to demonstrate. The teacher will then teach the routine phrase by phrase. The class will perform the routine to the music.

Evaluation.

1. Were the students able to identify the meter?
2. Did the students watch during the demonstration period and echo the movement correctly?
3. Could each student correctly demonstrate the lummi stick movement he was individually asked to do?
4. Were the students able to remember the routine and perform it in unison?

Week 2

Material: "Hoedown"
Equipment: Alto xylophone, bass xylophone, timpani, tambourine, Texas Tales and Tunes manual (Burnett, 1977, p. 17)
Time: One hour - two lessons

Purpose. In this lesson the students will become familiar with a traditional western ballad developed originally to record the work routines and daily events of that time (1846). Within "Hoedown" are harmonic changes which the students will learn to identify and movement patterns which will include both locomotor and nonlocomotor movement. The verse is actually the movement pattern in words used for "Hoedown."

Objectives. Students will:

1. Learn one instrumental part and accompany song.
2. Learn steps and formations in the dance and be able to incorporate them into appropriate movement sequences to "Hoedown." (Texas Star, promenade, grand right, grand left, allemande (Appendix A)

3. Demonstrate harmonic changes with a clap on chord I, a patsch on chord V and a snap on chord IV.
4. Sing melody.

Procedure. All students will learn the melody and the verses to be sung to the melody. Next, the students will accompany the singing with a body percussion beat. Following, four students, each, will be assigned to one of the instruments (AX, BX, Timp., Tamb.) and using their music will accompany the class as they sing. Several practice sessions will be needed for each student to feel comfortable with his part. During the course of the two lessons that will be used to teach this piece, each student will have an opportunity to play an instrument, dance the "Hoedown" as the teacher demonstrates and then asks for the students to follow. Half the class will then be assigned to dance, four new people will be assigned to an instrument, and the remainder of the class will sing the song. This pattern will rotate until every student has had a chance to experience each phase.

Evaluation.

1. Could the students identify harmonic changes?
2. Were the students able to follow the directions sung? (steps to "Hoedown")
3. Did the students play their instrumental parts rhythmically and note correct?
4. Could the students sing the melody?

Week 3

Material: "Old Joe Clark"
Equipment: Piano, Spectrum of Music text (grade 5) (Marsh, 1974), Folk Album which accompanies text.
Time: One hour - two lessons

Purpose. "Old Joe Clark" is one of many tunes used in dancing the Virginia Reel. The next two lessons will be an introduction to folk dancing. The students will learn the song and then the dance that accompanies it. Because the dancing is a stringent activity, when the students perform the dance, a record will be played instead of the students singing.

Objectives. Students will:

1. Sing "Old Joe Clark"
2. Learn the steps to the Virginia Reel
3. Dance the Virginia Reel to the music on the album, in correct rhythm

Procedure. The students will begin the lesson by singing through "Old Joe Clark" which they are already familiar with from previous years in the music class. The teacher will then teach the Virginia Reel. The steps will be introduced and partners will be established. Since there are 25 students in the class, the teacher will have to be a partner. The students will dance the Virginia Reel, not singing as they dance as the Virginia Reel is rigorous. A record will be played as they dance. One set of eight partners will dance at a time. It is important that each couple have an opportunity to be the "head" couple and lead the group in the dance. This is time consuming, but also good practice.

Evaluation.

1. Could students sing melody of "Old Joe Clark"?
2. Were students receptive to learning the Virginia Reel?
3. Could students put together all the steps and dance the Virginia Reel in rhythm to the music?

Week 4

Material: "Old Dan Tucker"
Equipment: Piano, Spectrum of Music text (grade 5) (Marsh, 1974).
Time: One hour - two lessons

Purpose. In this lesson, the students will have an opportunity to create their own movement to the verses in "Old Dan Tucker". Movement exploration brings greater aesthetic appreciation. To really look at something and give some thought to interpretation through action, creative movement, or verbal description, one becomes more deeply aware of the beauty around them. Traveling shows were popular during the second half of the nineteenth century--where singers and dancers acted out the music. Dan Emmett, the composer of "Old Dan Tucker" was one of the more famous composers of songs for the traveling shows.

Objectives. Students will:

1. Listen as "Old Dan Tucker" is played.
2. Sing "Old Dan Tucker".
3. Work in groups on creative movement (Appendix A).
4. Perform a verse using the creative movement worked on in groups.

Procedure. "Old Dan Tucker" will be introduced through listening and then singing. The class will be divided into five groups of five for group dramatization.

Each group will have 10 minutes to work out a pantomime movement characterization of their assigned verse. After 10 minutes, the class will form a standing circle with group one in the circle. As the class sings the verse, the inside group acts it out. On the refrain, the circle chasses (step-together-step--Appendix A) in a clockwise direction around the group. Group two then gets in the middle of the circle, etc.

Evaluation.

1. Could students sing melody of "Old Dan Tucker"?
2. Could students work in small groups productively? (Did each member contribute? Was there horseplay?)
3. Did students work together as a class in performing the complete song with movement and drama?

Resource. Creative Music Education (Schafer, 1976)

Week 5

Material: "Buffalo Gals"
Equipment: Piano, Spectrum of Music text (grade 5) (Marsh, 1974)
Time: One hour - two lessons

Purpose. In this lesson the students will experience through movement the phrasing of "Buffalo Gals". Also, to distinguish the descant from the refrain, different movement patterns will be used.

Objectives. Students will:

1. Sing verse after having listened to song being played through.
2. Sing descant.
3. Sing refrain.
4. Sing the song using two parts on the refrain.
5. Perform a line dance using locomotor movement (chasses and circle about self) and nonlocomotor movement (clap).
6. Sing and execute movement routine simultaneously.

Procedure. The teacher will teach the refrain group a line dance while the descant group watches. The purpose of the line dance with locomotor movement is to follow the rhythm of the melody, follow the sequence of the melody, and to distinguish the rhythm of the refrain from the descant. The teacher will then teach the descant group their line dance while the refrain group watches. The parts will then be put together. Both groups will stand

in their positions for the line dance as they sing the verse, not using the movement sequence as the verse is being sung. Students will proceed to execute their movement (written below) during the refrain and descant.

Refrain Group. Standing in a line facing the descant group, each student will place their right hand on their partner's shoulder standing to their right, and their left hand on the shoulder of the partner standing on the left. The line will move:

4 chasses to the right (step-together-step)
4 chasses to the left
4 chasses to the right
Drop arms and turn a circle about self on "Dance by the light of the moon".

Descant Group. Standing in a line facing the refrain group, each student will place their right hand on their partner's shoulder standing to their right, and their left hand on the shoulder of the partner standing on the left. The line will move:

2 chasses to the left, clap (step-together-step, clap)
2 chasses to the right, clap
2 chasses to the left, clap
Drop arms, 2 steps forward on "dance"
2 steps back on "all"
2 steps forward on "night" and clap.

Evaluation.

1. Could the students sing the melody?
2. Could the students sing descant and refrain?
3. Could the students sing this song in two parts?
4. Could the students remember the sequence of the line dance and perform it while singing?

Resource. Music in the Elementary Classroom (Holt, 1980).

Week 6

Material: "I Ride an Old Paint"
Equipment: Piano, Spectrum of Music text (grade 5) (Marsh, 1974), woodblock, sticks, melody bells or tone bells or xylophone or metallophone
Time: One hour - two lessons

Purpose. In this lesson, the students will be introduced to a cowboy tune. Chord changes and rhythm will be stressed in the learning of this song.

Objectives. Students will:

1. Listen and follow in text, "I Ride an Old Paint."
2. Sing through "I Ride an Old Paint."
3. Identify notes of G major and D_7 chords.
4. Accompany song with instrumental parts:
   a. melodic instruments - first beat in each measure
   b. wood blocks - rhythm of melody
   c. rhythm sticks - duple time
5. Students will gallop (Appendix A) about class circle in accompanying rhythms.

Procedure. The song "I Ride an Old Paint" will be introduced through the listening and singing pattern. The class will then form a circle and sit on the floor. Each child will have a pair of sticks, a woodblock, or a melody bell. The melody bells will play on the first beat of each measure, the sticks will keep a steady "3" beat and the wood blocks will play the rhythm of the melody. Several children will be chosen each time the refrain is sung to "act" like a galloping horse and move to the different rhythms being played on the instruments around the circle. Melody bells to be used: G, D, A, F#, B - which make up the chords represented.

Evaluation.

1. Could students sing the melody?
2. Could students identify the notes G, D, A, F#, B?
3. Could students keep up rhythmic instrumental accompaniment accurately?
4. Could students move in rhythm about circle?

Resource. Leading Young Children to Music (Haines, 1980)

Week 7

Material: "Tennessee Special"
Equipment: Cock-A-Doodle Tunes Manual (Saliba, 1977, pp. 7-12), soprano xylphone, alto xylophone, bass xylophone, cowbell, temple blocks, guiro, bass drum, timpani.
Time: 30 minutes - one lesson

Purpose. In this lesson the students will become familiar with a regional tune. They will learn to

incorporate movement, both locomotor and nonlocomotor, song, and instrumentation.

Objectives: Students will:

1. Sing melody.
2. Play an instrumental part in accompaniment with song.
3. Perform the movements to "Tennessee Special."

Procedure. The teacher will teach the melody by rote, singing a phrase at a time with students echoing.

Teacher: Come along girls, listen to my voice
Student: " " " " " " "
Teacher: Don't you never marry no Tennessee boys
Student: " " " " " " "
Teacher: If you do your fate will be
Student: " " " " " " "
Teacher: Hoecake, hominy and sasafras tea.
Student: " " " " "

Half the students will learn the instrumental accompaniment, to begin with, while the other half watches. Half the students will learn the movements to be used while the other watches. Partners will be assigned to teach each other the part they haven't learned. The first time through the full procedure, the half of the class that dances will also sing the melody. The students accompanying on the instruments may choose to if they can play their part and sing. The second time, through, each student rotates parts (movement to instrumental, instrumental to movement).

Movements: (Saliba, 1977)

Circle of partners, both hands joined, move counterclockwise.

Measures 1-8 - all partners move using the Tennessee Stomp.

Measures 9-12 - partners, beginning with feet in place, wring the dishrag (Appendix A)

Measures 12-16 - partners facing one another do the following pattern:

stomp snap pat pat pat clap clap clap clap hands of partner

Evaluation.

1. Could students sing the melody?
2. Could student accompany the song with their instruments rhythmically correct?
3. Did students remember correct movement sequences?
4. Did students cooperate in dancing with partner?

Week 8

Material: "Oh Lord, I Want Two Wings"
Equipment: Chatter With The Angels Manual (McRae, 1980), glockenspiels, soprano, bass, and alto xylophones, claves, maracas, cymbal and brush
Time: 30 minutes - one lesson

Purpose. This lesson will introduce the students to the black folksong tradition through an Orff approach. Nonlocomotor movement, patsch, will be incorporated to emphasize the beat.

Objectives. Students will:

1. Learn the melody.
2. Sing the four verses.
3. Play an instrumental part in orchestration of piece.
4. Use patsch in demonstrating beat.

Procedure. Teach melody and words through phrase method having students echo. The class will sing the entire song and add the patsch to demonstrate beat. Half the class will learn a part using an instrument while the other half sings. The groups will rotate and repeat. Emphasize that the coda is spoken, not sung.

Evaluation.

1. Could students sing the melody?
2. Could students play their instrumental part?
3. Could students keep the beat while using patsch?

Comments

During the last two lessons any material covered during the last seven weeks may be reviewed. Students may express a desire to repeat a specific experience they enjoyed. The teacher may take some time to discuss evaluations with the students and get input from them on how they participated.

APPENDIX E

EVALUATION CHECKLIST

Student's Name _____

1.	Completed objectives set for each lesson	P	A	E
2.	Listened attentatively	P	A	E
3.	Worked cooperatively in small groups making contributions	P	A	E
4.	Worked with partner cooperatively	P	A	E
5.	Completed individual movement pattern in rhythm	P	A	E
6.	Followed directions	P	A	E
7.	On task	P	A	E
8.	Exhibited positive attitude	P	A	E
9.	Demonstrated self-confidence	P	A	E
10.	Effort to participate	P	A	E

Grade: S U

Comments:

P = Poor
A = Average
E = Excellent

VITA

Deborah Lynn Carlson was born in Atlanta, Georgia, on April 26, 1955. As a military dependent, she traveled extensively throughout the United States, Europe, and Asia. Ms. Carlson attended two years of high school in Heidelberg, Germany, and then moved to Gainesville, Florida, where she graduated from Buchholz High School in June, 1973. Following graduation, she entered the University of Florida where she studied in the College of Education to be a teacher. During her three years of undergraduate work Ms. Carlson worked with children in gymnastics, dance, and music in the Alachua County School System. In 1977 Ms. Carlson took her first full-time teaching job at Lincoln Middle School where she taught piano lab, chorus, language arts, reading, gymnastics, and dance. While in her first year of teaching, Ms. Carlson completed her Master of Education degree at the University of Florida. Professional activities she was involved with included working with two children's church choirs, a handbell choir, in-service teacher workshops in music and movement, lectures for the University of Florida Music Department's Education Lecture Series, and publishing four articles in the field of music education. Following her two years of teaching at Lincoln Middle School, Ms. Carlson accepted a full-time elementary

music position at Martha Manson Academy. In 1981 Ms. Carlson moved to Knoxville, Tennessee to begin working on her Ed. D. in Curriculum and Instruction. She accepted an assistantship in which she supervised Field Experience students in the College of Education. Ms. Carlson was awarded an Alumni Scholarship in 1982. She will graduate with a Doctorate in Education at The University of Tennessee, Knoxville, in Curriculum and Instruction with collateral areas in Music Education, Dance and Physical Education in June, 1983.