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Primary music teacher education in England and Turkey

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PRIMARY MUSIC TEACHER EDUCATION IN ENGLAND AND TURKEY

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By

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ABSTRACT

This research investigates the primary student teachers' music education in England and Turkey. It is aimed to determine the generalist PGCE and specialist B.Ed students' attitudes and confidence towards primary music teaching before and after their teacher education courses. Similarly it investigated the 3rd and 4th year generalist student teachers' attitudes and confidence towards primary music teaching.

Pre and post course questionnaires, interviews and informal observations were used for the study in England and a single questionnaire was applied to Turkish students. Factor analysis was used to construct a valid post-course questionnaire, which was also used to interpret some of the findings.

English students' attitudes towards music teaching are based on three factors: (I) confidence in pedagogical content knowledge, (II) beliefs about value of music, (III) enjoyment of teaching music. Turkish students' responses on attitude statements created four factors: (I) confidence in content of music, (II) teaching role and beliefs to the value of music, (III) confidence in pedagogy, (IV) enthusiasm for music teaching. Turkish students tended to separate their pedagogical confidence from their subject knowledge confidence, whereas these aspects were merged for English students. In contrast to the Turkish teacher education course, the PGCE course increased students' confidence in their pedagogical knowledge and in creative activities at the end of their course. 3rd year Turkish students were more confident in their musical and teaching knowledge and had more positive beliefs about the value of music education than the 4th year students. Lack of time for music teaching practice and class management problems were shown as the main obstacles to the development of students' confidence to teach music further. The main implication for Turkish courses is to give more emphasis on pedagogy and creative activities for the education of students and English students should be given more chance to teach music during their teaching practice.

Key Words: primary music education, specialist-generalist student teachers, attitude, confidence, and teaching practice.

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DECLARATION

The candidate confirms that the work submitted is her own and that appropriate

credit has been given where reference has been made to the work of others.

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PREFACE

FOUNDATION OF THE STUDY

Current reforms in the Turkish education system have instigated the research reported here. The research was implemented under the control of the NEDP (National Education Development Project) that was administered by YÖK (Higher Education Council) and the British Council provided technical assistance. The World Bank and the Turkish Government provided the funding. The main aim of the project was to raise the standards of primary and secondary education to reach OECD (Organisation for Economic Co-operation and Development) countries' level. In order to do that the importance of upgrading the quality and validity of teacher education has been recognised.

Accordingly, 100 fellowships were awarded for study in the UK, Germany and US on different curriculum subjects. The expectation was to train the fellowship holders by following the education practice of the named countries and producing research, which could contribute to raising standards in the Turkish education system. Therefore, English primary music education and teacher education systems have been examined to identify constructive and practical issues, which might be considered appropriate for adaptation and implementation within the Turkish music education system. It was hoped that the research findings would also contribute to English music education and music literature.
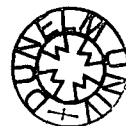
1 INTRODUCTION

PRIMARY MUSIC EDUCATION

Music is one of the compulsory school subjects in the national curriculum in both Turkey and England. Consequently, all children aged five to fourteen, regardless of social, ethnic and cultural origins, gender, and physical and mental ability have the right to experience and express themselves through music in schools. It is a statutory requirement for all children to receive a general music education based on the national curriculum. This short opening chapter will set down briefly a conceptual framework and the basic assumption on which this thesis based and which will be discussed in greater depth in succeeding chapters.

Several important arguments can be put forward for the inclusion of music in a national curriculum. Firstly, music has a potentially important value in people's cognitive and aesthetic attitude development, and in cultivating their feelings through creative thoughts and actions (Gulbenkian, 1982). Secondly, music contributes to a child's education by developing the full variety of human intelligence (Gardner, 1985). Thirdly, music is seen as a specific form of knowledge in a system in which the acquisition of knowledge is a major aim of general education (Ucan, 1997). Fourthly, the recent research evidence shows that music can improve children's overall academic performance (Music Education Council *et al.*, 1998). Finally, music experience can be accepted as valuable in itself, and not merely as a means to attain some other educational goals.

Therefore, in England for instance, the music curriculum identified a wide range of skills that music curriculum can develop. These were; aesthetic discrimination, listening skills and sensivity to sound; imagination and inventiveness; study skills including attention to details, accuracy, memorising and interpretation of sounds and symbols; social skills for instance, cooperation resourcefulness, perseverance, tolerance and self-confidence (Hargreaves, 1996). Although the aim of a curriculum is to enable children to access and achieve all these skills within the school system, the status of music in primary schools is seen as not relatively importance as other subjects, which

can create a tendency to be isolated from rest of the curriculum. In England a TES survey (1998) showed that only just over half of schools spend an hour or more per week in music which shows music has a less importance in the school life. Similar concerns were indicated by several researchers in Australia (Deidre Russell-Bowie, 1993; Gifford, 1993), England (Mills, 1989; Hargreaves & Galton 1992; Ross, 1995; Hargreaves, 1996) and also in Turkey (Ucan, 1993, 1996, 1997; Sun, 1993).

At this point, given the claims for the inherent value of music and the associated strengths in academic performance, the question must be asked, why has primary music a low status in schools? The literature to be discussed later showed that music teaching has many facets and functions at different levels. It is suggested that the low status of music education in schools may be a result of a hierarchical set of factors, which form an initial conceptual framework as shown in Figure 1.1.

This framework, which is rooted in widespread societal beliefs about musical ability, sets out the basis for the literature reviewed in chapter 2 and 3 of this thesis. The framework shows a laddered sequence of beliefs about music and music education, which culminate at the apex of the triangle in primary teacher education. It is argued here that primary teacher education gradually over a period of time offers to change a view prevalent in the society that talented music is for the few. The flow chart below describes a series of increasingly specific influences in the process of creating a teacher of primary music.
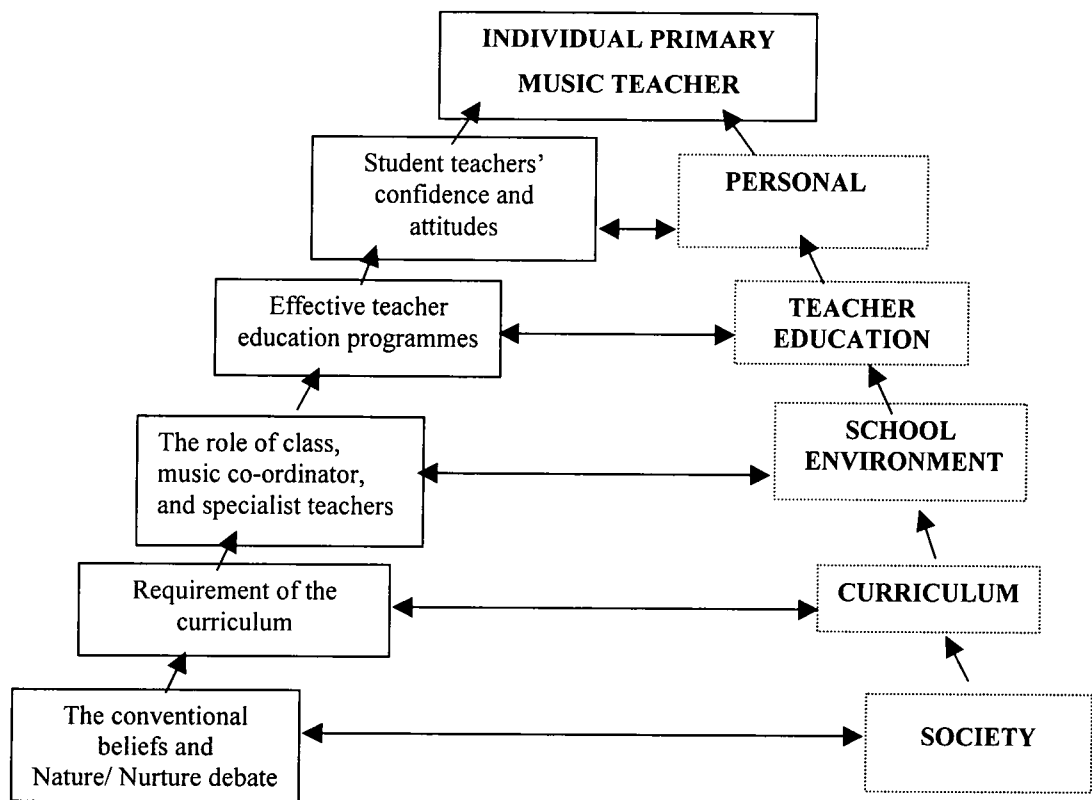
Figure, 1.1 Flow chart of theoretical assumptions in the development of a primary music teacher.

This framework begins with society's beliefs about music and musical ability. Society in turn exerts an influence on the curriculum. Since music is part of the life style, it is part of the school curriculum. Curriculum can be considered as a bridge, between the needs of society for music, and the needs of schools to implement the music education for the expected outcomes. Therefore, curriculum development is crucial in order to establish a good balance between culture in the society and culture in the schools. However, who decides what to teach in music is a vital question as decisions on music teaching can be under the control of groups of people whose values beliefs and truths are written in the curriculum and which may create tensions between them and teachers, since teachers are responsible for implementing these proposed ideas in the curriculum whether they are practical or not. Teachers in schools, therefore, make the next level in the hierarchy.

This claim is made since it is believed that, in some societies, music teaching and learning may be reserved for the elite and musically talented group, assumed that the educationalist at any level of the education sector who possess these conventional views are more likely to see the value of music education only being gained through conventional music knowledge such as playing an instrument, reading notation or knowing the work of for example Mozart. Thus, the conflict between two environments within a society which believes music is only for the talented and within school which advocate music is for all- can affect the practices of primary music education. For example, Mills (1991) suggests that music is for all children and for all teachers and shows opposition to the elitist's conventional beliefs. Further, Durrant & Welch (1995) stated that the required technical competences could even put children off experiencing music, despite the possibility that experience of music in any form and at any level has a lifetime value in the development of the human being.

As seen above, the transmission of musical values to children depends upon a decision of a group of people and their feelings about music education in schools. If emphasis is given to conventional music knowledge in the curriculum, most of those e.g. children and teachers, will be pressurised by the demand for musical knowledge and specialised skills which can leave class teachers feeling disempowered, inadequate and unconfident when implementing the curriculum, particularly at the primary school level. This may result in use of specialist music teachers to teach music in primary schools who have formal musical expertise.

Whilst the use of specialist teacher is believed to be more common in English primary schools, after introducing the music curriculum the main emphasis has shifted from conventional skill based music activities towards experiencing music through composing-performing and listening-appraising activities (Glover & Ward, 1993, OFSTED, 1998). Creativity has appeared to become a major concept in English music teaching, which can have a profound affect on individuals to enable them to realise the musical potential in themselves. In England, therefore, music education in primary schools is carried out by generalist primary class teachers who can teach music as efficiently as specialist teachers on the basis of above four music activities and without any need for extensive complex special musical talent or knowledge (Mills, 1997).

Despite the renewed curriculum in England, it seems that there was a very slow move towards generalist class teachers' music teaching in primary schools. Consequently, it appears that music has not taken its important part with rest of the other curriculum subjects. The one reason for this slow progress can be shown as the consequence of Government decisions to raise the achievement level on 3R's (writing, reading, and arithmetic), which has resulted in music being squeezed out of normal lesson time (DfEE, 4/98 (see Appendix1 p. 205), 1998, TES). But apart from this, English class teachers have raised their concerns that music is still not one of their confident subjects to teach in primary schools and some showed negative attitudes towards music teaching which can be a reason why music is a low status subject among others (Jeanneret, 1997). Mills (1989) showed that this lack of confidence was present at the beginning of the teacher education courses and Gifford (1993) from Australia held the view that formal music education courses were responsible for the lack of success in developing students' musical skills and positive attitudes to music education.

In sum, this research evolves from the notion that 'music is for all children and teachers'. There is a need to change conventional beliefs and practices. Figure 1.2 illustrates a cycle, which can stem from conventional music teaching beliefs in society. Additionally, some teachers' and educators' may have attitudes in schools that tend to support and teach only forms of western classical music and may propose that music should be taught to a small elite of children through the medium of instrument teaching and formal examination work. The cycle takes another turn when those children become active members of society with positive or negative school music experiences, which then affect their attitudes and approaches towards music teaching and learning.
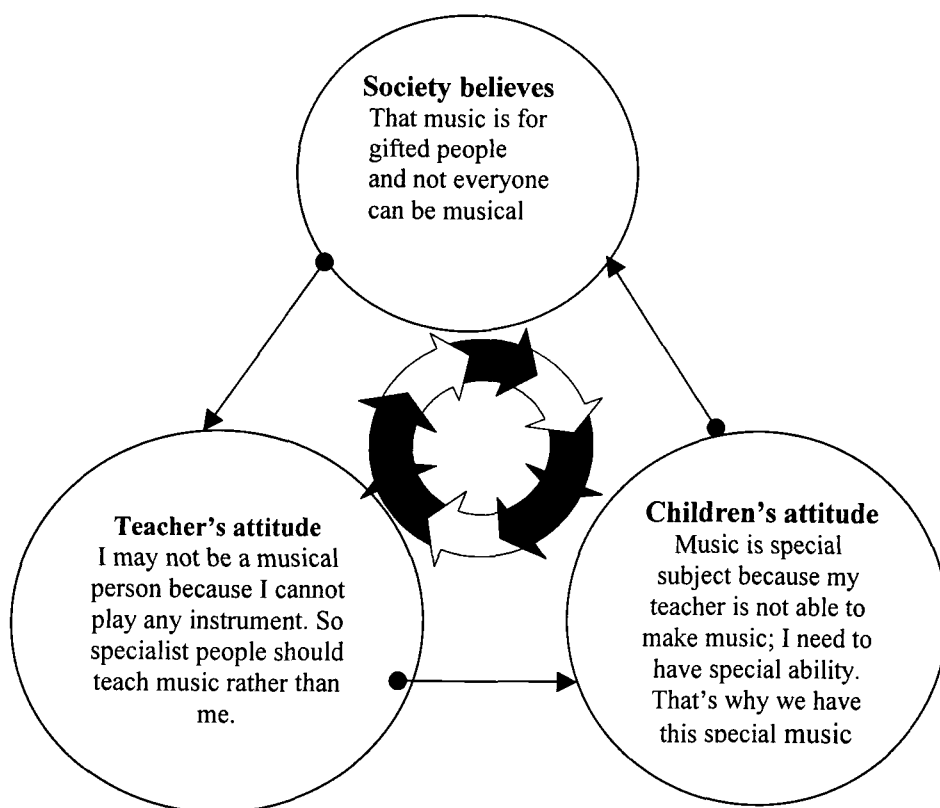
Figure, 1.2 Illustration of cycle, which theoretically stems from conventional music teaching beliefs in the society.

In this research, the potential function of teacher education in preparing future classroom teachers for their music-teaching role has been recognised. It is proposed in this thesis, that teacher education courses are the point where there is the potential for changing or challenging student teachers' beliefs based on their past experience. In other words, it is in teacher education that there is an opportunity to break the self-perpetuating cycle of beliefs that musical ability is the talent of a few which leads to the view that music can only be carried out by professional musicians. This outcome motivates our research to find out to what extent teacher education courses are adequate to train generalist student teachers in primary music.

The importance of the present study is that it will examine how far current teacher education courses in England and Turkey might be effective in breaking the hypothesised conventional cycle of beliefs about music teaching. To achieve this it will assess the effects of such courses on student teachers' attitudes and confidence in music teaching in primary schools. Finally, as such, the study will extend the limited amount of research on music teacher education in Turkey and provide a basis for further national and international comparative studies.

1.2 STRUCTURE OF THESIS

Chapter 1 briefly introduces the problem of the low status of music in primary schools in most of countries and the possible potential causes are shown in a triangular conceptual framework. This framework helps to construct the hypothesis for this study and also helps to raise the main research problems. This introductory chapter has indicated that in order to bring music to a higher status in the school curriculum, it is believed that teacher education courses can play a crucial role in providing student teachers' with positive attitudes to their future practice in music and this hypothesis will be examined in the eight chapters of this thesis. Chapter two describes Turkish music education and the structure of the Turkish teacher education system. Various related problems are identified in the system and these have led to the investigation.

However, due to the dearth of Turkish research on music education and teacher education, the arguments developed in this thesis have to be based mainly on UK, US and Australian and Canadian research. This argument is pursued in Chapter Three in relation to the literature on the nature and nurture debate in musical development. This is followed by review of research on primary music education in England, such as whether specialist music teachers or generalists should teach music in primary schools. After that research on music teacher education in Australia, USA and England, which takes account of issues of confidence, attitudes, musical skills, teachers' knowledge and value of teaching practice, is reviewed.

This introductory review section is necessarily lengthy in order to present the relevant issues for music education as a problematic. At this point in the review, however, the research questions, which form the crux of this thesis, can be introduced, and remainder of the thesis includes the empirical work carried out in England and Turkey.

Chapter Four is concerned with the research methodology including the research design, samples, the development of instruments and the analytic procedures applied in both the English and Turkish field research. In Chapters Five and Six, the main findings of the English and Turkish surveys respectively are presented, and these are interpreted and discussed in Chapter Seven. The final chapter summarises the research and its conclusions and concentrates on the implications for primary music teacher education both in England and Turkey.

2 TEACHER EDUCATION AND MUSIC EDUCATION IN TURKEY

2.1 INTRODUCTION

This chapter includes an overall view about music education and the structure of the teacher education courses in Turkey. The issues illustrated here can provide some understanding the Turkish education system and its music teaching curriculum, by means of looking at some problematic areas. However, the definition of problems in this area is underdeveloped because of the limited amount of research done in the educational domain and particularly in Turkish music education. This could result in the application of inadequate solutions. It is believed that looking at not only national but international works about teacher education and music education will be useful to expand views in the area of study to bring potentially valid solutions for the problematic areas in Turkish education. These issues will be elaborated in this chapter.

Education in Turkey is seen as a social service and a lifelong process, which plays a vital role in increasing the creative strength of people by providing equal education opportunities to increase individuals' knowledge, skills and understanding (Turkish Review, 1991). It is believed that great efforts have been made to increase educational expectations in Turkish society to meet recent advances and changes in socio-economic structure and in science and technology. These efforts may have potential in affecting Turkish education programmes at different levels and in different fields, and teacher education in particular has been targeted.

Teacher-education courses had traditionally existed simply to overcome a shortages of teachers in the educational system. Recently, high priority has been given to enhancing the quality of teacher education courses so as to educate teachers who will be effective rather than merely sufficient in number (Yuksek Ogretim Kurulu Baskanligi, 1998). For that reason, the Turkish Government is trying to supply vast amounts of money to improve teacher education (Altan, 1998; Gursimsek, *et al.* 1997). It is believed that efforts to improve teacher education will be limited unless they are grounded in a relevant theoretical base, which addresses the unique problems of Turkey. This chapter will portray the situations in primary music teacher education in Turkey where existing problems have led to the Higher Education Council (YÖK, Yüksek

Öğretim Kurulu) initiative which instigated the research programme of which thesis forms a part.

The next section gives a historical perspective on the primary teacher education system in general during the Republican period, which will continue to explain recent reforms in primary teacher education courses.

2.2 THE HISTORICAL FOUNDATIONS OF THE TURKISH EDUCATION SYSTEM WITH REFERENCE TO MUSIC

The Turkish leader, Atatürk, founder of the Turkish Republic, identified the establishment of national education activities as the most important task of a government in building a modern Turkey, and emphasized the need to achieve complete success in this field at all costs (Basgoz, 1995). Innovations in the field of education had been among the most important reforms of the 1920's. The aim was to secularise Turkey and to modernize the social and economic structure of the country. It was believed that this could be pursued only on condition that the educational level of the population was raised significantly. As a consequence of this aim, the 76-year period from 1923 to 1999 witnessed significant changes in every branch of national education.

In 1923, when the Turkish Republic was established, an important duty was given to teachers when Atatürk said "Teachers! The new generation will be your creation. The republic needs and wants guardians who are strong physically, intellectually and spiritually" and "our most important duty is to win a victory in the field of education" (Cakiroglu & Cakiroglu, 1998). Since then, teacher education has been a fundamental factor in searching for solutions to the problem of the Turkish education system.

The 1924 act required the Turkish education system to be centralized by the "Law of Unification of Instruction". It put all educational institutions under the control of the Ministry of Education (L.U.I., Tevhid-i Tedrisat Kanunu, 1924). Since then, all important policy and administrative decisions, including the appointment of teachers and administrators, the selection of textbooks and the selection of subjects for the curriculum, are made by the Ministry of Education. To date, a national curriculum is followed in every school and all educational activities in schools are controlled by supervisors assigned by the Ministry of Education (Seferoğlu, 1996).

2.2.1 Music Education In Turkey

As a result of a dramatically changing society, there are clear differences between the first 25 years of the Turkish Republic and the more recent periods of music education in Turkey. The Republican period started with definite decisions to improve education in every field including music; however, there was a need to overcome the obstacles of a limited accumulation of musical experience remaining from the Ottoman Imperial period. Education during the Ottoman Empire took place under 'sibyan' schools, which functioned as primary schools. After that 'medreses' provided education as higher institutes. Students would be taught among other things, to read/sing the 'ezan' (call to worship), the Koran and religious hymns. It may be said that these schools carried out some form of religious music education under the control of religious authorities. Schools of 'enderun' were responsible for educating the prominent people in the society. Uçan (1987) cited Enç (1979) and Koçer (1970), who state that the enderun's curricula included music courses which focused on Turkish art music and were taught by eminent musicians of the time. Music courses were compulsory which the focus was on classical Turkish art music. According to Ucan (ibid) the schools of enderun was indicated as the first Ottoman curricular institutions of public education, where secular music education was carried out. This was important in terms of music education was set in a systematic, planned, continues and noticeable style in their programmes. In 1917, professional music education was done in 'Darü'l-Elhan', which became the first official music school established in Istanbul.

Uçan (1997) claims that music education during those years was presented to limited people with the restricted style and knowledge about music and music education. However, Ziya Gökalp's and Atatürk's inspiration and guidance were very important to the progression of music education. Gökalp's asserts:

> *Turkish society (in the 1920s) was confronted with three main types of music, namely, oriental* (Turkish art music) *music, Western music and (Turkish) folk music. Of these, oriental music is the music of our past civilization, folk music the music of our cultural heritage, and Western music the music of our new civilization* (Gökalp, 1973, p. 80).

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He concludes that Turkish national music would arise from a synthesis of folk music and Western music. The method he suggests is collecting the melodies of Turkish folk music and harmonizing them using Western techniques and style. Atatürk's statement in 1923 on the field of Turkish National music was summarized by Uçan:

> *Turkish society is undergoing great, rapid and radical transformation. Ottoman music is incapable of giving expression to these momentous changes that are taking place under the Turkish Republic. On the other hand, one measure of national change is whether that nation is capable of adapting herself to change in music and assimilating a new mode of musical expression. We need a new music. This must be a polyphonic music drawing upon our folk music sources for its essence. We must therefore collect the best previous musical renderings of fine national sentiments and thoughts, and lose no time in reworking them according to the latest general rules of music. Only in this way can the level of Turkish national music be raised to that of universal music.* (Uçan, 1987 p. 83)

In accordance with the thoughts and ideas of Gökalp and Atatürk, the Ministry of National Education and music specialists undertook various types of intensive work in the field of music education. Consequently, music courses became a requirement of the curriculum in every institution involved in education of Turkish people. Since then it is believed that, Turkish music education has improved in a steady, progressive manner. In spite of this, music teaching and learning is always considered behind other academic areas and is rarely prioritised in the education system or in the eyes of society. Reasons, for lack of prioritisation might be the effects of religious aspects and general negative attitudes towards music education, lack of financial provisions for music education, and most importantly lack of effective teacher education for music.

The next section will initially contain information about historical developments in teacher education from this perspective and later, more recent problems in Turkish teacher education courses will be discussed. It is important to indicate that there was formerly very little research done in this area although this has grown in recent years.

2.3 TEACHER EDUCATION AND MUSIC

After the foundation of the Turkish republic, Turkey was determined to take her place among developed countries. To achieve this aim several reforms and innovations started to take place in this new republic. Williamson (1991) is very useful resource on this subject due to assessing the structure of society and understanding the importance of these reforms for Turkish people.

2.3.1 Beginning of Teacher Education Courses

After the establishment of the Turkish Republic and in the light of modernisation movements, the first Music Teachers' School (Musiki Muallim Mektebi) was established in 1924 in Ankara. This school was an institution for education of specialist musicians only and was turned over to the Music Departments created within the Gazi School for Secondary Teachers in 1937. In order to achieve modernisation in music, some famous foreign specialists, such as Paul Hindemith and Béla Bartok, were invited to Turkey and intermittently employed from the 1930s onwards. Their opinions were often sought during the efforts to organize the State Conservatory of Ankara and the Music Department of the Gazi Educational Institute and to draw up their course programs and administer and implement the new curriculum (Uçan, 1987).

Apart from specialised training, in order to train primary teachers for general music education, two types of teacher education courses were designed in 1926 to meet the different demands of the regions: (1) Primary school teachers' schools for urban areas and (2) village teachers' schools for rural areas. The goal was to train teachers who could compensate for the different demands of these regions. Since great differences existed between rural and urban parts of the country, teacher education programmes were required that trained teachers to answer the needs of society. However, this practice ceased in 1930, due to its impracticality. Williamson (1987, p.94) clarifies that in those days the Ministry of Education was not effective enough to translate its wishes into local action. Furthermore, the local governors were not willing to do much about improving education. The existing government had no direct control on these governors. It is also highlighted that in those days government concern focused on security and economic issues and educational institutions did not get enough effective attention.

Education of music teachers continued in the Hasanoğlan Higher Village Institutes between 1942 and 1946. Village Institutes had a very important and unique place in the history of Turkish education. They were based on the practical needs of the village people and the strong theoretical works of Ismail Hakki Baltacioğlu who developed his theory of the "social school" (içtimai mektep). Village Institutes were also based on the principles of democracy, community collaboration and problem solving in real life situations. However, there were many constraints on improving educational ideas. Williamson (1987, p.96) refers to these as administrative inertia, political opposition, and limited funding and resources. Consequently, the practice of Village Institutes was ended in 1954 (Binbasioğlu, 1995; Gurşimşek *et al.* 1997; Başgoz, 1995). In 1954 Village Institutes were incorporated into the Primary Teachers Schools.

Music in the curriculum was taught at urban primary schools until 1948, and later on it was included in the curricula of rural primary schools (Ucan, 1987). Thus, an attempt was made to eliminate the discordance between the urban and rural curricula. Until the 1950s, the main aim in music education was teaching people to understand polyphonic music (western music) as a result of modernisation of the country in every level. The structure of traditional Turkish music was/is based on a modal and monophonic system and it was different from the music, which was intended to be learnt as Turkish society was very alien to western music in those days. Thus, the main emphasis was given to a western style of music in schools and a balance between Western and Turkish music was not effectively obtained.

Sun (1993) criticises the practice of music education, which excessively stressed western music and ignored Turkish music traditions. In his view the main ideas in music programmes were to first transfer music education from western countries, which was designed according to western teaching and learning circumstances and methods, and secondly to imitate western music styles by simply copying songs from western music and translating the vocals into Turkish which were then converted into Turkish Children's Songs. According to Sun music education could be successful by understanding Turkish music traditions and using creative musical ideas, which reflect the national sentiments of Turkish society by applying the rules of western music. His ideas were totally consistent with Ataturk's ideas about music education and the new Turkish society.

2.3.2 Second Stage of Developments (1970-1997)

In the second half of the century there were two major changes in teacher education policies in Turkey. The first was the acceptance of the *Basic Law of National Education* (Milli Eğitim Temel Kanunu) in 1973. Before this date teachers were educated either in boarding schools called *Teacher Schools* (Öğretmen Okulları), practically secondary schools from age 11 through 17, or in two-year *Education Institutes* (Eğitim Enstitüleri), which students entered after their graduation from high school (Cicioglu, 1985).

In 1973, under the *Basic Law of National Education,* it was required that teachers should be educated in higher education institutes. This resulted in redesigning the Teacher Schools to *Higher Teacher Schools* (Yüksek Öğretmen Okulları). Primary teacher education courses were designed as two-year education programmes. Graduates from these institutes were employed as classroom teachers in primary schools (Binbaşıoğlu, 1995; Gürşimşek *et al.* 1997; Altan, 1998).

The second major change in teacher education was made in 1981. A unified system of higher education was introduced and responsibility for teacher education was transferred to the universities through the Higher Education Council (YÖK - Yüksek Ögretim Kurulu). Four-year teacher education colleges were transformed into new Faculties of Education. Thus, teacher education responsibilities and activities were taken from the Ministry of Education and given to the autonomous universities. Students had to receive four years of university to become a secondary school teacher or two years education to become primary school teachers. Until the 1989-1990 academic year, primary teacher education courses took place in two-year higher education institutions attached to a faculty of education. In 1989 the period of primary teacher education courses were extended from two years to four years by the decision of the Higher Education Council in order to increase the quality of teacher candidates (Binbasıoğlu, 1995; Gurşimşek *et al.* 1997).

Additionally, in order to train specialist music teachers, like the Gazi Institute of Education, new music departments were started to set up in Istanbul, Izmir and Bursa. These four departments of music education constitute the main institutions of higher education that train music teachers in Turkey for secondary schools.

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The education of generalist primary teachers started with Primary School Teachers' School, The Village Teachers' School, the Village Institutes, Teachers' Schools, two-year Educational Institutes, and from 1989 onwards four-year Education Faculties. Specialist teacher education started with Music Teachers' School (Musiki Muallim Mektebi) and was turned over to the Music Departments created within the Gazi School for Secondary Teachers. Since then, many music departments were established in different cities under the control of the Higher Education Council. These departments were designed as four-year training courses, particularly for secondary school. The chart below explains the possible routes to becoming primary and secondary teachers.
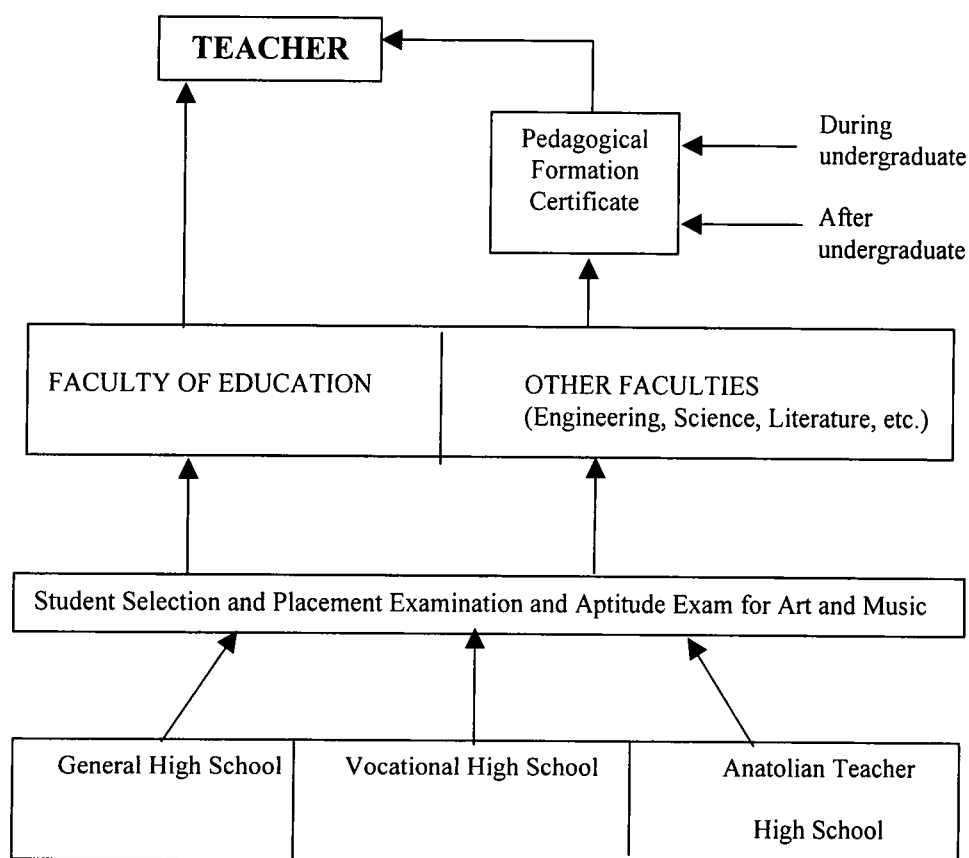
Figure, 2.1 Flow chart of the routes to become a teacher in Turkish education system

YÖK in 1997 declared the new arrangements in teacher education courses, which emerged due to the need to increase the quality of education in schools (Yuksek Ogretim Kurulu Baskanligi, 1998). The main problem was that teacher education courses were not training efficient teachers for primary and secondary schools which was indicated by YÖK. This section will now discuss the general problems, which have blocked effective training of teachers.

2.4 POPULATION

Rapid growth and movement of population is a serious concern of the Turkish Government and its policy makers (Cakiroglu & Cakiroglu, 1998). The overall population growth rate in Turkey is around 2% per year. The total population, which was 13.6 million in 1927, reached 56.5 million in 1990. It was estimated that it would be 69.5 million by the year 2000 (SIS, 1995). However, this growth shows a dramatic difference in different parts of the country. For example, in industrialized regions population growth is much higher than in non-industrialized regions because of immigration and/or migration.

Since Turkey has a young population, this exerts pressure on educational resources such as the demand for more schools and more teachers. The annual increase in child numbers in schools forces schools to reduce their teaching hours by dividing the day into two or three shifts. In the short term. This can solve problems of space and time for teaching, but the training of sufficient numbers of qualified teachers creates another problem. This has caused public concern and has been the prime focus of recent policies on teacher education.

The consequences of extending teacher education programmes in 1989 from two to four years affected many schools by halving the supply of graduate teachers. The growing population and lack of teachers in schools pressed policy makers to make a decision on allowing postgraduates to be trained as teachers. These specialised postgraduate students follow intense pedagogical courses and complete their teaching certificate course in one year. As a result, many subjects, in particular art and music, have more potential to be dropped from the programme.

In the case of music education, the increasing population was the biggest problem more than other subjects. 1968-69, there were only 502 music teachers; and one music teacher would typically teach at least 400-600 students, whilst the highest ratio could be one teacher to 1800 students (Sun, 1993). Recently, there is also a great possibility that the number of students per teacher may increase. In these conditions, classroom teachers can easily attempt to opt out of music and art lessons in order to use their time to complete other curriculum subject requirements. In consequence, these arts are losing their value in the eyes of teachers, children, families, policy makers and rest of society.

2.5 POLITICAL ISSUES

Politics have always been implicit in educational systems. In Turkey, due to unstable political situations, educational movements have changed very frequently according to the ideology and policy of a new government. This was resulted in rapid changes in the educational arena and curriculum planning has never achieved complete regularity and continuity. Educational decisions were made without consideration of research in the area and the needs of society (Uçan, 1997).

Since 1950, every government has tried to improve the educational system of the country and attempted to solve some of the problems. However, because of too much political instability and central management of the ministry, these efforts give rise to short-term solutions or failure to achieve success or finalize an intended project (Erkan, 1992). On the other hand, most politicians have made promises to people and pressurised the bureaucracy about the need for new schools at all levels. This rapid expansion of schools may result in a rapid decline in the quality of general education. Consequently, little is left for the education ministers to do except change programmes, courses, hours, years, exam systems, books, and uniforms and so on in the name of reform.

2.6 ADMISSION TO TEACHER EDUCATION COURSES

In order to encourage students to become teachers, there was a tendency to decrease the teacher education entrance scores, which resulted in a decline in students' quality level (Cakiroglu & Cakiroglu, 1998). The examination for admission to teacher education courses takes place after high school. Students nationwide have to take the 'Student Selection and Placement Examination', which includes multiple-choice type of questions for the placement of students at universities. In order to become a specialist music teacher, students have to take a multiple-choice exam and, after gaining an acceptable score, they have to take music ability exams, which are given by specified music departments. Recently, many educators and YÖK who have criticised the style of exams for selecting student teachers (e.g. Karagözoğlu, (1991); YÖK, (1998); Gürşimşek *et al.,* (1997), Binbaşıoğlu (1995)). They argue that new selection procedures should be considered by including interview methods, which would allow students the chance to demonstrate their teaching personality apart from the tests and musical ability exams. Interviewing methods for the selection of teachers is essential to

understand the initial attitudes towards teaching and learning. However, in a country where the shortage of teachers is a problem, it is believed that this eliminative selecting procedure may not be practical at that moment, as they say 'it is better than nothing'.

2.7 TEACHING AS A PROFESSION

In Turkish society generally there is a lack of motivation to enter the teaching profession. Low salary, low status, heavy demands upon time, heavy workload, lack of opportunities to improve professional knowledge and performance and lack of job security are the general reasons stressed by Cakiroglu & Cakiroglu (1998) not to attract students to choose teacher as a profession. Karagözoğlu and Murray (1988) indicated that most entrants in both 1982 and 1986 had relatively low high school grade points, showing that high ability students did not choose the teaching profession. Similar findings were revealed in recent publications such as Karagozoglu, (1991); YÖK, (1998); Gursimsek *et al.,* (1997). Moreover, this was reinforced by an old Turkish saying, "*If you cannot be anything you can at least be a teacher*", representing a mentality which still exists, sadly, in certain levels of society. Arguably, the low status of the teaching profession in the eyes of Turkish society is reflected in the low government salaries.

Furthermore, under heavy economic constraints most teachers have had to take private jobs to get extra money. For example, it was, and is not, uncommon to see music teachers who play and sing in nightclubs, at marriage ceremonies or work in music shops as sale assistants (Aydoğan, 1993). Therefore, music has never gained respect from society and it is always seen as a leisure aspect of education, which has resulted in, a low profile of music teachers, and relatively few people recognise the potential importance of music in child development.

In consequence, teachers who have a low status in society might themselves internalise a low opinion of music education, which causes a decrease in their motivation, morale and potentially in their classroom effectiveness. Eventually, the outcomes would directly affect children's learning, attitudes, and enthusiasm towards music. Therefore, there is an urgent need to raise the status of music teachers in Turkey. By releasing teachers from economic constraints, and possibly raising recruits to the teaching profession by providing effective teacher education, and by investment in school facilities for music teaching, the image and status of music teachers in society can be improved.

2.8 THE TEACHER EDUCATION COURSE CURRICULUM

Before 1997, the teacher education curriculum contained three different fields: 1) Knowledge and general knowledge skills (approximately 13% of the curriculum), 2) Special subject knowledge (approximately 62% of the curriculum), 3) Pedagogy and methodology (approximately 25% of the curriculum). However, the lack of balance between pedagogical and subject knowledge in teacher education can be criticised. Further, there is a mismatch identified by the Director of Teacher Education between the teacher education programmes and the primary school curriculum, which have resulted in difficulties for new teachers in their early teaching experience (Gürşimşek et. al, 1997).

The study carried out by Senemoğlu (1991) reveals the difference between English teacher education and Turkish teacher education courses in terms of their course component. First of all the Turkish system devotes the biggest proportion of course time to subject knowledge. Secondly, in English B.Ed courses, the biggest proportion of the course time is devoted to school based experience and teaching practice, but in Turkish courses the smallest proportion of course time is allocated to school based and teaching experiences. However, a teacher education course must include both knowledge and skills-based development. It is believed that both these elements are neglected in the curriculum of Turkish teacher education courses. Student teachers spend most of their time learning subject knowledge and general knowledge, but little time practising how to implement this theoretical knowledge during their teaching. According to the teacher education programmes redesigned by the Turkish Higher Education Council (YÖK) during the academic year of 1998-1999 the percentage of primary teacher education course content was allocated as per Table, 2.1.

CONTENT CATEGORIES	COMPULSORY Credits/Hours	WEIGHT %
General Knowledge	23	15
Subject Knowledge	59	39
Methodology	32	21
Educational knowledge	19	12.5
Teaching Practice	11	7.2
Subsidiary	8	5.3
TOTAL	152	100

Table 2.1, Content and Time Allocation for teacher education Programs.

According to the table, general knowledge includes: learning a foreign language, Ataturk's principles, and computer skills. Subject knowledge includes: Turkish literature, Mathematics, Science, Social Science, Music, Art, Physical Education. Special teaching knowledge (Methodology) includes: knowledge about how to teach the subjects above. Educational knowledge includes: introduction to teaching, Learning and Development, Assessment, Design and Technology, and class management. Teaching practice includes observation and actual teaching experience in schools.

The recent re-designing of then teacher education programmes, aims to raise the quality of teachers by increasing the time allocation for the methodology component of the training course which is considered as vital (YÖK, 1998). However, it seems that no explicit substance was given to extending the time of teaching practice experience. The time allocated to observation and teaching practice in schools is insufficient as Senemoglu (1991) indicated in her comparative research between English and Turkish teacher education courses. The theory given in training courses will not be effective if that learning will not supported with practice in schools. The present content of field experience will not be enough to improve student teachers' practical experience and confidence in their teaching. Furthermore, students are not given a chance to teach in the classroom until the end of their 4th year. It is believed that many skills and knowledge can disappear and be forgotten easily if it is not practised. Therefore, it is suggested that student teachers who get pedagogical training from their courses should have the opportunity to practise these ideas in the classroom without delay in order to integrate their theory and practice more effectively.

2.9 MUSIC EDUCATION OF STUDENT TEACHERS

In Turkey, music training is given to student teachers' in two different departments. Teachers who teach at primary schools (age between 6 and 11) graduate from primary teacher education departments of Education Faculties whereas teachers who teach at secondary schools (age between 11 and 17) graduate from the Music departments of Education Faculties. These two departments are divided from each other in terms of their different functions, structures, contents and status.

For example, in order to become secondary or specialist music teachers, students are required to be successful at university entrance examination with particular scores. Then, the ones who gain the required scores are offered the chance to take the music ability exams in order to get into four years music departments. The course programme mainly focuses on instrument playing, singing songs, and learning theory and history of music, where these activities are done for each Turkish traditional music, Turkish folk music and western music (Say, 1993). This means that students are expected to perform an instrument or learn the theory of music on all three music styles, which are obligatory. Students are trained generally by tutors who specialised in their music style and their aim is to give the best knowledge of their musical style to student teachers. The disadvantage of having highly specialised training is the increase in the numbers of students who consider themselves as performers rather than teachers. This theory and performance based course curriculum content can be criticised in terms of its inefficient function for providing knowledge about how to teach in secondary schools.

The training programmes for specialist teachers consisted of 70% subject knowledge, 20% pedagogical knowledge and 10% was determined as general educational knowledge. Whilst, Uçan (1997) accepts the value of subject knowledge in music departments he also indicates the danger of great disintegration between pedagogical knowledge and subject knowledge in the process of training teachers. The integration of pedagogy and content knowledge was the main concern of Shulman (1986) who introduced the concept that pedagogical content knowledge as an important feature which balance the content and the pedagogy. This issue will be explained further in coming chapters yet, it is seen that there is a lack understanding of pedagogical content knowledge in particularly, training music specialists in Turkey. Students who have high knowledge about all in three music styles, it is assumed that they may lack how to relate that knowledge into their teaching. Therefore, at the end of the training students most probably will not be ready for the teaching professions. Uçan (1997) acknowledges that the disintegration of teaching and subject knowledge causes difficulties in changing student teachers' attitudes towards the value of music teaching in schools and seeing themselves as teachers.

On the other hand, students who want to become primary teachers or generalist classroom teachers take a two-phase university entrance examination. The successful

students are accepted to start their training at four-years primary teacher education departments. Music is taught along with other primary school subjects at the second year in both semester and at the third year in the first semester.

In primary teacher education departments, music teaching is generally supplied by tutors who have transferred from music departments. These tutors are qualified in their subject area and may be assumed that they have minimal understanding on primary school education aspects since they teach in music departments to students who become secondary teachers. As mentioned earlier their main concern and expectations is to teach how to play an instrument, read notation, and give knowledge about music theory but very little on how to teach children at 6 years olds. Tutors' high expectations of students most probably will not match with students ability and needs. Students who cannot see the function of these activities in their primary teaching, most probably will build negative attitudes towards teaching it. Further, the students' low musical background compare to specialist music students the results of unsuccessful experiences due to tutors' music teaching style thus this may lower their confidence further. Therefore, there is a great distance between what tutors teach on the course and what student teachers need to practise in primary classrooms; that is, a basic failure to relate the theoretical and practical knowledge of student teachers. The David Hargreaves' framework (1996) which distinguishes specialist and generalist education and their nature of teaching style (control-autonomy) will be introduced in chapter three but we can speculate that, Turkish primary student teachers music training places itself in the specialist-control quadrant, whereas their teaching role should be in the generalist-autonomy quadrant. Therefore, the difference between how students are to be taught at their courses, and how they actually should use in primary schools seems to be the main concern. In other words, the gap between the course content and primary school music content appears to be the biggest problem in Turkish teacher education courses, which may have resulted in teachers' lack of confidence in their ability to teach music due to unrepresentative teacher education course curriculum.

On the other hand, the programme of teacher education courses should show continuity, yet it appears to be the recent music programmes in Turkish primary and secondary schools have not demonstrated continuity. For example, most children graduate from primary school lacking practice, knowledge and experience in music.

Later they meet with music specialist teachers in secondary schools with high musical expectations. The mismatch between teacher expectations and students achievements in secondary music probably creates dissatisfaction in both teacher and student (Ucan, 1993).

This suggests that the bridge between primary-secondary schools and generalist-specialist teachers should be considered while planning teacher education programmes.

Recent arrangements by YÖK and the Ministry of Education (1998) have tried to build continuity between primary schools and the first three years of secondary schools by organising teacher education programmes according to the new 8-year compulsory education system. Since 1997 music programme development studies were jointly carried out within the framework of the National Education Development Project by Turkish and foreign specialists. The aim of the project was to review, develop and renovate teacher education programmes for implementing in music teaching. Music teaching is arranged under two departments; 'Education of Fine Art Departments' and 'Primary teacher education Departments'.

Music and Art are arranged under the 'Education of Fine Art Departments', where teachers are trained to teach 6 to 14 years old. Admission to these departments remains the same as the old system, i.e. music ability tests. However, the programmes of these courses have changed considerably by YÖK (1997), giving more emphasis to school music than used to be. The characteristics of the new programme were the inclusion of new lessons such as school instruments, school band, keyboard teaching in schools, accompaniment to school songs, popular music, play-dance and music, and composition for school music. Apart from these, classroom management was for the first time introduced to teacher education programmes as a part of pedagogical knowledge.

Despite this positive change in the specialist teachers' education programmes, it is believed that the approach taken can be inappropriate, by naming these departments Fine Arts. This can be volatile in emphasising music as an art more than school music, which used to be called the Music Education Department, where the main emphasis was specialism in music. It is hoped that tutors' attitudes also changed according to the new

programmes. But future research will be able to show the accuracy of the music training of music teachers in this department.

In the same way the new music programmes were organised for primary generalist teachers who are also required to teach to young children. Primary teacher education courses are laid out into 3 semesters, during which time musical training and teaching methods are integrated. Each semester includes twelve teaching weeks of music training in sessions lasting up to two hours (Dawson, 1996). The course content is as follows:

Term 1	Term 2	Term 3
Explaining the importance of music in education	Awareness of the elements of music	Music across the curriculum, links with other subjects
Teaching Listening, performing, and composing skills	Further development in listening, performing, composing activities	Continue for development in listening, performing and composing activities
Notation (purpose and nature)	Introduction to historical perspectives	Assessment and evaluation
Instrumental and voice training	Introduction to musical structures in other cultures	Using popular styles in music education
Ensemble work	Music in topics/ themes	Children singing-planning for progress
Learning imaginative responses	Further development of musical skills instrumental/vocal/notation	Continuing the development of personal musical skills
		Classroom management in music teaching

Table 2.2, The new music course content in Turkish primary teacher education courses

The most important feature of the new music programme has been to introduce composing for the first time in Turkish music education. The handbook produced for primary teacher education courses, which includes a programme of studies, contains various activities in singing, performing, listening and composing. However, these activities have not been arranged systematically to develop student teachers' understanding and skills. For example, while the first composing activity starts by

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introducing simple rhythm activities, the second activity aims to develop understanding of melodic shape, recognising steps, leap and repeated notes. In this activity, most of the samples are chosen from western classic, music such as Rossini - William Tell Overture, Vivaldi - Four Seasons and Smetana - Ma Vlast. The later activities explain how to use chords, how to harmonise them and how to recognise these chords in Baroque, classical and western music from the Romantic period. The unit of composing in course material can be seen in Appendix 1 as a sample (see page 203), (Dawson, 1996). The generalist student teachers with limited musical background entering teacher education courses may face with this lack of continuity and progression in composition activities during their education, which may result them in having unsuccessful experiences with the understanding of composing.

2.10 SUMMARY OF THE CHAPTER

This chapter began with the development of the Turkish teacher education system and music education after the establishment of the republic. It went on to discuss the problems, which have affected teacher education courses in their efforts to educate effective teachers. These were identified as insufficient number of teachers for an increasing population, political instability in the country, admission to teacher education courses, teacher education programme content, and finally the educational background of teacher trainers.

After 1981, because of unstable economic and political situations in the country, the government seemed to lose interest in teacher education and severely limited developments in the education system by reducing both financial and moral support for teacher education institutions. As a result, most teacher candidates were entering teacher education programmes with low qualification, and negative attitudes towards being teachers. To compound this situation, they then met tutors who had limited pedagogical knowledge, but highly specialized subject expertise. Finally, their limited teaching practice experience resulted in a 'reality shock' when these new teachers made the transition from teacher education courses to their initial teaching jobs. The situation is even more serious in music education in which each of these problems is greater not least because of the low status of music education, as stressed by YÖK (1998).

Therefore, it can be concluded that such reasons and the low status of teachers in society may affect the quality of teacher education. Most courses may not be able to develop positive attitudes and/or high confidence in students' own teaching. Thus, assuming student teachers inevitably join this hopeless cycle and may hesitate to teach music due to their low attitude towards the importance of music teaching and learning. They may have a lack of musical knowledge, but their specialised training requirements can be a factor in lowering their confidence to teach music. Under these circumstances, there is little recognition of effective music teaching and developing positive academic self-concepts and self-efficacy in music.

A consideration of historical and recent developments leads to a potential call for research into teacher education courses in order to improve their programmes. It is believed that this study carries great importance in terms of its vital timing, as no previous research was carried out before the new reforms in teacher education. As a result, it is important to know; (1) with what level of music experience student teachers are entering teacher education courses (2) to what extent teacher education courses can improve student teachers' attitudes and confidence and (3) whether teaching practice has a role in this development. Up to now, no study has been carried out in Turkey on the music education of student teachers.

The present study, therefore, looks at primary music at teacher education in both Turkey and England. Since the condition of the YOK programme allowed little time for field study in Turkey, the emphasis in this research is to find out about the effects of teacher education courses on student teachers' primary music teaching in England. The next chapter, therefore, will review the research on primary music education in England and will provide information on issues of primary teacher education.

3 CONTEMPORARY ISSUES IN PRIMARY MUSIC EDUCATION

3.1 INTRODUCTION

Having set the scene in Turkish music education in Chapter 2, this chapter starts with the nature-nurture debate, which may answer whether everyone is musical, or not. This issue which form the base of the conceptual framework shown in Figure 1.1 (p.4). This argument is important in terms of reflecting the views of a society on children's music achievements and it raises the issue of access to music as a universal right for everybody. If society takes the view that music is for all, then it is reasonable to expect this would be reflected in the structure of its education system, i.e. that all teachers could teach music. The argument, which follows, asks whether music should be taught by a specialist music teacher or generalist classroom teachers. This section considers recent developments in English primary music education and discusses the changes in music policies during these years, which reflect changes in the decisions to use specialist or generalist teachers. This chapter discusses the issues in music mainly from England and the researches are shown from other countries.

3.2 MUSIC EDUCATION FOR ALL? The nature-nurture debate and musical achievement

There is no doubt that music has great value in terms of promoting cognitive, emotional and social functions in everyday life (Hargreaves & North, 1999). Most people love music and spend time, money and effort to be involved with it. Despite this, it is not very unusual to hear statements that reflect people's understanding of musicality such as; 'I do not understand anything about music', 'I cannot play an instrument', 'I cannot sing in tune', 'I am tone deaf' or 'There is nobody musical in my family which is why I have no interest in music'. The debate starts here: Are some people more musical than others? This question has been argued for generations from the perspective of whether individual musical development is determined more by genetic or by environmental factors. This section illustrates the issues of individual variability in musical development and discusses the 'nature-nurture' debate and its effect on primary music education.

One of the initiators of the nature-nurture debate was psychologist Francis Galton (1822-1911) whose genetic research tests relied on family, adoption, and twin studies of human behaviour to try to assess the extent to which genetically related individuals resemble each other. He concluded that,

> *"There is no escape from the conclusion that nature prevails enormously over nurture when the differences of nurture do not exceed what is commonly to be found among persons of the same rank in the same country."* (Galton 1883, cited in Plomin, 1994).

Since then Galton's hypothesis has been developed using new techniques such as molecular genetics, which is advocated as a powerful tool in providing indisputable evidence of genetic influence (Thomson & Plomin, 1993). In this context human development was viewed as synonymous with evolution, and was attributed to biological growth and maturation as determined by heredity. In other words, environmental effects (nurture) were thought to play an insignificant role in the process of human behavioural development (Monks & Mason, 1993) and the explanation for musical achievements was based upon people's heredity. Thus there was and is a tendency in society to label these achievements a result of special gifts that only a minority of people can have (Davidson, *et al.*, 1997).

Ever since Galton, psychologists have been debating whether the development of humans is based on genes or environmental factors. Recent studies accept the influence of nurture effects and have started examining the interaction between these two extremes (Sternberg & Grigorenko, 1997).

Françoys Gagne (1999) recognised the interaction of these extreme ideas by identifying the terms 'giftedness and talent'. He developed a model called the Differentiated Model of Giftedness and Talent (DMGT) and described musical talent as a demonstration of systematically developed natural abilities or giftedness, which act as the raw material, or constituent elements, of talent.

> *"....talent necessarily implies the presence of well above average natural abilities; one cannot become talented without being gifted"* (p. 40).

According to this model, in order to be talented, natural abilities should be developed through a developmental process, called *Learning, Training and Practicing* (L.P.T). Environmental factors and personal effects on this model have not been denied but are in fact shown to be catalysts of this developmental process. In spite of Gagne's acceptance of the role of environment and personal factors in the development of the talent, his approach gives the impression that he is on the nature side of the debate, as he claims "the easier or faster the learning process, the greater the natural abilities" (p.39), instead of supporting that more practice and training results in more developed abilities and potential in every human. However, with respect to music education, this model generates a dilemma in recognising these natural abilities. A teacher may reduce support, training opportunities, and motivation if none of the children show a predisposition for learning music. Therefore, it can be concluded that training and practice are very vital factors without them, neither developing musical talent nor recognising natural abilities seems impossible.

But since, Galton's painstaking work in the 19th Century up to Gagne's (1999) theory, the debate has remained topical. The hereditarian view in musical achievements may affect the views of many people about their potentiality for music learning. Moreover, this belief may create a simplistic reason for low achievement in music. It can be suggested that human development should require consideration not only by taking traditional biological or heredity factors into account, but also by giving more attention to environmental and cultural meanings and practices. Otherwise, as Goldsmith remarks, genetic research would make people more hereditarian:

> *It would seem crucial to know what the general public, as well as the political leaders, currently believe about the relative influence of inheritance and experience* in moulding *behaviour. It is not so clear that the public embraces experience over inheritance. Some of my experience suggests that an accurate description of current behaviour-genetic findings to public groups outside academia often moves them toward a less hereditarian position* (cited in Thomson & Plomin, 1993).

Greenfield (1999, Sunday Times) puts the view that "one should be looking for upbringing and the influence of experiences rather than something embedded in the genes". He cites as an example Einstein, who explained that the vital ingredients, which led him to success, were curiosity, determination and hard work.

Another perspective is that people can be successful in more than one domain, as explored in the theory of Multiple Intelligence by Howard Gardner (1985), who rejects the notion of single intelligence. He proposes that humans carry out at least seven kinds of information processing: language; logic and mathematics; spatial thinking; musical intelligence; bodily kinaesthetic problem solving; and two forms of personal intelligence, interpersonal and intra-personal. According to Gardner, creativity is an important element and if people want to achieve the heights of creativity they must first learn to lead a life of discipline, and master an area by working under some kind of guidance. Briefly, he concluded that creativity was a potential feature that exists in all domains and everybody has the potential to improve their creativity.

This inspiring work underpins much current research such as Sloboda, *et al.* (1994) for whom musical intelligence in every human can be understood and developed with environmental factors rather than searching for musical genes. These environmental factors are shown as amount of training, family influence, culture, and motivation, all of which will be explained in following section.

3.3 THE NURTURE DEBATE AND MUSIC EDUCATION

Since an understanding has been developed that heredity cannot be the only factor in individual musical development, the contradictory view has been promoted. The 'nurture' effects on musical development have been discussed by Sloboda *et al.* (1999,1994,1991), Hargreaves (1994) and Radford (1994) who emphasize and advocate the importance of environmental factors. These psychologists suggest that, without denying the significant role played by individual biological differences, environmental factors are a vital influence in the development of musical achievement. Thus, their argument can be placed on the nurture side of the debate, and their explicit points challenge conventional hereditarian beliefs.

Taking into account the significance of specific environmental and cultural factors, Sloboda *et al's* (1994) views and explanations offer opportunities for everyone to have music experience. In particularly, teachers who think that human musical potential is inherited and who may classify themselves as either non-musical or musically gifted may not regard themselves as a musician or performer. Sloboda presents seven factors, determined by research findings, which could be used to change such views at least during teacher education courses. If teachers are made aware of the importance and effects of environmental factors in the musical development of children, their perspective on music education may change dramatically from 'music for special people' to 'music for all'. Thus, primary teachers' attitudes towards music teaching, discussed in the coming sections, will be altered in a positive direction.

The factors below indicate Sloboda *et al.'s* (1994, p.350) challenge to and discussions on hereditarian views, which it is suggested can be shared with all teachers:

1. Sloboda *et al.* (ibid) argue that the distribution of music expertise is greatly affected by the cultural factors cited in the work of Blacking (1973), Field, (1984), and Merriam (1967). A theory has been put forward by Stefhani, cited by Hargreaves (1994, p.148), that 'musical competence' needs to take into account the cultural, artistic and educational traditions of particular societies, since what is established as music in one society may not be regarded as essential in another. Accordingly, the understanding of musicality in Turkey might be different than in England. Culture can be seen as influencing which musical achievements are considered to be musical skills.

2. Hargreaves (1986) has argued that by the age of six or seven, every child possesses many of the fundamental skills required for full-scale musical perception and performance. This has been supported by Davidson *et al.* (1997) and Bigand (1990), and Deliege & El-Ahmadi (1990), whose research found that whether people have been given specific training in music or not, they can make judgments based on musical structure that are very similar to those of the musically trained. Thus, their researches also

support the theory that individuals from the young age have musical potentials.

3. The existence of skills may not be noticeable unless the individual has developed recognizable performance skills. For example most children show their musical responses by movement. However, Howe *et al.* (1995) found that most parents were not aware of their children's moving to music, showing a liking of music, musical attentiveness and requesting musical involvement, but only of their singing at an earlier age. This reveals that the recognition of musical skills in any form is generally unsuccessful unless parents or teachers notice special functioning.

4. Sloboda *et al.* (1994) pointed out a common misconception, that gifted individuals are capable of effortless progress. He cited research by Hayes (1981) and Ericsson, Krampe & Tesch-Romer (1993), who found a clear relationship between proficiency and accumulated practice. Davidson *et al.* (1997) also looked at the role of training and practice in the acquisition of musical skills. They also found a correlation between proficiency and accumulated practice. This implies the important role of practice in musically talented people's life rather than their extraordinary inherited genes.

5. Opportunities and encouragement are vital factors, and parents' attitudes are likely to be crucial. Sloboda and Howe (1991) considered that the identification of young children's musical potential mostly depends upon whether parents and teachers' provide a musically stimulating environment. Motivation is also an important factor in musical achievements. Two types of motivation can be seen in music: intrinsic motivation which develops from intense pleasurable experiences with music and extrinsic motivation which is concerned with achievement and accomplishing goals, such as being praised by the teacher or winning competitions (Kemp, 1996).

6. Early music experience can have a significant influence on musical ability. Davidson *et al.* (1997 p.191) take into account child music prodigies, suggesting that 'these children may have had more exposure to music in their

everyday environments than other children'. Their first point is that early experience significantly affects musical ability because early musical stimulation leads to musical skill, which in turn prompts parents to initiate formal music lessons. These children then go on to demonstrate musical accomplishment, while children who lack early musical stimulation never reveal their potential and thus are never given music lessons. On the other hand, Kemp (ibid) suggests that if a child is given music tuition too early this can narrow down a child's focus prematurely to the ruin of engaging in wider, socially rich activities, which help to develop a more sociable and well-adjusted person.

7. A further argument against folk belief emphasizes the differentiation of skills and sub-skills in musical achievement (Sloboda *et al.* 1994). For example, one musician may have extensive extemporization skills, but be unable to read a score.

Thus, studies provide evidence that every person has ability to make judgements about musical structures and music learning. Depending on the cultural aspect, it generally matures as a result of training, parental support, encouragement, and a friendly teacher, motivation and exposure to the musical products of the culture.

In addition, Hargreaves (1994) argues that the evidence of nurture as effects on musical achievements would be more convincing if it was examined through other musical genres, such as folk, pop, jazz and classroom music, rather than just western classical music. The existence of folk beliefs towards music has resulted in western classical music reaching peak levels of popularity and has determined musical achievement according to its criteria, whereas other types of musical achievement, used in everyday life such as, folk, pop, jazz and classroom music, have been rejected (Hargreaves 1994). Western classical music is seen as a part of a revered cultural heritage, but not as part of everyday life.

This is an important point, as most primary music teachers may undervalue their ability because of low achievement in conventional western classical music. However, if pop or jazz is considered as highly as western music in terms of musical value, primary teachers who may be good at playing drums or electric guitars will appreciate

their own musicality. Similarly, children who may appear to be low achievers in classical western music might at the same time show high levels of achievement in other musical styles (Comber, Hargreaves & Colley, 1993). Including different styles of music in the curriculum can most probably provide opportunities for individuals to excel in music who may not be successful in western classical music. This can initiate change in conventional beliefs that classical music provides the only criteria against which to assess musicality. The modification of this rigid attitude in society may take time, but education is one way to change such beliefs.

Therefore, curriculum makers are in a crucial position in terms of planning the curriculum ideas (see *section 3.6)*. More importantly, teachers who implement music programmes can have considerable power to change the rigid attitudes of hereditarianism in society.

Howe & Sloboda (1991) suggest that early music teachers are regarded by children as highly significant influences on their musical skill acquisition. Thus, pre-school and primary teachers are the most important factor in the development of musical skills in children. Durrant and Welch (1995) emphasise that if teachers recognise their own musical potential as well as their pupils, they would be in a better position to facilitate effective musical learning and understanding. This can be implemented by creating a classroom atmosphere, which is friendly and supportive, encompassing active participation and group activities. Children's music learning can be fun using different musical activities and musical styles, and this can increase their inner confidence. To be able to practise music in this environment, as Durrant and Welch (ibid) stress, is to do with the attitude of teachers and their perceptions about themselves as musicians and music facilitators.

However, potential primary teachers may face difficulties in their own music learning and teaching; initially, at the beginning of their training because of existing beliefs about their musical achievements, and then during their primary school teaching, where school and staff attitudes and beliefs focus around the commonly held hereditarian view that musical ability depends on an 'inborn gift'. In other words, if they have not been bestowed with some general musical ability, their achievements in music would be minimal or non-existent rendering them reluctant to teach music. This was the case in the England in 1978 where primary teachers handed their music classes to the

specialist music teachers (Department for Education and Science, 1978). The exclusively specialist view of music education in UK is taken by Plummeridge (1991, p.70-1), who argues that music should be handled only by musicians. At the other extreme, Mills (1989) argues that music is for everyone and advocates that all primary teachers have the potential to teach music. It will be argued here that views such as Plummeridge are likely to perpetuate the low status of music in schools and lead to the notion that only music specialists are capable of teaching music and so provide class teachers with an excuse to avoid teaching music. This thesis suggest that teacher education has an opportunity to break this cycle by acknowledging class teachers to understand the affects of the nurture in musical achievement, and make them believe in their own and the children's musical potential in classrooms (cf. Mills, 1995).

These contrasting views; nature and nurture have given rise to another controversy in music education, namely, the specialist-generalist debate. Therefore, the following section will start by defining terminologies and providing different views from music educators.

3.4 WHO SHOULD TEACH MUSIC? The generalist-specialist debate in music education

In most countries there is an ongoing debate in primary music education as to whether music should be taught by music specialists or primary generalist teachers. The term *generalist teacher* refers to teachers without overall responsibility for music in primary schools. Such teachers usually have little or no formal technical skills in music and often identify themselves as not being *musical* when they actually mean that they cannot play an instrument or sing well. However, these generalist teachers are specialists in the teaching of young children, in child development, and in teaching across a broad curriculum.

The term specialist is defined in the Concise Oxford Dictionary as one who devotes her/himself to a particular branch of a profession. In the present context it refers to subject specialism such as a specialist skill on an instrument and/or voice. A specialist music teacher may teach music to all or some of the classes in a school and will be expected to encourage more advanced music such as set up an orchestra, and a choir or teaching music instruments to individual children. In addition, in the vast majority of English primary schools, this specialist music teacher would be expected to

teach the rest of the curriculum to his or her class, and to be a music coordinator supporting other generalist colleagues in their teaching of music.

Hargreaves (1996, p.148) proposes a analytical framework to illustrate the distinction between specialist and generalist teaching methods, (see Figure 3.1). Two orthogonal dimensions are illustrated, *specialist versus generalist* and *control versus autonomy*. The generalist-specialist distinction refers to the tradition of musically trained specialist music teachers as distinct from the generalist, who has a broad background in various subject areas. At the specialist end of the framework is music education given to selected children who may have shown an aptitude for music and consists largely of instrument teaching. Their musical achievements are assessed on the basis of their performance of western classical music. Stefani (1987) describes this type of music education as 'high competence'.

Specialist

Traditional classical music teaching: Paynter, Carl Orff

conservatory training

Control ——————————————— **Autonomy**

Curriculum music in the   Avant-garde

classroom   (e.g. Cage, Cardew)
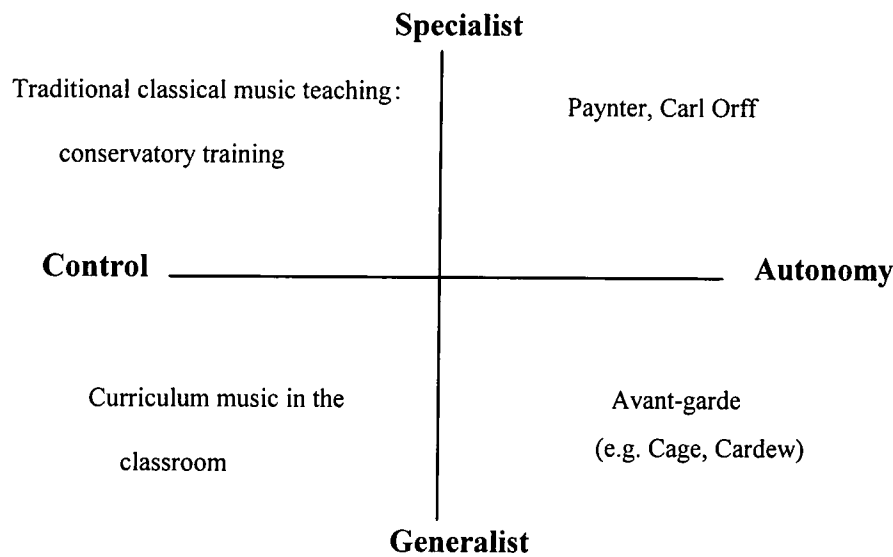
Generalist

Figure 3.1, Hargreaves' analytical framework of Teaching Methods in Music Education.

The generalist end of Hargreaves' (1996) framework is very different from that of the specialist teacher in that a high degree of traditional instrumental skill is not required, and it is assumed that music can be performed, appreciated and enjoyed by everyone. Stefani (1987) calls this 'popular competence in music'. This is global and functional, and occurs naturally in children as part of their normative development in music.

Hargreaves' framework describes a second dimension, *control and autonomy*. In this dimension two different practices can be seen. Whilst the autonomy side gives emphasis to the creative and improvised music activities with less required traditional

instrumental techniques, on the control side of the dimension, the main aim and practice is to reproduce the music, which was created formerly by others. The value of Hargreaves' framework is to formulate different pedagogical approaches in music education for each of the quadrants that result from the specialist-generalist distinction is shown. Looking at the *specialist-control* quadrant, music teaching appears to be highly structured, such as conservatory training. Hargreaves shows the second quadrant as, *specialist-autonomy,* reflects the work of Paynter (e.g. 1982), and Orff and Keetman (1958) as they are situated within specialist institutions but provide pupils with a great deal of creative control. The music curriculum in England is shown as being at the *generalist-control* quadrant. Hargreaves argued that, although the curriculum aimed to encourage children to express themselves through music activities such as singing, percussion and improvisation, schools music placed itself within a constrained framework of conventional tonal music. Popular music such as, rock, pop, and folk was also included in this quadrant. The *generalist-autonomy* quadrant is shown as the reflection of works composer John Cage or the Scratch orchestra, which are, not dependent upon conventional instrumental techniques.

This model is a valuable device for categorizing classroom music teaching because it allows for a wide range of ways to conceptualise music education from highly structured and conventional teaching methods to freer, exploratory and creative music teaching methods. It can also provide a link between research on teachers' methodologies, training backgrounds, values, and styles.

3.5 RECENT HISTORY OF PRIMARY MUSIC EDUCATION IN ENGLAND

In this section, the development of the specialist/generalist debate during recent English music education history is examined within Hargreaves' model and what Swanwick's (1992) identified as two music-teaching approaches called the traditional and the progressive approach. This section mainly takes into account the direction of developments in music education system in England, which is important to discuss here since the improvements in Turkish music education should consider the positive and negative sides of the English primary music education system by looking at historical developments in order to get benefit or avoid doing similar errors. Further, this section enlightens Turkish readers' understanding on how much consideration was/is given to

music education in England to give the best education to children despite of long development process.

3.5.1 Traditional Approach

Bernarr Rainbow (1996) tells the history of school music in England between 1945-1985. He explains that the McNair report had revealed the shortage of music teachers, so head teachers had been advised to recruit special music teachers, or arrange for the church organist to teach music. Playing piano, reading notation, sing at sight were the main activities of both teachers and children.

Swanwick calls this type of music education the 'traditional approach' due to its conventional methods of music teaching and basis in the transmission of cultural heritage. During their education children are *'given information and skills that will enable them to participate in the accepted cultural conventions'* (Swanwick, 1992 p.21). This conventional style includes commitment to the value of learning to play a musical instrument, to musical literacy and familiarity with a repertoire of master musicians, which in terms of Hargreaves' framework lie in the specialist-control quadrant because of the degree of specialist expertise regarded to teach these conventional music skills and knowledge. Swanwick (1988) warns those teachers and tutors who see things in this fashion are more likely regard themselves as musicians first and teachers second.

This traditional way of teaching was criticized in the Plowden Report in England (1967) however because of its reliance on whole class instruction and over direction by the teacher. The British Schools Council report in 1968 revealed that music was perceived by students as the most boring and least useful of fourteen subject areas. The report drew attention to the problem that class teachers at that time lacked musical education and highlighted the need to train them to teach music during initial teacher education.

> *Comparatively few primary schools.... can, for some time to come, expect to have a music specialist as a full time member of the staff and it is even doubtful whether a specialist responsible for most of the teaching is desirable. It is the musical education of the non-specialist, which, in our view, is the key to the problem* (Plowden, 1967, para.690).

This refocusing on the education of non-specialist teachers is particularly relevant to the arguments presented in this thesis. The traditional approach and high skilled music specialist for primary schools was seen less appropriate for the education of all children in England. The following section is very important in order to understand the current English education basis on this approach.

3.5.2 Progressive Approach

The Plowden Report strengthened the progressive ideas expressed in the earlier Hadow report (1931). It advocated child-centeredness in primary education and recommended that learning should take place through the child's engagement in musical activities. Additionally, children should be helped to gain control of their own learning and not always be passive in teacher-directed learning situations. A key concept of the Plowden Report is the active involvement of children in the construction of their learning. With respect to music, this meant that children should be actively involved in more exploratory and creative musical activities, rather than learning theoretical musical knowledge from specialist teachers. In terms of Hargreaves' model, this can be seen as a pull away from the specialist-control quadrant towards the generalist-autonomy quadrant.

This shift was clearly endorsed at secondary level with the publication of 'Sound and Silence' (Paynter & Aston, 1970). This placed music as a crucial factor in the education of all children. Paynter and Aston valued self-expression and believe that this could be achieved through the exploratory processes involved in composing. They believe that by discovering how sound can be formed and developed, children learn directly from their music experience. This knowledge leads children to self-expression, to discover new boundaries, forms and ideas. This is considered as the nature of progression.

Even so, Vulliamy (1977) found that the secondary curriculum continued to be constituted overwhelmingly by music of the established western canon, that students were estranged by this, and that the teacher was viewed as an unsympathetic authority figure which resulted in disciplinary problems, pupils' boredom with practising only traditional western music, mass singing practice, reading tonic sol-fa, music literacy and

history of music, all of which required specialised knowledge and skill. This re-iterated Plowden's (1967) criticism of music teaching in primary schools at secondary level.

After the Plowden Report and its recommendations, a national survey of primary schools by the Her Majesty's of Inspectors (HMI) in 1978 showed that, singing was reported to be the most popular activity in the classroom, whilst only a small proportion of children had an opportunity to use recorders or to join a percussion band. Further, whilst all children aged 7 to 11 years received some teaching in music, this was more often taught by someone other than the class teacher. Additionally, peripatetic teachers [1] were teaching to 11 year olds, although more commonly they were teaching instruments to individual or small groups of children (DES, 1978).

Despite the existence of this specialist music teaching, according to the report only half of the classes had the opportunity to be involved in creative music activities implying that many of these specialist teachers had not changed their traditional teaching approaches. In terms of Hargreaves' conceptualisation of music education this might suggest specialists' musical expertise and knowledge of music theory was not easily transferable from the specialist-control quadrant to the generalist-autonomy quadrant.

These observations indicate that despite of the suggestions of Plowden Report primary music teaching was still controlled by the elite group of musicians whose practice was not fitting to the concept of primary teaching as they were only acquainted with small number of chosen talented children. Classroom teachers were also seem to be inhibited due to their former irrelevant teacher education programmes which resulted in difficulties to use this progressive approach into their music classrooms. Eventually, they left their music teaching to specialist who were also unaware how to use child centred approach in the classroom. Therefore, neither specialist teachers nor class teachers gave the suggested practice of music teaching. This resulted in condemnation and perhaps a low status of music in primary schools for a while. These issues continued to be debated into 1980's in the Gulbenkian report (1982) and the School Council Working Paper 75 (1983). The former overall aim of music in the curriculum

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[1] A visiting teacher, usually of an orchestral instrument, but in some cases for classroom music. A peripatetic teacher will only be in any one school for a relatively short period of time each week and is not usually part of the staffing allocation of that school.

was to enable children to use and understand sound as a medium of expression and communication and to experiment with a variety of instruments and styles of western and non-western music.

> *Exploring the potential of materials and the freedom of spontaneous expression are important stages in the development of artistic competence and enjoyment.*
> (Gulbenkian, 1982 para. 68)

The Gulbenkian report noted the lack of confidence of first-time teachers as one of the most common obstacles for effective arts teaching. Two possible reasons were given; firstly, the influence of the teachers' own education at school and secondly, the deficiencies of initial training courses. The report suggested three solutions to increase the quality of arts teaching. Firstly, arts had to be included as a compulsory subject in primary teacher education. Secondly, and this is particularly pertinent to the specialist-generalist debate, specialist teachers could be appointed in primary schools but, the danger that specialist teaching might detract from curricular integration with other subjects was stressed, something which the School Councils report also encouraged. Most music educators also supported the integration of music with curriculum subjects, for example Kemp (1984):

> *Music needs to be engaged in within the context of the whole curriculum and initiated by teachers who best know the abilities, backgrounds and enthusiasms of all children.*
> (Kemp, 1984, p.4)

The relevance, here, is that primary class teachers as opposed to music specialist would be best equipped to do this. The third solution of the Gulbenkian report was to designate specialist teachers who could pass on their skills and knowledge to the rest of the staff. This was subsequently recommended in Better Schools (DES, 1985), which proposed the institution of curriculum coordinators to act as consultants, advisors or semi-specialists. After this, Music from 5-16 (1985) emphasised music as a practical activity and as an integral part of child's daily experience, but also recommended specialised

music teaching for children at the age of 8 or at least the support of a music coordinator to advise class teachers.

Glover and Ward (1993) suggested that *"the generalist combined with specialist might be a feasible way forward; where all the musical skills of the school could be pooled and drawn on when required"* (p.10). Thus, three types of music teaching provision were envisaged in primary schools.

- Schools should provide a music specialist teacher /consultant who teaches music to each class.

- Music education should be the responsibility of the generalist class teacher.

- Music coordinators could provide specialist advice to generalist teachers.

To sum up, the current teaching model of English primary music promoted through the suggestions of the Plowden (1967), Gulbenkian (1982) and School Council (1983) reports and 'Music in the Secondary School' by Paynter (1982) encouraged teachers to use creative and exploratory ideas through musical activities and to integrate music with other subjects rather than only performance, music theory, or teacher directed instruction. This approach, which according to Swanwick (1988) shows 'sensivity to children', is in part a reaction to the traditional approach. It demands that teachers should arrange for freedom, activity and discovery in children's learning, thus providing more opportunities for classroom teachers to integrate music teaching into their daily curriculum activities. It allows for generalist primary teachers to make music practical and meaningful for children rather than consisting largely of abstract music theory. Meanwhile the music coordinator can advise and technical issues and ensure a coherent musical curriculum.

These ideas would be a great opportunity for class teachers to take music beyond singing and performing on conventional instruments. Glover (1998) described this improvement as a great success against the 'political forces of elitism and ignorance' (p.38). But still, music teaching did not feature in the class teacher's whole curriculum provision. Fletcher (1987) observed that the music curriculum of the primary school

was becoming increasingly subject to the availability of specialist staff, and was still being undertaken in the conventional, narrow way of music teaching.

This resistance to change was endorsed by the HMI inspection of 285 schools between 1982 and 1989 which showed that singing was still a fundamental activity in schools, and in a few schools it was the only musical activity. Creative activities were the least well-developed aspect of primary music. Only half of the schools appeared to be engaged in composition activities, and few gave sufficient attention to experimental work, or allowed children to explore the properties of sounds. Further, Wragg, Bennett and Carre (1989) showed that music was one of the least competent subjects among classroom teachers. Therefore, doubts remained as to whether music should be taught by a class teacher who felt incompetent and unconfident, or by music specialist who might be concerned more with music than with the children. This scenery was prior to the introduction of Music in the National Curriculum in England.

3.6 MUSIC IN PRIMARY SCHOOLS AFTER THE NATIONAL CURRICULUM

Considerable effort was put by curriculum makers to transfer music education from elitist musicians to all teachers and children by setting up the music curriculum with a broader range of music activities and musical styles rather than just traditional singing and playing instruments. Yet still large amounts of listening, history of music and music notation took its place in the developed curriculum, which was indicated by teachers who were concerned to cope with all the requirements with their ability (Lawson, *et al.*, 1994). On the other hand, it was specified that general class teacher should deliver the primary music curriculum. The proposed music curriculum in England, has its conception that music is for everyone. Class teachers should teach music in primary schools, with an emphasis on teaching creativity and use of different musical genres that can be placed in Hargreaves' generalist-autonomy quadrant. But on the other hand, in terms of its emphasis on conventional tonal music, notation, and history, it can be placed in generalist-control quadrant. This can show the difficulty to abandoning conventional beliefs and customs while decisions are taken about music education.

The important issue should be emphasised here can be useful to remind curriculum makers in Turkey, that the planning and development of a curriculum is very important; a curriculum can be futile unless teachers have the skills to implement the requirements in their classrooms. Marsh (1992) cited Leithwood's (1981) claim that teachers will only become involved in implementing new curricula if they perceive a dysfunction in the current one and if they desire to reduce the gap between preferred and proposed practices. In general, a curriculum starts as a plan and only becomes a reality when teachers implement it with real students in real classrooms.

Even so, in England there were difficulties which teachers had experienced with the National curriculum overall. This was shown in the initial inquiry on implementation of the primary Music Curriculum in the 1992-93 academic year carried out by Lawson, Plummeridge and Swanwick (1994) in 39 schools by talking with teachers about their coverage of the national curriculum and their attitude to teaching music, and availability of the resources. According to their findings, although some teachers were confident about introducing the curriculum, many perceived problems implementing the programme. Teachers concerned about rapidity of curriculum change and a lack of time to cope with the demands in all subject areas, and particularly in more emphasis on core subjects. It is believed that this may lead teacher to think and prepare less for music teaching. Moreover, it was claimed that too much emphasis was given on musical history in the Programmes of Study, which was considered not only inappropriate for primary children but also, lowered teachers' confidence about their ability to follow the requirements in the curriculum.

On the other hand, HMI inspection was carried out with 300 primary and secondary school on the standards of achievement and the quality of teaching and learning music during the period of 1992-1993. The criteria for inspection were the quality of children's learning and their achievements according to their age and ability. The quality of learning was considered to be good when children made progress at an appropriate level, gaining positive attitudes to learning and showing competence as learners. The quality of teachers and teaching was judged according to the quality of children's learning. This research showed that despite the fact that most class teachers under-rated their music teaching in general primary schools (year 1 and year 3), they made a better start to the Music National Curriculum than secondary school teachers

(year seven). Moreover, there was considerable difference in the ways in which class teachers and other teachers perceived and organised the music lessons they taught. For example, specialist teachers were found to pay more attention to musical content rather than to the pupils and their response. Their lack of experience and training in the new parts of the National Curriculum, such as composition, resulted in their continuing to teach a more limited curriculum such as staff notation in the way that they had always taught it.

The investigation during 1993-1994 on the quality of music teaching to children aged between 5 and 14 was carried out in 79 primary schools and 690 secondary schools. This research showed that there was no significant difference in the percentage of satisfactory or better lessons taught by class teachers and other teachers.

> *In each year group a large majority of class music lessons are taught by the pupil's own class teacher. The standards achieved in relation to pupil's capabilities are satisfactory or better in 96% of KS1 lessons and 75% of KS2 lessons taught by class teachers* (OFSTED, 1995, para. 45 p.18).

The three researches indicated that there was a wide range in the quality of music practice in primary schools. However, it is believed that this variance in the quality of music in schools cannot be explained because of the use of specialist teachers apart from class teachers in music teaching. Mills (1997) showed that compared to 1978, when HMI reported 70% of schools had specialists for music, there was a considerable fall in the number of specialist teachers who teach music in primary schools. Moreover, she claimed that there were some very unsuitable teachers operating as specialist in music (op.cit. 31). But surprisingly, when Lawson *et al.*(1994) asked teachers' opinions about who should teach music in primary school, teachers expressed their different views on this issue. Teachers from 19 schools said that they require specialist input for the implementation of the music. It seems the lack confidence of class teachers on their own ability leads to the appointments of music specialist. On the other hand, headteachers seem to appreciate music more with coordinator's music teaching but the main concern was raised as coordinators have lack of time for training other teachers.

Mills (1989) is a key proponent of the view that 'music is for all children, therefore it should be taught by all teachers'. She suggested that generalist classroom teachers teaching music;

1) can lead children to regard music as part of their total curriculum not as something special or different;

2) allow greater opportunity for music to take place as the need arises;

3) know individual children's needs, whereas the specialist teacher may see the children in one curriculum area and only once a week;

4) contribute to positive attitudes towards music being not just for specialists but for everybody;

5) can observe the children's musical development, work out their capabilities and plan activities, which can stimulate the children.

Moreover, a Myers-Briggs survey, cited in Kemp (1996, p.232), showed that primary teachers appear to be more extraverted than secondary school music teachers, who emerged as more introverted, intuitive, thoughtful and perceptive. It seems that extraverts were more sensitive to pupils needs, gave more feedback, and were more ready and able to expand on difficult points and offer additional teaching.

Opposed to the idea of classroom teachers' music teaching, Fletcher (1987) argues that secondary teachers should teach primary music. His reasoning was that it was easier to train a specialist teacher lacking in knowledge of current primary education practice than to train a generalist class teacher in music who lacked musical skills. The following investigations were carried out to show the extent of the difference in music teaching quality between the two types of teacher.

OFSTED (1997) investigated the use of subject specialist teachers in schools and their influence at Key Stage 2. They claimed that one-teacher-one-class organisation might place a heavy demand on the class teacher who might not get enough support and expertise from their subject coordinator. Furthermore, examples from international studies were considered which explained the superior performance of some children in

Europe and Pacific Rim countries and the greater use of specialist teachers there. They found that the quality of the teaching of subject specialists is better than class teachers and it was suggested that children would achieve more if they are taught by teachers who have a firmer understanding of their subject content.

However, some music educators believe that stress on subject knowledge is not a guarantee of good teaching. For instance, Mills (1997) addressed the issue of how children between the ages of 7 and 11 can best be taught in music. A comparison of specialist and generalist teachers showed no clear relationship between musical qualifications and the quality of music teaching. Furthermore, music lessons taught by class teachers to their own classes were found to be more effective than the music lessons taught by secondary music teachers with sufficient musical knowledge. This has been endorsed by SCAA *"Music can be taught effectively by all teachers, including those who have not received specialist teaching"* (1997, p.7).

Excessive emphasis on subject knowledge can be problematic in every stage of music teaching and should be considered by specialist supporters. For example:

1. In terms of teacher, OFSTED (1994-1995, para. 131) reported that teachers who have high subject knowledge might have high expectations from children who have just started their music training.

2. Teachers who have low musical background may feel inadequate when a high level of subject content is given as a part of teacher education. This can result in a lack of confidence of class teachers as found by Barnes and Shinn-Taylor (1988), Wragg, Bennett and Carre (1989) and Mills (1989) and led to the appointment of music specialists.

3. In terms of the music curriculum; specialist teachers may tend towards teaching how to play instruments and singing and place less importance on composing, as pointed out by Mills:

> *Those music specialist who had taken music as a main subject*
> *during their initial training had usually focused on*
> *performance and had often not been encouraged or expected*
> *to compose* (1997, p.29).

The point that we want to make here is having subject knowledge will not be the insurance of good music teaching in primary schools which will be discussed further in the coming section teachers' knowledge.

At the beginning of this thesis some reasons were assumed to be related to the low status of music on the whole. These issues have been elaborated by looking at developments in English music education before and after the National Curriculum. According to that this section revealed that:

1- Before the National curriculum primary music teaching was under the control of specialist teachers who taught music in a traditional way; singing and playing recorders were the most common activities, and music was not integrated with other subjects as class teachers kept themselves outside of the teaching.

2- After the National curriculum, classroom teachers were required to teach music to their classrooms by applying the new curriculum requirements, which was very different than the former understanding of music teaching styles not only for class teachers, but also for specialist teachers in particular.

3- The implementation of curriculum was not very easy for class teachers since they were under pressure with the content of core subjects of English, Maths and Science, which left minimal time for exploring the new music curriculum. Additionally, the requirement of musical skills and knowledge such as history and reading notation put off most classroom teachers to teach music.

4- Despite of the satisfactory results of classroom teachers' music teaching against specialist teachers, this success did not change teachers' negative self-perceptions about their ability, and their low confidence was still the case in music teaching.

5- Giving teachers some training at schools on music teaching could change these negative situations, but coordinators could not always give sufficient support to their colleagues because of the shortage of the time.

In sum, class teachers are important for the teaching of music in primary schools in terms of being able to integrate music in school curriculum and be more aware of children's needs and development by doing that they affect children's attitudes positively towards music education. With regard to that and the above negative state of

affairs for class teachers it is important to educate teachers during their courses. It is believed that the effective music learning in teacher education courses has potential to help teachers to gain their confidence in teaching music. The next section discusses the ways of education of generalist/specialist primary teachers to teach music with confidence, positive attitude and enthusiasm.

3.7 TEACHER EDUCATION COURSES AND STUDENT TEACHERS' ATTITUDE AND CONFIDENCE

Most countries, including Turkey, have given more attention recently to teacher education courses, as it is realised that educational institutions, and in particular teacher education, will play a vital role in the future development of the country. The key question shared by all nations is how best to train teachers. Gifford (1993) was critical about the adequacy of primary music teacher education courses, as music has been one of the problematic subjects in the curriculum, not only in the UK but also in America, Canada, and Australia teacher education courses generally are held responsible for the unsatisfactory quality of primary teaching in the arts and music.

For example, in the UK the Gulbenkian report (1982) makes the point that teachers were lacking in confidence to teach music and initial training courses were criticised for their deficiencies in training teachers effectively. Mills (1989) indicates the low confidence of student teachers in music teaching. Research in the USA by Sefzik and Goodman (cited in Austin 1997) shows that classroom teachers rated their overall quality of undergraduate training as low, saying that it had had little impact on their teaching behaviour and confidence. In Australia, Gifford (1993) and Jeanneret (1997) have supported the notion that generalist student teachers have a negative attitude towards and lack confidence to teach music.

The main worry among music educators is that new primary teachers who do not feel very confident in music will opt out of teaching it (Mills, 1989). Furthermore, in contrast to other primary curriculum areas, this lack of confidence to teach music sometimes leads to the appointment of music specialists, which is not desirable. Mills pointed out that *"everyone has a curriculum area in which they are least confident"* (p.137). Therefore, music is not the only low confidence subject and this should not be

the reason to stop teaching it. In order to prevent this unfavourable situation there is an urgent need to examine teacher education courses.

Research indicates that student teachers' lack of confidence exists at the beginning of their teacher education course (Mills, 1989; Gifford, 1993; Bresler, 1993, Green *et al.*, 1998). This notion is challenged by Weinsteins' (1988) 'unrealistic optimism' theory. Her survey shows that, student teachers had 'unrealistic optimism' about their future teaching performance at the beginning of their training. At the end of the training it was found that this high optimism had decreased except in music, where student teachers indicated their low confidence in music teaching at the start of the course. Low confidence before training could be the result of a general view in society that only a few people who have musical ability can teach or learn music. This view most probably affected student teachers' own beliefs about their potential and restricted their confidence to teach music.

Thus, according to the Weinstein's (1988) theory, it might be assumed that if student teachers lack music-teaching confidence at the beginning of their training, they would be even less confident when they go into the real classroom. Stanton (1979) claims that some of the unsatisfactory first teaching performances were the result of students' negative manner of thinking which thus increases the lack of confidence emanating from their fears. Thus, if student teachers indicated their lack of confidence at the beginning of their course, and if this has not been improved at completion, there is higher probability that they will drop music teaching from their teaching time in the future.

A number of factors may affect student teachers' confidence in music. Gifford (1993) from Australia aimed to understand the nature of training courses for developing students' confidence. He claims that the quality of music training was influenced by multi-dimensional interactions of a range of factors. These included: (1) previous musical background (2) the relevance and nature of the music courses (3) students' preferred learning styles (4) the classroom-learning environment (5) attitude towards music and music education. These will be examined in turn below.

3.7.1 Musical Background

Student teachers' musical background can be a major factor in their development in music teaching and their willingness to teach music. There are two issues, which affect students' musical background. The first is the beliefs of a society about the musical potential of individuals, which was explained in section 3.2. This suggests that student teachers who believe they have no potential ability to make music, and feel a lack of confidence in teaching it, will be less likely to develop musically. Eventually their eagerness to teach music may be lower than in the other curriculum subjects.

Jeanneret (1997) attempted to assess whether or not primary student teachers' confidence to teach music might be influenced by their experiences in the music course part of their teacher education. Pre- and post-test surveys covering ten categories including attitudes and beliefs about music education, perceptions of musical literacy and confidence to teach music were given to two groups of students. The results showed that students whose school music experiences prior to teacher education had been negative displayed less confidence to teach music than those students who felt their experiences had been positive. Furthermore, those students with positive feelings were more inclined to agree with the statement *"musical ability is inherited, not learned"* (p.40). Jeanerett found that in the pre test, the students' favourite activity was singing combined with other areas.

However, in the post-test this preference shifted to creative activities, which had been taught to them in the fundamental music course. In this case, teacher education courses cannot only develop students' confidence, but also could spend more effort on changing their beliefs.

The second issue is student teachers' successful or unsuccessful school music experiences and memories, which can leave a long lasting influence on their future lives. A survey research was carried out in Australia by Temmerman (1993) with primary student teachers. The research aimed to find out students' best and worst music experiences during their school days. Students indicated their best music experience as attending a live rock/pop performance, which received the highest response rate. This was followed by other live performance such as music theatre, concerts and opera. 25%

of students indicated their worst musical experience as their primary school experiences where they had to sing a song they did not like, perform an instrument especially recorder and read notation. They found these the most boring activities. Similarly 21% of students whose worst music experiences were at secondary school again made reference to the boring nature of the activities and lack of enjoyment. Furthermore, teachers' intolerance was shown as relating to bad memories in their musical experiences. This suggests that teacher education courses should consider student teachers' musical experiences and organise their music teaching programs relevantly for school music teaching.

Students' background should not be ignored in teacher preparation programmes. Kagan (1992), citing Aitken and Mildon (1991), points out that although every student teacher's experience is unique, there are still common connections between each student teacher's biography and their experience of teacher education. Student teachers' prior musical experiences appear to relate to their opinions about what could be learnt from their course work. Andrews (1991), cited by Hanley (1993) claimed that student teachers generally start their training with well-established beliefs and values about teaching in which these ideas are based on what student teachers experienced, while they were at school.

3.7.2 Relevance And Nature Of The Music Courses

One of the main assumptions of teacher education courses is that students will use the course content when they become classroom teachers. If the instructors and their personal views are the main source of decisions about course content, it is important that they consider what type of knowledge or skills would be most useful for student teachers. The key issue is that if student teachers can understand the function of the course content in their teaching, they may become more confident and more enthusiastic teachers.

In the UK, Mills (1989) studied 40 non-specialist primary B.Ed students to investigate their confidence in music. During their teacher education, students indicated more worries about some musical activities than others. These included playing the piano, sight-singing, teaching children to read music, and teaching children to appreciate 'the classics'. This shows that a lack of confidence appears to result from their ability to

learn music activities based on musical theory and performance. Similarly, Gifford (1993) studied generalist student teachers, who found their courses too theoretical, too teacher directed and not relevant to the demands of their present situations. He concludes that:

> *a traditionally oriented and developmentally skills-based music education course may not be the most appropriate way of training primary teachers* (p.42).

Therefore, student teachers' worries about teaching music centred on having to teach musical theory, notation, and develop performance skills on piano and recorder. Similarly, Bresler (1993) points out that teachers who lack a formal musical background and continued practice develop a reluctance to teach music and had low confidence. They perceived music instruction as requiring special skills, special language, and pedagogical practices that they did not have. Furthermore, Gamble (1988) has shown that student teachers who felt that they were not able to sing or were 'tone deaf' became debilitatingly anxious when asked to perform simple tasks on classroom instruments. Thus, if courses were to continue to be theory and performance based, this would not help to develop positive attitudes and confidence to teach music in students who had a previous history of failure or disappointment in music classes.

Gifford's (1993) research revealed that too many theoretical courses have no value in improving students' enjoyment, attitudes and confidence.

> *While they perceived training as having to a small extent improved their own musical skills and having influenced positively their ability to plan music lessons and teach certain musical skills, they came over the course of training to value and appreciate music less, they experienced less enjoyment in listening to a music, and by the end of training, their courses were perceived as less enjoyable and less valuable. Further over the course of training, respondents became less enthusiastic about teaching music and expressed less positive opinions about being involved in music education generally* (1993, p.38).

Therefore, the question is what type of music skills and understanding should be provided in teacher education courses in order to motivate students to teach music? In order to understand this, Saunders and Baker (1991) proposed to identify the music skills which in-service and class teachers perceived as useful, regardless of whether the topics were studied in teacher education courses. They developed a questionnaire, which consisted of 18 listed items about musical skills and understanding the teachers were asked to rate if they had studied during their training and if they used in their classrooms. According to that the majority of class teachers used music theory and reading notation (69%), music history (60%), selecting appropriate songs (55%), using rhythm instruments (55%) and developing movement activities (50%). However, they indicated that the most frequently used activities in their classrooms were using music to supplement other curriculum areas, providing creative experiences and choosing recordings for children.

This can indicate the difference between the nature of general music education and teacher education courses in terms of usage of skill and understanding. More traditional skills appear to be less useful, because these often require more extensive use of musicianship and musical knowledge. Furthermore, for students who had little musical background, this theory-based training can become alienating and intimidating. However, working on more practical and creative activities may enable students to work at their own pace. Based on this research it can be suggested that teacher education courses should include not only the development of musical skills based on performance and theory, but also emphasis should be put on guidance in exploring methods and materials for integrating music with other curriculum subjects and creative activities. Also, one of the projects of Royal Society of Arts called 'The Disappearing Arts' (Rogers 1998) assessed the current state of arts provision in initial teacher education. They recommended key agencies and providers involved in the teacher education and schools curricula. Eventually, students' success in school music teaching may promote a positive attitude and increase their confidence.

3.7.3 Teacher Knowledge

With regard to the nature of teacher education courses, one important question can be raised; what type of knowledge should be provided for student teachers in order for

them to be efficient teachers? Shulman (1986) argued that the study of teachers' cognitive understanding of subject matter content and the relationships between such understanding and the instruction teachers provide for students could be the missing programme in educational research (1986, p.25). He presented a new model set of hypothetical domains of teacher knowledge in 1986 and organised seven types of content understandings and their impact on classroom practice (1987, p.8):

1) *Content knowledge* refers to the amount and organisation of knowledge in the mind of the teachers.

2) *General Pedagogical Knowledge* is about principles and strategies of classroom management and organisation.

3) *Curriculum Knowledge* is about programs, and materials, which are considered as *'tools of the trade for teachers'*.

4) *Pedagogical Content Knowledge,* is defined as the dimension of subject matter knowledge for *'teaching'* and the way of representing and formulating the subject to make it comprehensible to others.

5) *Knowledge of Learners* is about children and their characteristics.

6) *Knowledge of educational context*

7) *Knowledge of the philosophical and historical aims of education*

In the literature, there can be seen different views about teachers' knowledge. For example, the discussion paper 'Curriculum Organization and Classroom Practice in Primary Schools' (Alexander *et. al*, 1992, para. 167), notes that primary teachers must have a firm understanding of the content (subject) knowledge which the National Curriculum orders require. The assumption is that mastery of a subject and its application facilitate more effective teaching and learning. New teachers are advised to have sufficient subject knowledge in the curriculum subjects (NCC, 1991). However, in the case of music educators, subject knowledge may be implied in a traditional way and knowing the music itself can be the main concern of teachers rather than to gain knowledge how to teach music in primary schools. The stress on subject knowledge, particularly in music, can also affect the confidence of those students who already have initial ideas and beliefs about themselves as being not gifted to learn and make music. On the other hand, even if students are taught well-valued music theory or taught to play an instrument, would it be enough to create good teachers.

Another view about teachers' knowledge came from Cruickshank (1996) who claimed that the curriculum knowledge in training courses is impoverished, often redundant, and remote from the subject specialism. Further, Mills (1997) argued that knowing the children is much more important than knowing the subject knowledge, particularly in primary classrooms. This has been supported by Berliner *et al* (1988) that even expert teachers were unhappy when required to teach in unfamiliar situations when they did not know the children.

Porter and Brophy (1988, cited in Teachout, 1997, p.42) found that effective teachers demonstrated knowledge of content, knowledge of teaching strategies, instructional knowledge, the ability to set clear instructional goals, and the ability to communicate with children. Later, Kvet & Watkins (1993) developed an instrument to measure primary student teachers' self-perceptions related to their success in teaching music. 306 primary student teachers were asked to rate the degree to which they believed positive attributes contribute to success in teaching music. A principal-factor analysis produced four factors: (1) understanding and organizing for individual differences in children, (2) musical ability and positive feelings for music, (3) proactive personality characteristics, (4) external factors affecting music teaching. This concept about having positive feelings has been indicated as part of the personal pedagogical knowledge by Dershimer & Kent (1999) who supports personal beliefs and personal practical experiences are important to form the pedagogical knowledge.

Recently, Teachout (1997) carried out a study which compared experienced music teachers' and pre-service students' perceptions of the required skills and behaviours for successful music teaching. A questionnaire with 40 items containing a list of skills and behaviours, were given to teachers and to student teachers to rate by level of importance. 7 items were found common between the two groups of respondents. These were: (1) having maturity and have self-control, (2) being able to motivate students, (3) possessing strong leadership skills, (4) involving children in the learning process, (5) displaying confidence, (6) being organised, (7) employing a positive approach.

Four skills and behaviours items were ranked higher by experienced music teachers than pre-service teachers. These were: (1) being enthusiastic, (2) maximising

time on task, (3) maintaining student behaviour, (4) being patient. The low rated skills by both groups were (1) possessing proficient piano skills and (2) possessing excellent singing skills, which were both considered was not crucial for success.

The recent findings indicate that personal pedagogical knowledge and pedagogical content knowledge are considered being more important by both groups of respondents for successful music teaching rather than possessing high musical skills. These findings may suggest vital points for teacher trainers in terms of what type of skills should be given more emphasis in training courses. These skills and behaviours need to be considered and developed by teacher trainers during the planning of music programs. The choices of the teacher trainer are vital, since many student teachers possess negative self-perceptions regarding their ability to make music or to teach it effectively.

In regard to this, Shulman (1986) and others' research recognises the role of pedagogical content knowledge in the integration and transformation of other forms of knowledge. He suggests that teachers should transform their subject content knowledge into pedagogical content knowledge. During the transformation, the teachers are recommended to elaborate on the subject content knowledge, identify various presentations for the concepts, and reshape the knowledge into a teachable form to extend its comprehensibility for student learning (Shulman 1987).

> *It represents the blending of content and pedagogy into an understanding of how particular topics, problems, or issues are organised, represented, and adapted to diverse interests and abilities of learners, and presented for instruction. Pedagogical content knowledge is the category most likely distinguishes the understanding of the content specialist from that of the pedagogue.* (Shulman, 1987, p.8)

The most comprehensive description of the knowledge bases for teaching and their interrelationships is found in Grossman (1990) as she defines four general areas of teacher knowledge. In her work, and others such as Borko & Putnam (1995) pedagogical content knowledge was anticipated as having the greatest impact on teachers' classroom actions. And it is presented as a model for teachers, which is seen

as a special amalgam of content and pedagogy and identifies the distinctive bodies of knowledge for teaching.

Therefore, Shulman's concept of pedagogical content knowledge is a unique contribution to research and teacher education since it unites two important elements of teaching; content and pedagogy. Whilst most of the research on teachers' confidence in music teaching has not investigate teachers' confidence on the base of pedagogical content knowledge but only on content knowledge, the main issue is teacher education courses are expected to merge these two elements for effective teacher education.

3.7.4 Students' Preferred Learning Styles

In teacher education courses methods of teaching music and developing teaching strategies can be an important factor for student teachers.

According to Gifford's research (1993), student teachers indicated that their involvement in teacher education courses did not fit their own preferred style of learning. It was suggested that primary student teachers need acceptance, care and support; they enjoy group interaction, preferably in small groups and free discussions environments. Students also want more opportunities to interact with the tutor. If Jeanneret's (1997) suggestion that teacher trainers should model the teaching styles that they would like their students to adopt is justified, then whole large class teaching may not be the most appropriate way to achieve this.

3.7.5 Classroom Learning Environment

Student teachers' perceptions about their music-training class environment can be a vital factor in developing their confidence, attitudes and achievements. Gifford (1993) administered a College and University Classroom Environment Inventory in order to investigate the first and second year student teachers' perceptions about their preferred and actual music-learning environment. The results indicate that there is a great difference between students' preferred and actual music environment, which was a sign of negative perceptions about their class environment. According to the results both years preferred greater:

- Personalisation; opportunities to interact with the tutor, and more concern for their personal welfare;
- Involvement; active participation and class discussions and activities;
- Innovation; instructor plans new activities, teaching techniques and assignments;
- Task orientation; clear and organised class activities;
- Student cohesiveness; group work and friendly atmosphere.

Apparently, traditionally orientated and skill based music learning and teaching teacher education environments, which can occur through teacher-directed and subject centred approaches can have little effect on developing the factors above, which are more learner centred. Thus, the question arises how can these environments be provided in teacher education courses, in order to form positive attitudes and confidence in student teachers.

An investigation into generalist primary and early childhood student teacher's music training was carried out in Tasmania by Barrett (1994). Her main concern was the traditional, heavily skill intensive and instruction-based music curriculum in training courses, which could be alienating musical experiences for students who did not consider themselves to be musically articulate and literate. She emphasises that active engagements in musical activities could develop the skills and understanding of the students.

An action research study was used, in conjunction with participant observation and diary analysis. This provided students' own insights and responses to their music experiences. Students worked through a series of individual, pair and small group compositional challenges focusing on musical elements, such as dynamics, pitch, duration and structure. During these increasingly challenging activities the lecturer was available to assist and encourage students when they required help. At the end of their semester, it was found that through active engagement in musical activities, students demonstrated an increasing understanding of the basic music elements. This development came as the students were becoming more familiar with the compositional process and were able to understand the musical elements involved. Furthermore, a development was observed in the students' ability to evaluate and criticise their own work and that of peers.

During this challenging engagement with compositional activities, students also developed their understanding about music notation. In order to develop notation skills, students were initially encouraged to understand the characteristics of sound that needed to be recorded. This can provide a meaningful context for the introduction of conventional notational procedures, rather than introducing notation to students as a theoretical issue. Thus, the use of *"open-ended challenges"* Barrett op.cit. (p.202) appears to allow students who are less experienced and/or more competent in music to extend their level of skill and expertise. In general, the open-ended challenges produced contributions by both levels of students.

Barretts' work in using active engagement and an open ended challenging model appears to reflect students' requirements from music training courses (Gifford, 1993). This model (1) is applicable to students from different musical backgrounds, (2) enables students to comprehend the theory of music through engagement in musical activities, (3) allows small group work, which is preferred and lets students work at their own pace (4) allows the lecturer to assist and encourage them. Thus, the model can provide a significant guide for teacher trainers to promote music-teaching confidence.

However, differences in school culture (Reimer, 1992), where more traditional skills may be required and appreciated by staff or/and the headteacher, may not allow new teachers to develop their skills further. It is important to explain to student teachers while they are in training about the different school culture through readings and discussion sessions. There is a need to emphasise the problems that they may encounter in schools.

In 1996, Barrett and Rasmussen supplied model lessons from primary schools on videotapes in order to investigate student teachers' perception of music teaching, primary children, musical content and school context. Model lessons can be valuable for students to observe primary music before they teach.

This study included 90 students who were arranged for a 4 day series of music teaching experiences; (1) participating in a model lesson taught by a teacher trainer, (2) viewing a videotape of a primary music teacher teaching third grade (3) viewing an interview with that teacher and (4) discussing their thoughts about this educational practice. While viewing the videos, students made notes and raised questions about

teaching and learning on a special diagram called embedded squares, where students can observe teacher, children, the subject and the educational context.

After participation in the model lesson and observation exercises, student teachers revealed their perceptions, concerns and interest through their questions. The questions after the model lesson by the teacher trainer were mostly related to students' perception of their own knowledge and skill and beginning assessment of their own expertise for teaching music. After viewing the videotape of teaching to third graders, there was a shift in students' perception from teacher knowledge, skills and content selection towards characteristics of the learners. These findings are consistent with Berliner (1986) and Fuller (1969) who synthesized student teachers' growth in three components. In the earliest stage novice student teachers are more aware of what they know and believe about children and classrooms and generally reflect their uncertainty in them. In the second stage, novice student teachers' thoughts shift from their own concerns towards managing children, classroom organisation and pedagogy. In the final stage, novice student teachers improve their procedural (management, organisation and instruction) skills and at this point they are more focused and aware of the needs of the children and whether they have successfully helped them.

The use of videotapes of primary teachers during music courses may help students to develop their professional growth, and their understanding of the school environment and children's characteristics. Interviews with the teacher may articulate students' ideas about teachers' dilemmas, motivations and practices. Thus, these methods can have an effect on student teachers' understanding of music learning and teaching situations in school the context. At the same time, these methods allow students to evaluate their own teaching by comparison.

It can be concluded that music education courses for primary teachers can be organised in many ways to increase students' confidence; for example, active involvement with music activities instead of conventional lecture series, using model lessons, encouraging discussion, seminars, observing class teachers and children in classrooms through videotapes.

3.8 ATTITUDE: DEFINITION OF ATTITUDE AND ITS FUNCTIONS

Although there are numerous definitions of attitude, Eysenck (1998) notes the general agreement that attitude refers to *"a general and rather stable orientation towards an object which refers to an entity to which one can respond positively or negatively"*, (p.341).

Four functions of attitude were given by Katz (1960), cited in Eysneck (1998, p. 341) to explain why people have attitudes. These were that people have attitudes in order to *"understand the social world"* by structuring and organizing information. Secondly, attitudes enable people to *"achieve goals";* maximize the rewards in the external environment and minimize the penalties so there is a tendency to hold positive attitudes towards objects that are consistent with personal goals and negative attitudes towards objects that are likely to frustrate the achievement of those goals and needs. Thirdly, attitudes allow people to *"express their fundamental values"* which make a statement of who they are. Finally, attitudes *"protect people's self-esteem"* in that they may hold attitudes towards certain objects in order to hide their feelings about themselves or their own situation.

Rosenberg and Howland (1960) cited in Eysenck (1998, p.341) suggested that attitudes have three components.

(a)   Cognitive component: our opinions and beliefs about the object

(b)   Affective component: the emotion which charges the idea such as our like or dislike of the attitude object.

(c)   Behavioural component: the tendency to action.

The three-component model can be simplified as thinking, feeling and acting and can be identified as existence of the attitudes. For example, supposing that 'teaching music in primary schools' is as an attitude object. Those who like music and know the importance of music for children will think well of it, will feel good about teaching music and act consistently towards it. They will be more likely to spend time teaching music, and will involve different activities with children etc. Those who dislike music will think that music teaching is useless in primary schools and will feel angry or indifferent about having to teach it. Accordingly, they will probably avoid teaching

music. The three components in the model may not always correlate each other, however, individuals may not act in ways consistent with their beliefs or emotions. For example, somebody may like music and believe in its benefits for child development, and yet if s/he does not find music as important as other subjects, s/he may not teach it.

Therefore, a unidimensional model of attitude is engendered which stems from the recognition that the three components of attitudes are not efficient models to explain real attitude, since the relationship between attitudes and behaviour is not always strong. The unidimensional model *"..regard the affective component as the only reliable indicator of the orientation towards the attitude object and use the term emotion and evaluation interchangeably"* (Eysenck, p. 341). Thus, attitude is defined as;

"a general, enduring positive and negative feeling about some person, object or issue."

"responses that locate 'objects of thought' on 'dimensions of judgment' "

"the categorization of the attitude object along an evaluative dimension"

(Eysenck 1998, p.341).

The concept of attitude is an important area in education, which is not often investigated in the music domain. Bruner stated that *"the teacher is not only a communicator but a model"* adding that *"somebody who does not see anything beautiful or powerful about is not likely to ignite others with the intrinsic excitement of the subject"* (Bruner, 1960, p. 90). In music education the importance of attitudes explained by Nye and Nye (1970):

> *The attitudes and values of teachers are highly important in the instructional process. The chance remarks of a teacher might have a lasting influence on a child. The teachers' attitude toward music, with its great variety of values and uses in human life, will usually affect children's valuing more than formal class presentations on learning to value. (p. 77)*

Unfortunately, however, research (Wigfield, Harold *et al.* cited in Vispoel & Austin, 1993) has shown that students' attitudes, interests and values associated with music classes are often less favourable than those found within other school content

areas. Teachers' everyday practice is informed by their attitudes and beliefs and these can take shape starting from the young age where school and family environments can be the potential influence in this process. Kritzmire (1991) suggests that teachers' attitudes towards music can be traced back to experiences they had during their school years. Over time these attitudes appear to become stronger in a positive or negative way and can get more difficult to change in later years. Additionally, Jeanerett (1997) points out that family attitude may affect student teachers' attitudes towards learning and teaching music. The study showed that students who felt their parents had negatively affected their attitude to music, displayed less confidence to teach it and were more inclined to agree with the statement that 'musical ability is inherited, not learned' than other students. It was claimed that most student teachers enter their education with incoherent expectations and beliefs (Wright, 1997; Dunne & Dune, 1993). For example, it was indicated that most of the student teachers believed that they would not need to teach music, since music specialists would most likely be available to develop curricula and provide instruction (Barrett and Rasmussen, 1996, p.78).

Tunks (1973) investigated the effects of music training courses on the promotion of positive attitudes towards music teaching in primary schools and identified two relevant factors. The first initial factor was successful personal experience with music and the second factor was viewing children engaging in successful musical experiences. In order to ascertain the effects of these factors on students' attitudes, Tunks constructed the Attitude Behaviour Scale-Elementary General Music (ABS-EGM). He then measured student teachers' attitudes to primary school music before and after he first showed them videotaped primary music lessons taught by a specialist music teacher and secondly he arranged the class according to the student teachers' musical achievements. As a result of showing videotapes and dividing the students into their achievement levels, no significant effects were found on student attitudes towards the value of primary music. Importantly, ABS-EGM was found to be a valid instrument for measuring the attitudes of student teachers towards the value of primary school music.

The unchanged attitudes in the Tunks study could be due to on many factors, such as the videotape session being taught by a specialist teacher, which might not have established the required attitudes in students. Secondly, because they were already divided by the researcher into low/high musical achievements groups, they were self-

conscious of their musical achievements and potential. This might also have affected the degree of the attitude behaviour.

Musical attitude can be divided many factors according to its function. Gifford (1993, p.35) uses 76 items in a music attitude questionnaire to measure the extent and direction of change in student teachers. Seven factors were extracted using factor analysis, which were labelled as (1) music ability and music teaching ability, (2) importance of music, (3) music valuing and appreciation, (4) music education at the training institution as worthwhile and enjoyable, (5) valuing popular music, (6) support for music teaching and (7) preference for different types of music programmes. Gifford concludes that despite the focus given to students' development of knowledge and skills in a systematic way, there was no significant change in the students' perception of their musical ability. However, the students believed that they were more able to plan for music lessons and felt more confident implementing musical experiences. As regards the importance of music, all students and teachers placed considerable emphasis on music education in primary schools. The music specialist and primary teachers perceived music education as more important than first and second year students. Most of the respondents indicated that their training was quite worthwhile and enjoyable, however, they also indicated their limited experience and understanding of multi-cultural music.

Thus, the concept of music attitude appears to have multiple functions in Gifford's study. Although respondents have positive attitudes towards music education and its importance, students' weak music background, low self-esteem about their ability and inadequate music programmes during training, may leave students with little enhanced confidence and competence for teaching music.

3.9 ANXIETY AND CLASSROOM MANAGEMENT

This section will introduce research about student teachers' anxieties in general teaching, although there is no research in particular which investigates student teachers' anxieties in the music domain. This neglected area should be investigated; at least to find out the relation between student teachers' music teaching confidence and teaching anxiety.

Since Nisbet (1991) found anxiety and confidence in teaching mathematics as independent factors, these should be discussed separately. According to Nisbet, anxiety can be similar to feeling a lack of confidence. They are not opposite elements, but the most confident student teachers may not be necessarily the least anxious. Research has shown that student teachers generally feel anxiety and concern about their teaching and that many teachers experienced stress and considerable strain in the classroom (Preece, 1979, Hart, 1987, & Capel, 1997). Kemp (1996) made a distinction between two aspects of anxiety. The first type of anxiety is an aspect of the individual's general tendency to be anxious, and the second is more likely to be related to the particular situations in which people's anxiety levels are affected. Generally, the research findings show that the most frequently reported anxieties from student teachers are those about classroom organisation-management, and how to motivate children and their own professional performance in the classroom.

Classroom organisation and management is initially identified as an important aspect of pedagogical content knowledge in Shulman's work (1987). In regard to that, Dershimer and Kent (1999) emphasise that teachers' processes of classroom management influence children achievement and they learn more when teachers use time efficiently, communicate rules and expectations clearly, and prevent problems by introducing a management system at the beginning of the school year. However it is indicated that these characteristics are subject to contextual influences, such as the level of student ability, degree of student homogeneity and school level management procedures.

For example Hart (1987) showed the relation between level of anxiety and classroom management by constructing a student teacher anxiety scale and administrating a 26-item questionnaire to student teachers. Factor analysis of the

responses resulted in four factors, which appeared to contribute to three different types of anxiety, (1) evaluation anxiety, including items concerned with evaluation by teaching practice supervisors and staff at the school, especially evaluation of classroom performance, (2) student anxiety about children and their professional concerns, (3) student anxiety about class control (4) anxiety about teaching practice requirements. The correlation between factors and disruption levels in the classroom shows a significant relation with evaluation anxiety and class control anxiety.

The recent study by Morton *et al.* (1997) investigated British and Canadian student teachers' anxieties based on Hart's (1987) anxiety scale and the four factors. They found that teaching practice experience reduced both evaluation anxiety and pedagogical anxiety for both sexes. However, class management anxiety remained the same after teaching practice. Furthermore, the age of the class was found to affect student teachers' anxiety levels. The level of anxiety increased when student teachers were teaching younger children. This finding is consistent with Griffin's (1983) study, who found that the age level in the classroom has a great effect on newly graduated students' confidence. The teachers who were teaching older classes gained confidence in their teaching, as there was a general decrease in contact-teaching time, and fewer management problems. However, in those who were teaching younger classes, there was a decrease in their confidence.

This shows that classroom management procedures have a critical impact not only on teachers' level of anxiety and the effectiveness, but also on children's learning. Therefore classroom management is an essential element of pedagogical knowledge. Thus teachers need to become skilful in using a variety of management techniques and this knowledge should be provided in teacher education courses as a part of effective teaching.

3.10 GENERAL ROLE OF TEACHING PRACTICE

Teaching practice[2] is an essential part of the preparation of teachers. It is stated that teaching practice at schools accelerates student teachers' understanding of teaching and growth towards expert pedagogy, as a result of the socializing of student teachers within a complex school environment (McDermott *et al.*, 1995; Gibson, 1976). Consultation documents emphasise the need for student teachers to spend more time in the classroom (Evans, 1986, Dunne & Dunne 1993; Cohen, Manion & Morrison, 1996). The main aim is to improve teaching experiences so they can provide broader and richer experiences for student teachers. The integration of theory with teaching practice offers the opportunity to improve student teachers' understanding of themselves, their roles as teachers and of classroom pedagogy and children. Furthermore, teaching practice can allow student teachers to make specific links between learning from coursework and practical classroom experiences.

In art subjects such as Art, Drama, Dance and Music however, this may not be the case. Green *et al.* (1998) carried out a study with 106 student teachers using a questionnaire and interviews with 16 randomly selected students about their perceptions of teaching practice. They found that during their second year and final teaching practice, 2 out of 106 students did not teach art whereas 32 of them did not teach any music. The proportion of students in the final teaching practice who did not teach dance, drama and music was higher still. Interviews with the students showed reasons, such as school timetabling and planning patterns, lack of resources and the subject being taught by specialists.

Additionally, it has been suggested that the role modelling, support and guidance provided by classroom teachers can have the greatest influence on student teachers' development, and also for class teachers' own development who revealed that everyday contact with student teachers allowed them a detailed view of their performance and progress (Dunne & Dunne, 1993). Green *et al.* (1998) investigated whether class teachers' own subject knowledge of the four subjects was sufficient. According to them, most teachers are able to assist students in pedagogical knowledge, but not subject

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[2] A number of terms such as, 'the practicum', 'student teaching', 'field studies', 'school based work', and 'infield experiences' are used to refer this period. In this study the terms 'teaching practice' will be used.

content knowledge, and they conclude that teachers should have more subject knowledge to enable them to help student teachers.

However, their research showed that although minority of student teachers met with specialist teachers in other curriculum areas, this was not the same for music subject, where higher number of students met with specialist teachers during their teaching practice. This indicates that specialist music teachers seem to be more common than other subjects in primary schools. The existence of specialist teachers however, in primary schools can be an excuse for student teachers not to teach music during their teaching practice. Therefore, the development of student teachers' confidence towards music teaching can be blocked and students may be more willing to leave music to specialist teachers.

In summary, most primary teachers felt a lack of confidence in teaching music and this lack of confidence was seen during teacher education courses. The reason for lack of confidence in music has been related to lack of previous musical experiences, lack of musical knowledge and skill, inappropriate training in terms of using irrelative curriculum contents and incorrect instructor models. Related studies on general confidence generally raise other important issues, which may affect students' confidence. These issues are rarely considered in the music domain, such as students' own personality and manner of negative thinking caused by their fear and anxiety, due to problems encountered in class management, teaching young children and lack of music teaching opportunities during teaching practice in schools.

3.11 SUMMARY OF THE CHAPTER

This chapter examined three main issues in music education. The first issue was the important nature-nurture debate, which reflects individual opinions about musical achievement. The question was raised; is music for all or for some? It is believed that re-examining the debate is vital in terms of revealing whether or not individuals have a universal right to access music education. The research findings demonstrated that not only biological genes but also more importantly environmental factors such as support, encouragement, training, and motivation are vital elements for musical achievement. It is assumed that, if primary teachers in particular can be informed about these vital elements they have the power to change conventional beliefs in the society.

As emphasised before, understanding of musical achievements is dependent upon cultural understandings and practices. Beliefs about their musical achievements in Turkish society were not investigated, thus to make comments on Turkish views would be subjective rather than informative. There is a great lack of certainty in this area and it requires explicit research.

The examination of the nurture side of the debate and its implementations in music education leads us to focus on the meaning of the 'music is for all' statement which is set in the English music curriculum. Concerning teachers, if music is for all, why are specialist music teachers being requested in primary schools? This leads us to examine another debate in music education; whether music should be taught by a specialist music teacher or generalist classroom teachers. The development of the debate during recent English music education history was examined using Hargreaves' model and Swanwick's three music-teaching approaches. The main issue raised by government and individual research was the lack confidence of primary teachers in their music teaching. The next section discussed the role of teacher education courses in training generalist/specialist primary teachers to teach music with confidence, positive attitudes and enthusiasm.

Subsequently, the factors, which might affect teachers' confidence, were examined. These were grouped under eight headings; (1) musical background, (2) relevance and nature of music courses, (3) students' preferred learning styles, (4)

classroom learning environment, (5) attitude, (6) anxiety and classroom management, (7) perception of skills and (8) general role of teaching practice.

It was suggested that teacher education courses had potential to change students' confidence and attitudes towards music teaching by (1) providing evidence that music is for all children, (2) developing positive attitudes through practical classroom music activities, (3) encouraging supportive and group working environments, (4) demonstrating good models of teaching through trainer and teaching strategies, (5) giving extensive opportunities for music teaching during teaching practice experience in schools and (6) providing more knowledge about class management. However, the main question is to what extent existing teacher education courses are able to develop or change student teachers' attitude and confidence in music teaching. Furthermore, is teacher education for specialist teachers more successful than training generalists to develop their confidence and attitudes towards music teaching. This question will be broken down into detailed and specific questions in Chapter 4.

It is suggested that through good education of teachers there is an opportunity to break the self-perpetuating cycle of beliefs that musical ability is the talent of a few which leads to the view that music can only be carried out by highly qualified musicians. The next chapter introduces the specific research questions and the methodology adopted to investigated them.

4 METHODOLOGY: The Investigation of student teachers' confidence and attitudes towards music teaching

4.1 INTRODUCTION AND RESEARCH QUESTIONS

The literature review and descriptions of issues of primary education in England and Turkey in the preceding chapters have shown not only that class teachers lack of confidence to teach music, but also could be the low status of music in curriculum generates the negative attitudes towards music teaching. Thus, music subject continue to be as a least preferred subject to teach and study in schools. In this study it is suggested that teacher education provide the potential to change this practice through appropriate and supportive education for students, which can improve their ideas and feelings towards music education. Further, the experience of teaching practice will be considered as a factor, with potentially great impact on student teachers' attitudes and confidence during their teacher education. This study, therefore aims to find out if there were any changes in the level of confidence and attitudes of English and Turkish student teachers towards music teaching during their training.

This chapter covers the research questions, the decisions about research methodology and design, research samples from England and Turkey, development of research interviews and questionnaire. Since questionnaire was used as a main research instrument, the chapter continues to explain in detail how the questionnaire was constructed. This includes format and content of the questionnaires, pilot study, validity of questionnaire, and factor analysis, which aims to investigate the research questions for present study.

These general questions will be broken down into more specific investigable questions. These are set out in Table 4.1 so as to show the parallels between the Turkish and English studies.

	Research Questions for English PGCE/ B.Ed	Research Questions for 3rd and 4th year Turkish students
1	What levels of confidence toward the teaching of music do PGCE and B.Ed primary student teachers express prior to their training?	What levels of confidence towards the teaching of music do 3rd and 4th year Turkish primary student teachers express?
1a	Does a music teaching practice experience change the confidence level for music teaching, and if so in what way?	
2	What attitudes do PGCE and B.Ed primary student teachers hold toward the teaching of music prior to their training?	What attitudes toward the teaching of music do 3rd and 4th year Turkish primary student teachers express?
2a	Do these attitudes change during their teaching practice experience?	
3	What are the similarities and differences between PGCE and B.Ed primary student teachers' confidence level and attitudes towards music teaching during their teacher training?	What are the similarities and differences between 3rd and 4th year Turkish primary student teachers' confidence level and attitudes towards music teaching?
3a	How do PGCE students confidence and attitudes changed over the cause of their training	
4	To what extent do previous musical training and experience affect B.Ed and PGCE student teachers' confidence and attitudes?	To what extent do previous musical training and experience affect Turkish student teachers' confidence and attitudes?
5	Are there any consistent relationship between B.Ed and PGCE student teachers' musical attitudes to music teaching and music teaching confidence?	Are there any consistent relationship between Turkish student teachers' musical attitudes towards music teaching and music teaching confidence
6	What are the similarities and differences between Turkish primary student teachers and English student teachers in terms of confidence level and attitudes towards music teaching?	
7	What are the implications, if any, of the two systems for reform of teacher training in England and Turkey?	

Table, 4.1 Research questions for English and Turkish Study.

4.2 DISCUSSION OF RESEARCH APPROACHES

Decisions about research methodology must be taken primarily by the nature of the research questions. The present study seeks to examine the effects of teacher education courses on student teachers' attitudes and confidence towards music teaching in England and Turkey.

Before starting to explain the research methodology and design, it should be noted that, readings on research studies showed two main research traditions, which can be labelled as Positivist and Interpretivist. Positivist tradition tests specific hypothesis devised for theory and does so through the collection of quantitative data and Interpretivist, seeks to identify uses qualitative data.

Research based on quantitative data would investigate a social or human problem, whose extent has been measured numerically and analysed statistically in order to determine, whether the predictive generalisation of the theory holds true. On the other hand, research based on qualitative data is designed to understand a social or human problem by building up a complex, holistic picture from the detailed, self-reported views of participants obtained in a natural setting.

In the present study, the major approach adopted is a quantitative questionnaire survey intended to collect descriptive information from a large sample of student teachers in order firstly, to provide descriptive or enumerative information on their attitudes and opinions towards music teaching. Furthermore, this quantitative approach would enable a statistical comparison of the effects of different types of teacher education courses in England and in Turkey. In addition, this method would not only provide information about the distribution of a wide range of student teachers' characteristics and the relationships between them, but also help to understand the possible differences between institutes. As a consequence, in order to obtain quantitative data from a large number of student teachers, it was decided to use self-completion questionnaires.

Ideally, to complement the survey data, qualitative methods were called for to gain a deeper understanding of the student teachers' teaching experience as compared with that available through the attitudes and confidence scales alone. Therefore, it is

decided to use an interviewing method to obtain qualitative data from a small number of student teachers which would give more detailed individual information to supplement the quantitative findings. The interview data are validated through the informal observation lessons. Use of these research methods was considered as the most appropriate way to study student teachers' attitudes and confidence during their teacher education.

The ideal is not always feasible however and in the present case the upper limit of one month allowed to carry out fieldwork in Turkey imposed a real constraint on the overall design. A design was adopted therefore, which could provide comparable evidence from both the English and Turkish samples based on the responses of a wide cross section of students. Broadly based statistical evidence such as this complemented by qualitative data from interviews and informal observations could from the basis for future in-depth qualitative studies of the Turkish situation.

Therefore, the present study considered two inter-related approaches in order to obtain rich data by complementing each other. The use of both quantitative and qualitative approaches is also strongly emphasised by Robson (1993) as he indicates the inadequacy of an single approach to prove any complex hypothesis or to construct knowledge.

> *The combination of survey and case studies provides useful*
> *complementary information giving valuable insights into the*
> *issues* (p. 54).

However, the information obtained from questionnaires might be regarded as superficial despite the number and variety of questions as compared to that available from interviews. Furthermore, a detailed qualitative study was not feasible as a mean of collecting data in Turkey or from a large number of students. However, questionnaires inevitably miss some aspects of educational social settings and do not yield subtle insights in individual student teachers' thoughts and feelings, whilst respondents, can misunderstand and leave blanks, uncertain responses or fake answers. Sometimes their lack of confidence in music, or their desire not to be seen as un-musical people might affect their responses.

The inclusion of interviews, therefore, was seen to be valuable as qualitative information, which could be used to resolve any difficulty on the part of the respondents in understanding questions in the questionnaire. Thus, the interviews were carried out in a follow-up study of a small number of student teachers during their teaching practice. Two potential limitations of the interviews were the interviewee being a non-native speaker of the language, which might have meant that the issues raised by students could have been taken more deeply with the appropriate probe questions during the encounter. Further, the limited time (30 minutes) with each interweave was another obstacle and unfortunately the time limitation did not allow for highly extended conversations since students were interviewed during their training in school time. Despite that the interviews provided very rich data to enhance into interpretation of the wide survey. The present research strategy then is consistent with Robson (1993) suggesting that despite inherent difficulties, these methods should not be rejected but used as complementary methods. Robson wrote:

> *...research question can, in almost all cases, be attacked by more than one method. There is no rule, which says that only one method must be used in an investigation. Using more than one method in an investigation can have substantial advantages, even though it almost inevitably adds to the time investment required* (Robson, 1993, p.290-291).

Finally, each of these methods could inform and guide the other in this research. However, due to some difficulties applying the interview method, it was chosen as a supplementary method. In any case the use of both research methods provided greater confidence that the data were not merely artefacts of one specific method of collection.

Doing research in England and Turkey can provide rich data in terms of educational reassessment and for insight into the different cultural systems, beliefs and practices (Coolican, 1994, p.167). However, in this study the aim was not to compare two countries but (a) to present the recent situation with regard to initial teacher education in music education in Turkey and (b) to investigate more carefully the English teacher education system in primary music curriculum since differences between the Turkish and British teacher education systems mean that some variables may not be culturally comparable. The research design was adapted to take these differences into account.

4.3 THE RESEARCH SAMPLES IN ENGLAND AND TURKEY

4.3.1 The English Sample

One of the aims of the research was to find out the differences between specialist and generalist primary classroom teachers' attitudes and confidence towards music teaching. In that case, the students from the 1997–1998 PGCE course at Leicester University in England represent the sample of trainee generalist classroom teachers. PGCE primary students are likely to have less musical training and less musical background than the students taking a music education degree at Homerton College in Cambridge who represent the specialist teachers in this study, i.e. those with considerable training in music and a more extensive music background. Whilst it is acknowledged that there might be systematic differences between Leicester PGCE students and other PGCE students in England, the aim was not to generalise to all English PGCE students, nor indeed to generalise from the Homerton BEd to all English BEd students. The use of a genuinely national representative sample might have been ideal but since there is no obvious reason that these two samples of student teachers would not be typical, it is considered that the data obtained from both courses would provide valuable evidence to start to answer the research questions. Details of courses can be seen in appendix 1.

In order to generalise from the findings of a survey, the sample must not only be carefully considered in relation to its representative of the population, but also needs to be of sufficient number. Denscombe (1998) suggests that in small-scale research this should be between 30 and 250 cases. In this study the sample consisted of 148 student teachers from the PGCE course, and 35 student teachers from the BEd course.

4.3.2 Turkish Sample

The Turkish sample consisted of 60 3rd and 4th year primary teacher education course students from Selçuk University in Konya. Selcuk University was selected because it is the researcher's own university. The present survey of student teachers' attitude and confidence towards music teaching will constitute a database for future development work. The students and the course, however, are not believed to be especially distinctive and can be taken as typical of students and primary courses in

Turkish Universities. All the students can be identified as generalist due to having less musical training and less musical background prior to the course. Details of the four-year course program can be seen in appendix 1.

4.4 THE OVERALL RESEARCH DESIGN

The research in England was carried out in two phases shown in figure 4.1. The first phase of inquiry was a survey questionnaire administered to the student teachers at the beginning of the academic year before they had any teaching experience in primary schools. Pre-training questionnaires were given to the PGCE students just after their first primary music curriculum session, where their music tutors could introduce the study. Additionally, these first music sessions were observed by the researcher as a participant in the activities. This was useful not only to understand the content of teacher education music courses, but it also enabled the researcher to be known by students, and probably resulted in a high return rate of the questionnaires. This involvement with the PGCE music course continued throughout the year. The questionnaires were administered to the PGCE students, as they were divided into four groups, on two consecutive days (30.9.97; 1.10.97). A similar procedure was used with the B.Ed students at Cambridge who were given a questionnaire in a music session before their teaching practice. The first questionnaire administration to the B.Ed students was on 11.10.97.

The second phase of the survey was carried out with the same students in the PGCE and B.Ed courses at the end of their training. The post-training questionnaires were given to the PGCE students during their final teaching practice experiences (11.5.98; 26.6.98). For B.Ed students the post-training questionnaires had to be posted to Cambridge and distributed by their tutor because of lack of financial support for travelling. The post-training questionnaires were followed by interviews in the PGCE course.

Eight PGCE students were identified by their tutor to be interviewed about their experience of teaching music whilst on teaching practice. Similarly, four B.Ed students were interviewed after their teaching practice in Cambridge, but unfortunately the quality of recording was too poor for transcription and these interviews could not be

used. There was no chance to repeat the interviews all over again due to the financial constraints of the study.

The study in Turkey was carried out in December 1997 by using a questionnaire survey. In contrast to the two-phase study in England, the Turkish study was conducted only in one phase. Turkish student teachers have generally teaching practice at the end of their four-year course, so that questionnaires were applied to 3rd year students who had not been on teaching practice and at the same time to 4th year students who were at the end of their teaching practice.

One of the disadvantages of doing cross-cultural studies can be seen the feasibility in terms of cost and time. For that reason, interviews could not be applied to Turkish student teachers, although these procedures will be suggested as a method of providing qualitative data for further evaluative research in Turkey. One of the training sessions in the Turkish training course was video recorded, which provided insight into how Turkish student teachers were trained, but the analysis of the observation will be used as a source of the further coming researches.

Above all it is believed that one of the most important stages of the investigation was designing the research instruments. The following section will explain how this stage was processed. First the interviews which were a supplementary research instrument in this investigation will be outlined, followed by a detailed explanation of how the questionnaire was designed as a main research instrument.

RESEARCH DESIGN OF THE STUDY

	96/97 Summer Term	Autumn Terms 1997/98				Spring Term			Summer Term			Year 98/99 Spring Term
	July	*Sep*	*Oct*	*Nov.*	*Dec.*	*Jan.*	*Feb.*	*Mar.*	*Apr.*	*May*	*June*	*January*
PGCE Course	End of 2nd teaching practice	New PGCE cohort		1st music foundation course		Teaching practice -1		2nd, 3rd, &4th music foundation courses		Teaching practice-2		
Research Activity	Pilot study	Participation to sessions		Pre-training Questionnaire				Participation to the sessions		Interviews	Post-training questionnaire	
B.Ed Course	CONTINUES TRAINING FROM YEAR 1 TO 4											
Research Activity		Previous teaching practice		Pre-training questionnaire Yr. 2 & 3								Post training questionnaire Yr.3 & 4
Turkish Course	CONTINUES TRAINING IN YEAR 2 AND 3											
Research Activity					Questionnaire	Class observations and Teaching Practice in the 4th year						

Figure 4.1 Summary of overall research plan.

4.5 THE DESIGN OF THE INTERVIEWS

The interview is one way to obtain a special kind of information, namely to find out what is in and on someone else's mind. Interviews were used to discover and portray the multiple views of student teachers on music teaching and their feelings during their teaching practice experiences.

It is believed that interviewing is necessary when certain behaviours cannot be observed and because in-depth explanations cannot be provided by questionnaires. However, it is necessary to have a strong advance plan and the right questions, in order to get the insights of the respondents. The first step in the construction of interview questions was started from defining the problems in the related literature. In the light of identified problems the second step was to collect more information from student teachers about their teaching experience, their feelings and beliefs. Questions can be broadly grouped and listed as follows:

- Background questions locating the student teachers in relation to others;

- Experience/behaviour questions which were aimed at eliciting descriptions of experiences, behaviour, actions and activities;

- Opinion questions try to find out what student teachers think about the value of music, music teachers and themselves;

- Feeling questions were aimed at understanding the emotional response of student teachers to their music teaching experiences.

This general structure resulted in a list consisting of 17 questions addressing these different aspects of the main research question, including what type of problems did student teachers face in their classrooms, which may affect their attitude and confidence towards music teaching?

While preparing the interview, questions' terminology was considered as crucial element for extracting the type of information desired. Closed questions yes/no answers were avoided, and instead, 'how' and 'why' type questions in understandable and familiar language were used which can be seen in appendix 2 (p.206).

Interviewing can be done in many different ways. Coolican (1997) listed them as non-directive, informal, informal but guided, structured but open-ended and fully structured. In this study the 'structured but open ended' type of interview was used. Nevertheless, neither the exact wording nor the precise order of the questions was determined before the interview. In order to get the interviewee to clarify or expand on their answers, prompts, probes and follow-up questions were used. It is believed that these questions helped to obtain rich, interpersonal features and greater consistency in the data.

In this study it was decided that interviews could be done after student teachers' teaching practice and before the post-questionnaire administration. As mentioned earlier, the sample was chosen after careful consideration with the advice of the PGCE students' music tutor, who observed student teachers teaching throughout the year. Consequently, eight students were asked from Leicester University PGCE course if they could participate in this research. Confidentiality was important in this study. Student teachers were reminded of their right to veto comments and were also reminded that they could read the transcription of their own interviews. The interviews were tape-recorded which had the advantage of leaving the interviewer free to converse naturally and encourage the greatest flow of information. Each interview lasted approximately 30 minutes.

After the interview the tapes were transcribed to provide a transcript for each interviewee. The transcripts were very useful in order to extract easily quotations and to compare and analyse the students' responses more easily. However, one of the disadvantages of being a non-native English speaker was the considerable time needed to transcribe and interpret the interviews.

The analysing of interviews has to be done with careful consideration. With regard to this Strauss's (1990) instruction about grounded theory technique was followed for this analysis. This technique uses a systematic set of procedures to develop a theory about a phenomenon, rather than consisting of a set of numbers. Before starting to analyse the data, the first step was conceptualising the data that was collected. Therefore, the transcripts of each interviews' response for each question were examined to understand the common and different features in their experiences. Later on the

whole transcripts were worked to understand the characteristics of the respondent. According to both examination techniques, common ideas and experiences between student teachers were brought together in order to create meaningful categories and in order to develop some ground rules.

In order to analyse the data for establish a ground theory three coding steps were followed starting from (1) open coding, (2) axial coding. The first aim was to provide information about students' music teaching practice experience by comparing their similarities and differences between them. Similar responses about their teaching experience and behaviours during this experience were labelled and grouped to form categories. The next step was to build subcategories from extracted categories and relate them to each other, which would provide deeper dimensions about student teachers' action and behaviour.

One of the problems in analysing qualitative data could be the validity problem when it comes to the interpretation. However, it is believed that careful considerations were taken on collected data from the eight student teachers and on concluding interpretations of transcripts. The eventual interpretation was further validated by literature review and the observations. However, it is acknowledged that still the explanations of some phenomena could be different for another researcher in this area.

The following section explains how the questionnaire, which was considered as the main research tools for this investigation, was generated.

4.6 THE DESIGN OF THE QUESTIONNAIRES

The preparation and piloting of any questionnaire to be used in a survey must be an integral part of the research design. A questionnaire is not just a list of questions or a form to be filled in, but it is essentially a measurement tool, an instrument for the collection of particular kinds of data whose success depends strongly on the careful design of the actual questionnaire and on its suitability for the purpose of the investigation. The content, design, sample and also layout of the questionnaire should be governed strongly by the aims of the study.

The first step in designing this questionnaire was to follow the research questions, given at the beginning of this chapter, and consequently to decide precisely what questions to ask, and what slight modifications were needed to make the questions suitable before and after teacher education, for PGCE, BEd, and Turkish student teachers. The modifications consisted of slight changes to produce a more reliable research tool by deleting some items after the pilot study, which will be explained, in the next subsection.

As Oppenheim (1992) has indicated it is important to distinguish between factual and non-factual questions in questionnaire construction. In the present study the questionnaire was divided into two parts. The first part asked student teachers about their musical background and contained factual questions, such as 'Did you have music lessons in primary school?' or 'Which instruments did you use?'. The second part included non-factual questions, which dealt essentially with aspects of the state of mind of the student teachers, asking about their opinions, beliefs, attitudes and anxiety. Oppenheim (1992) pointed out that attitudes, perceptions and beliefs are more complex and multi-faceted than issues of fact.

In phase-I, the pre-training questionnaire was designed with eight sections and a total of 22 questions. In phase-II, the post-questionnaire also consisted of eight sections but the total number of questions was reduced to 19 since some of the factual questions which had already been answered in pre-training questionnaire could be omitted (see Appendix 3).

The main issues to be covered in questionnaires were;

1. Students' musical background;
2. Attitudes towards primary music, before and after teaching practice;
3. Opinions about music teaching in the primary classroom;
4. Self-confidence in different subjects, with different music activities and change in confidence after teaching practice;
5. Teaching practice experience;
6. Anxiety about primary music teaching;
7. Feelings about primary music teaching;
8. The enjoyment of music teaching in primary schools.

Five different question formats were used in order to prevent boredom and to provide freedom for the researcher to express the questions accurately. These were; close-ended questions, multiple choice questions, rank order questions, open-ended question and Likert type questions. The most common question type used Likert type 4-point ratings scales to indicate self-reported levels of attitudes and confidence questions. These questions consisted of 40 items (Questions 11-15-16-18-20-21). There is a more detailed discussion of question content in section 4.7.

The second most common format presented a list of answers, which asked, student teachers to select one or more options to describe their experiences (Questions 6-8-9a-12-19b-19c). Category and ranking type questions were also used in this study. The student teacher was asked to pick one answer out of number of categories (Questions 1-2-3-4-5-5a-5b-9-10-13-13a-19-19a) and to place items in rank order with numbers (Question 22). In the present study, open questions were used very sparingly (Questions 4a-7-10-17). These questions requested a word phrase or explanations, but can take a long time to complete and to analyse. Therefore, just three open-ended questions were used so as not to discourage the respondents from completing the questionnaire. Also, the use of a small number of open-ended questions helped to avoid the problems associated with analysing a wide variety of possible responses.

In wording the questions, care was taken to be jargon free and to ensure that the meanings were clear for the respondents. Wording was changed where it was felt there was a danger of ambiguity as this could lead to respondents omitting questions. Care was also taken to avoid offensive and sensitive questions.

After piloting and administration of the questionnaire in England, it was translated into Turkish for use with the Turkish student teachers. The translation of the questionnaire into Turkish was done carefully with the help of a translator and experts of the area in education. As a result of cultural and system differences between countries, some choices to answers were changed, such as when students were asked about their musical instrument experience and used music styles in schools, the selection of choices was chosen from Turkish instruments and Turkish music styles. In the same way, when students' opinions were asked about who should teach music, the option of music coordinator was omitted.

4.7 PILOT STUDY

Questionnaires have to be piloted to make sure that they work as intended. There are stages for developing a questionnaire and piloting is a very important stage because after a time we have lived with the questionnaire and we have come to know exactly what we mean from each of the questions. The respondents however, might interpret the items differently, but this will not become evident until the questionnaire results are analysed.

> *Piloting can help us not only with the wording of questions but also with procedural matters such as the design of a letter of introduction, the ordering of question sequences and the reduction of non- response rates* (Oppenheim, 1992 p.47).

Small-scale piloting is essential. This questionnaire was piloted for several reasons. Firstly, to find out roughly how long the questionnaire took to answer and if there were any features of it that were likely to put people off and so reduce the response rate. Secondly, to know if the wording was understandable, using terms that are familiar and unambiguous. Thirdly, to find out if the students regarded the questions as important and interpreted them as it was expected.

The piloting aims to get the maximum use of feedback as readily as possible. In this study, respondents were chosen as similar as possible to those in the main inquiry because educational background, literacy, social values and age can play a very important role. If an unsuitable sample was chosen, for example with different levels of understanding and capacity, the result might be different. Furthermore, respondents were chosen who were likely to be sympathetic to this research.

The pilot version of the questionnaire was given to one tutor group of PGCE students who were just completing their PGCE primary course in Leicester University in 1997. Every respondent completed the first part of the questionnaire, which was about student teachers' musical background, showing that there was no misunderstanding in the 11 questions. However, when it came to Question 14 and 14a, it seems that students could not completely grasp the questions, as three did not answer at all.

These items were intended to compare the students' views as to whether the classroom teacher needs a specialist on Art, Music and P.E. subjects in their classroom. It seems that the students were undecided on this matter. Also, it seems it was difficult for some of them to compare three subjects in terms of whether the teaching should be by a classroom teacher or subject specialist. Another problem appeared in Question 15 where most of the students left blank answers. The instructions for this question were found to be very confusing, as again the aim was to compare the students' views on three subjects. The question which asked for a rank order of seven items, might have been too time consuming for the student teachers.

Completion of the questionnaire took between 25 and 35 minutes. At the end of the questionnaire the respondents were asked to write any comments about the questionnaire style. Most of them found the questionnaire a little bit long and some instructions unclear (Question-15). It was suggested that some questions needed to be reworded in order to be more precise. The items, which the students stated were unclear and ambiguous, were removed for example, Question 14, 14a, and 15. The other items were checked again and reworded.

4.8 QUESTIONNAIRE CONTENT

4.8.1 Musical Background Questions

In the previous section it was mentioned that the questionnaire was divided into eight question categories. The following sections explain the purpose and the origins of the questions in more detail.

The literature suggested that musical background variables are a major influence on students' music training in terms of ability, achievement and attitude. Ten questions were designed to gain information about student teachers' musical background. Questions 4 and 4a were concerned with general music qualifications and training, and details help distinguish the level of musical achievement. Questions 5 and 5a concerned the student teachers' own musical experiences in primary and secondary schools, for example how frequently they involved in musical activities. Questions, 7 and 8 asked about types of instrument, musical styles and most frequently used instruments in their own school experience. Questions 9, 9a and 10 required information about the activities

and performances which student teachers took part in inside and outside of the classroom.

4.8.2 Attitude Questions

In Chapter-2 several studies concerned with attitudes and its measurement were reviewed. To recap these briefly: an attitude statement is a single sentence that expresses a point of view, a belief, a preference, a judgement, an emotional feeling or a position for or against. Attitudes are reinforced by beliefs (the cognitive component) and often attract strong feelings (the emotional component) that may lead to particular behavioural intents (the action tendency component).

Since the development of attitude scales is itself an extensive process, appropriate items were selected from previous studies, notably Tunks (1973) who provided a detailed account of his procedures, which are outlined below.

14 statements were extracted from Tunk's 'Attitude Behaviour Scale-Elementary General Music' (ABS-EGM). The ABS-EGM deals specifically with elementary classroom teachers' attitudes towards the value of primary music. The attitude scale was based on the facet technique of attitude scale construction first proposed by Guttman (1959), and revised by Jordan (1968). This technique focuses on the belief that attitudes are not uni-dimensional, but are multi-faceted and manifested at different levels of personal involvement or commitment. Tunks provided a general explanation of the Guttman facet theory and its application to attitude scale construction and detailed the various steps in constructing the ABS-EGM scale.

There are 40 items in the ABS-EGM scale, grouped into three sections. The first section asks to 'indicate what you would do if you were in a position of authority in a primary school'. The second one was about concerns, the actual feelings of the teacher about primary music. The third one asks for information about the teachers themselves. In order to ensure high content validity Tunks obtained the opinions of 50 practising primary teachers through an open-ended questionnaire. The Michigan State University Music Education Faculty reviewed the scale, which was administered to students of the Music 135 course who were asked to comment on matters such as ambiguity, relevance, and wording. Reliability checks were done using Hoyt's internal consistency measure.

Thus ABS-EGM appears to have been carefully constructed and tested instrument for measuring attitudes of student teachers' towards primary music.

For this study 14 of Tunks' 40 attitude statements were chosen and the wording was changed slightly in order to Anglicise it. Items were constructed so that respondents could answer by marking the response Strongly agree = 4, Agree = 3, Disagree = 2, and Strongly disagree = 1. No neutral response was provided. This format was used in order to reduce reluctance in decision-making on the part of respondents. The neutral point would be difficult to locate and even more difficult to interpret (Oppenheim, 1992) since scores in the middle region can be due to lukewarm response, lack of knowledge or lack of attitude in the respondent (leading to many "uncertain" responses) or to the presence of both strongly positive and strongly negative responses, which would more or less balance each other out.

This type of scales called a Likert scale works on the assumption that the respondents' attitudes are single dimensions like straight lines, running from positive through negative feelings about the statements or issue in question. The attempt here was to place student teachers' attitudes and confidence on a straight line in such a way that it could be described. According to Oppenheim (1992), the Likert procedure will be the most relevant if the wish is to study attitude patterning or to explore a theory of attitudes. Likert scales tend to perform very well, especially to produce a reliable, rough ordering of students with regard to particular attitudes. As a result, a Likert type scale was used here in Questions 11, 15, 18, 20 and 21.

As shown below, *Question 11* consisted of 14 statements about the 'value of music' in the primary classroom. Three negative statements were given and their response values were reversed for statistical analysis as; strongly agree = 1 and strongly disagree = 4. The negative statements were shown as *italics* in the following lists. Using SPSS, Cronbach's alpha was calculated for each item on the following statements in order to produce a reliable questionnaire for the post measurement. The items were removed if Cronbach's alpha was lower than 0.70. The removed items are shown as 'X' in the following lists.

Att-A	It is important that children should be aware of the various types of music	
Att-B	Music classes are very important for developing the ability to listen	
Att-C X	*It is more practical to teach group co-operation through team sports than through music activities*	
Att-D	Music classes are essential in developing a love for music	
Att-E	Music is very important and valuable in the school as a means of expression for the child	
Att-F	Music is essential to help overcome shyness in a student	
Att-G	Music classes are important in developing the child's self-discipline	
Att-H	Time for music teaching should not be reduced or allocated to other subjects	
Att-I X	*I do not give music classes to the child with no interest*	
Att-J	Music time should be spent on fun and games rather than instruction	
Att-K X	*Music should not be allocated more than an hour a week*	
Att-L	I spent equal time with each student for music teaching	
Att-M X	I would like to provide at least two or three hours a week for music teaching	
Att-N	Considering the special expenses involved, more money should be spent per student for music teaching than other curriculum areas.	

Alpha value is ($\alpha < 0.70$) after removing the following items showed with X and *italic*.

Item K $\quad \alpha = 0.45$
Item M $\quad \alpha = 0.51$
Item C $\quad \alpha = 0.61$
Item I $\quad \alpha = 0.70$

(Att= Attitude)

4.8.3 Music Teaching Responsibility In Primary Classrooms

Question 12 was prepared in order to get the opinions of the student teachers on 'who should teach primary music in the classroom. Four options were given, namely,

(i)   Class teacher;

(ii)   Music specialist;

(iii)   Class teacher with a music specialist as consultant;

(iv)   Both class teacher and music specialist.

The question aimed to discover the student teachers' preference for specialist or generalist teachers in music teaching.

4.8.4 Music Teaching Confidence In Primary Classrooms

Self-confidence is very much a subjective matter. As a researcher it is very difficult to assess accurately a person's level of self-confidence, since only the individual knows how much confidence s/he possesses. The standard way to try to find

out is through self-report questions such as *Question 13*, which aimed to identify the student teachers' self confidence about teaching music relative to their self confidence to teach four other curriculum subjects.

These were, Art, Physical Education, Music and Science, and Maths. Four positions were given from Very confident=4, to Not at all confident=1. The same question was repeated in the post-training questionnaire, but this time students were whether their confidence level increased or decreased on the five curriculum subjects at the end of their training.

Question 14 concerned the confidence of student teachers in various musical activities such as composing, listening, performing, appraising and teaching multi-cultural music using the four-point confidence scale described above. The reliability Coefficient of this question was found to be, $\alpha = 0.89$. This question was repeated in the post-training questionnaire.

4.8.5 Musical Knowledge

Question 15 was an open-ended question taken from Mills (1989), which asked students to write their ideas about how to teach and plan music activities with the 9 years old children. The purpose of this question was to understand students' capability to plan their activities for their music teaching. In addition, response to this question would provide insights into which activities students thought were legitimate in primary music. This question was retained in the post-training questionnaire.

Question 16 taken from Mills (1989) consisted of six items, which centred on knowledge of music notation. However, in this study students are asked to rate their feelings for each statement on a four point scale; from Not at all like me =1 to Very much like me=4. The question aimed to find out the relation between reading music notation and being a confident teacher in music teaching. The statements were as follows:

> **Not 1 X Music reading is a complete mystery to me**
>
> Not 2   I can recognise the names of any notes in treble clef
> Not 3   I know at least five notes on the recorder, and their positions in treble clef
> Not 4   I can read bass clef fluently
> Not 5   I can workout the timing of simple rhythms from their notation
> Not 6   If I am given the notation for a song, I can always work out what the melody sounds like.
>
> Alpha value is ($\alpha < 0.62$) after removing the following items showed with X and *italic*
>
>   Item **Not 1** $\alpha = 0.62$
>
> (Not= Notation)

4.8.6 Teaching Practice

Questions 17(a, b, c) were all about teaching practice experience, and were intended to find out whether the students taught any music during their teaching practice and, if so, how often (daily, weekly etc.) but if not, the reason was asked. Six responses were listed such as 'no equipment', 'no space', 'no time', and 'other reasons'. These questions were omitted in the Turkish questionnaire as 4th year students were only at the beginning of their teaching practice and 3rd year students still had a year to go before their practice.

For the English post-training questionnaire, this question was extended by asking students, 'What type of teacher did you have an opportunity to observe teaching music during their teaching practice?' Several options were given: class teacher; music co-ordinator; music co-ordinator and class teacher together; and specialist music teacher. In addition, the students were asked 'What level of importance was given to music in the overall curriculum in their teaching practice school?' with a response spectrum from 1 (minimum importance) to 4 (extremely important).

4.8.7 Anxiety

Question 18 asked about the students' anxiety, shown in the literature to be an important influence on teaching effectiveness. Seven items were listed and four positions were used from Very anxious=1, Anxious=2, Less anxious=3, to Not anxious=4.

Anx. 1 I am anxious about my singing
Anx. 2 I am anxious about my knowledge of music
Anx. 3 X I am anxious about teaching primary music activities
Anx. 4 I am anxious about possible problems with individual disruptive children
Anx. 5 I am anxious about using the primary musical instruments
Anx. 6 I am anxious about controlling the noise level in the class
Anx. 7 I am anxious about being able to play the piano
Alpha value is ($\alpha < 0.68$) after removing the following items showed with X and *italic*
       Item Anx. 3 $\alpha = 0.68$

(Anx= Anxiety)

Question 19 consisted of 12 statements all related to teacher confidence and competency. Four response positions were used on a scale from Not at all like me =1 to Very much like me =4. Two negative items were reversed and the reliability was high without omitting any questions. These statements were used in the post-training questionnaire to English student teachers.

Conf. 1   When designing student activities in the music area, I should take an important role in the teaching programme
Conf. 2   I would like to specialise in teaching music in my school
Conf. 3   In music lesson, I am sure that my pupils will not be bored
Conf. 4   I feel confident that I can plan music activities that are effective for the pupils
Conf. 5   I can plan music lessons to suit different levels of musical ability for my pupils
Conf. 6   I look forward to planning and teaching music lessons in which I can integrate music with other subjects in the curriculum
Conf. 7   I feel confident that I will be able to make music lessons interesting to my pupils
Conf. 8   I can select appropriate teaching methods and techniques for teaching music
Conf. 9   I am confident answer pupil's questions clearly about music
Conf. 10 Teaching music is enjoyable and stimulating for me

Conf. 11 The thought of teaching music makes me feel restless, irritable and impatient

Conf. 12 I am not the type of person who could teach music very well

$$\alpha = 0.80$$

(Conf= Confidence)

Finally, *Question 22* asked students to rate seven listed items such as "I enjoy singing with children", "I enjoy teaching composing activities", "I enjoy playing musical games". Students were asked to rate their enjoyment on these activities from 1

(I do not enjoy this at all) to 5 (I enjoy this activity very much). The overall reliability coefficient of these seven items was alpha = 0.81. The same question was repeated in the post-training questionnaire.

In order to obtain a reliable questionnaire some items were removed and these items were not included in the post-training questionnaire. These items were Attitude K-M-C-I, first variable in musical knowledge scale (Not.1) and third variable in the anxiety scale (Anx.3). The validity of the questionnaire is also very important and explained in the next section.

4.9 VALIDITY OF THE QUESTIONNAIRE

The validity of a questionnaire is a measure of whether it provides the information, which the research requires and for which claims are made. This is known as construct validity. Hence, validity is the issue of whether psychological measures really do make some assessment of the phenomenon under study.

Experts and colleagues in Turkey and in England in the area of educational studies and music were asked to evaluate the content of questionnaire to ensure that it was representing the nature of primary music education and students experience in schools. Additionally, piloting the questionnaire was also concerned with internal validity and was required to establish than the research instrument truly measured what was intended to be measured.

The attitude statements in the questionnaire were grouped into five sections on the basis of suggestions of experts in the area. These groups were named as attitude towards importance of music (Attitude 1 to 14), notation knowledge (Notation 1 to 6), anxiety (Anxiety 1 to 7), confidence (Confidence 1 to 12) and enjoy teaching music (Enjoyment 1 to 7). These experts' intuitive grouping of items had to be used initially before the items could be assessed by Factor analysis on the basis of students' actual responses.

English students' responses to the pre-training questionnaire were grouped with factor analysis in order to test the validity of the instrument for the post-training questionnaire. However, these scales will also be used to answer certain research

questions in our result sections. The same analytic technique was also used for Turkish sample, which will be explained in chapter six.

4.9.1 Factor Analysis

Once the questionnaire had been administered, items can be grasped meaningfully by the use of factor analysis. A principal component analysis was performed on 38 items. A response sheet, using a 4 point Likert type scale, was compiled listing the 38 items which aimed to measure the English student teachers' attitudes, confidence towards teaching music in primary school, anxiety on music teaching, knowledge on music notation and enjoyment of different aspects of music teaching. The all sections scale was ordered from strongly disagree = 1 to strongly agree = 4, except where reversed scoring was used on items, which were shown as, italic in the lists. Table 4.2 presents the factor structure matrix produced by the oblimin rotation.

Factor analysis is an analytic technique that permits the reduction of a large number of interrelated variables to a smaller number of latent and hidden dimensions (Tinsley & Tinsley, 1987) in order to identify a small number of explanatory concepts to explain the maximum amount of common variance in a correlation matrix.

Squared multiple correlations were used as the initial commonality estimates, and the commonality estimates were iterated. An oblimin rotation was performed on all factors satisfying the Kaiser's criterion. Tinsley and Tinsley (1987) acknowledge that Kaiser criterion is a reasonable criterion to use for factor analysis. Variables had salient loading on four factors, where loadings in excess of .40 were considered salient, in order to clarify to nature of the factors.

This graph (see appendix 4, p. 211) shows the eigenvalues of all the factors. The plot was useful for deciding how many factors to retain. A scree test requires the investigator to plot the eigenvalues or calculate the differences in the eigenvalues from factor to factor. The point of interest was where the curve starts to flatten out. It can be seen that the curve begins to flatten out between the third and the fourth factors. After careful consideration, three factors were retained because each of these was providing meaningful explanations of the variance. In total, these three factors accounted for the 47% of the total variance.

In the interpretation firstly, the decision was given if that statement should be in the second or third factor by comparing their loadings on that factor. The higher the loading of the variable on the factor the more weight that variable was given in interpreting the meaning of factor. Secondly, the educational mean is considered important in terms of grouping the variables. Therefore, a meaningful factor interpretation depended on high loadings and reasonable educational means. For example, the last two variables loaded in the first and second factor. Although they have slightly higher loadings with second factor, the interpretation was more meaningful and more related with Factor 1, which accounted for the greatest percentage of variance (33.5 % of variance), consisted of variables indicating music knowledge such as able to read notation and confidence in music teach skills. The interpretation was made according to the highest loading variables on this factor and labelled as 'confidence in pedagogical content knowledge'. The best marker statements were items such as 'I can work out the timing of simple rhythms from their notation' (0.80), 'I can recognise the names of any notes in treble clef' (0.80) and. 'If I am given the music for a song, I can always work out what the melody sounds like' (0.80). Reliability Coefficients alpha found 0.91. The statements are given below with the loadings value.

Factor 2 which accounted for 7.5 % of the variance and was best represented by 6 variables including 'Music is very important and valuable in the schools as a means of expression for the child' (0.71). The second one was 'Music is essential to help overcome shyness in a student' (0.67%). The items, which marked this factor, were interpreted as 'beliefs about the importance of music'. The reliability was calculated as alpha = 0.80.

Factor 3 appeared to relate the student teachers' 'enjoyment of teaching music'. The variance accounted for by this factor was 5.81 %. The highest marker item was 'enjoy composing' (0.78) the second one was 'enjoy teaching instruments (0.68). Reliability was alpha = 0.87 for eight variables.

Table 4.2 shows the principal component analysis of English students' response on 35 attitude items in their questionnaires.

STATEMENTS	COMPONENTS		
	Factor I	Factor II	Factor III
I can work out the timing of simple rhythms from their notation	0.80		
I can recognize the names of any notes in treble clef	0.80		
I am given to music for a song, I can always work out what the melody sounds like	0.80		
I am confident to answer pupils questions clearly about music	0.78		0.43
I would like to specialize in teaching music in my school	0.77	0.51	0.56
I can select appropriate teaching methods and techniques for teaching music	0.73		
I am not anxious about transfer my music knowledge to children	0.70		
I can plan music lessons to suit different levels of musical ability for my pupils	0.69	0.46	
I am not anxious about using primary musical instruments	0.69	0.42	0.44
I know at least five notes on the recorder and their positions in treble clef	0.69		
Teaching music is enjoyable and stimulating for me	0.69	0.56	0.42
I look forward to planning and teaching music lessons in which I can integrate music with other subjects in the curriculum	0.66	0.54	
The thought of teaching music makes me feel restless, irritable and impatient®	-0.63	-0.49	
When designing student activities in music area, I can take an important role in the teaching program	0.62		
I am not the type of person who could teach music very well ®	-0.62	-0.42	
I am not anxious being able to play piano	0.60		
I feel confident that I can plan music activities that are effective for the pupils	0.59	0.59	0.45
I am not anxious about my singing	0.46		
I can read bass clef fluently	0.40		
Music is very important and valuable in the school as a means of expression for the child		0.71	
Music is essential to help overcome shyness in a students	0.45	0.67	
I feel confident that I will be able to make music lessons interesting to my pupils	0.58	0.65	
Music classes are important in helping the developing child's self discipline		0.62	
Time for music teaching should not be reduced or allocated to other subjects		0.62	
Music classes are essential in developing love for music		0.61	
In music lesson, I am sure that my pupils will not be bored	0.43	0.59	
Music classes are very important for developing the ability to listen		0.56	
I enjoy composing	0.55		0.78
I enjoy teaching instruments	0.56		0.68
I enjoy listening			0.64
I enjoy playing instruments	0.48		0.64
I enjoy cross curriculum		0.45	0.63
I enjoy playing games			0.59
I am not anxious about possible problems with individual disruptive children			0.53
I am not anxious controlling the noise level of the class			0.46

Table 4.2 English students' response on attitude items analysed by Principal Component Analysis with oblimin rotation method.

4.9.2 Synthesis and Overview of Questionnaire Items

The table below shows a comparison of the items selected by the experts to represent different dimensions such as anxiety in music teaching, enjoyment of music teaching, confidence in teaching music and the results of the Factor analysis. The high level of correspondence between the two results suggests that the questionnaire has good construct validity.

SOURCE	CONSTRUCT	QUESTIONNAIRE ITEMS	No. OF ITEMS	ALPHA
CONTENT VALIDITY	Confidence in music teaching	Conf. 1,2,3,4,5,6,7,8,9,10,11,12	12	0.8
	Feeling anxious in music teaching	Anx. 1, 2, 4, 5, 6, 7	6	0.7
	Musical knowledge	Not. 2, 3, 4, 5, 6	5	0.6
	Importance of music	Att. A, B, D, E, F, G, H, L, N	9	0.8
	Enjoyment of teaching music	Enj. 1, 2, 3, 4, 5, 6, 7	7	0.8
FACTOR ANALYSIS	Confidence in pedagogical content knowledge (Factor-I)	Notation 2, 3, 4, 5, 6 Confidence 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 Anxiety 1, 2, 5, 7	21	0.9
	Importance of music (Factor-II)	Importance B, D, E, F, G, H	6	0.8
	Enjoyment of teaching music (Factor-III)	Enjoyment 2, 3, 4, 5, 6, 7 Anxiety 4, 6	8	0.9

Table 4.3 Comparison between scales determined by experts and by Factor analysis to establish Content Validity.

4.9.3 Implications For The Design of The Post-Training Questionnaire.

The aim was to provide a valid and reliable post-training questionnaire derived from the pre-training questionnaire. Thus the above table suggests that by using factor analysis it is possible to group similar items into groups with high reliability and validity. After comparing the results of the factor analysis and the content validity analysis there was a need to exclude a few items from the questionnaire since these items did not load on any factor due to their low values (0.4). These were indicated as attitude A- L- N- J and Enjoy teaching singing. Thus, removed items from reliability solution and factor solution were: Anxiety 3, Attitude A-C-I-J-K-L-M-N, Notation 1, and enjoyment in singing (1). Therefore, the rest of the items contributed to the attitude scale for the post-training questionnaire.

The questionnaire data were analysed using SPSS version 8 (Statistical Package for Social Science). The output was analysed and presented in graphical and tabulated forms.

4.10 SUMMARY OF THE CHAPTER

The definition of the research by Mouley (1978) cited by Cohen and Manion (1994) stated that research is the process of arriving at dependable solutions to problems through the planned and systematic collection, analysis, and interpretation of data which emphasised that planning and systematic collection of data is the first step of investigations. This chapter on research methodology has explained how this study was carried out to try to answer the research problems. Paradigms, Quantitative and Qualitative data were collected using questionnaire and interviews. The main instrument was a questionnaire, which has been described in detail. Interview data were used as supplementary research instruments. Most questions were derived from the questionnaires but the still aimed to draw a picture of student teachers' experiences in music teaching during their teaching practice. Having reviewed the research methodology at length, the next chapter will present the results of the study which was carried out in England.

5 RESULTS OF THE ENGLISH STUDY: The effects of the PGCE & B.Ed courses on students' attitudes and confidence towards teaching primary music

This chapter includes the statistical analysis of questionnaires administered before and after students' teacher education courses and qualitative findings from interviews. Briefly, the survey research data reveal the general opinions of student teachers while the interview data aim to explore students' feelings about teaching music. The data analysis in this section and the following section is presented to correspond with the research questions listed in Chapter 4. This chapter presents results with some explanatory comments, but full discussion and interpretation are reserved until Chapter 7.

5.1 RESPONSE RATES AND SAMPLE CHARACTERISTICS

The pre- and post- training questionnaire was administered to all 148 student teachers on the primary PGCE course. The number of completed and returned pre-training questionnaires was 73 (response rate of 49%), and post-training questionnaires was 79 (53%). Similarly, 35 B.Ed student teachers from the second, third and fourth year participated in the pre- and post-training questionnaire design. 32 (91%) student teachers returned the first round of questionnaires. This number decreased to 22 (63%) for the post-questionnaire, see table 5.1. On the whole, the response rates were satisfactory from both teacher education courses. The majority of the respondents were female. The age distribution of the student teachers was as follows: 91% of the respondents were in their 20s, 7% in their 30s and 2% in their 40s.

Sample	Questionnaire Return	
	Pre-training (n)	Post-training (n)
PGCE	73 (49%)	79 (53%)
B.Ed	32 (91%)	22 (63%)
Male	15	9
Female	90	92
Total	**105**	**101**

Table, 5.1. The response rates of the pre and post-course questionnaires for B.Ed and PGCE courses.

5.2 STUDENT TEACHERS' MUSICAL BACKGROUND

Since students' own experience of music in school is likely to affect their initial attitudes as teachers, the questionnaire asked about their own school music experience. Table 5.2 shows their practical music qualifications such as GCSE, GCE 'A' level exams or Diploma in Music (Baccalaureate Music). Out of 73 PGCE students, 64 had no qualification in music, 8 had taken Music GCSE and only one had a Diploma in Music. However, amongst the B.Ed students, 29 out of 32 had taken Music GCSE and GCE 'A' level, just 3 indicated no qualification in music. These qualifications were given the following weightings for comparative purposes.

None = 1 GCSE = 2 GCE A-Level = 3 and BA = 4

Qualification	PGCE	B.Ed	Total
None	64	3	67
GCSE	8	29	37
GCE A Level	-	29	
B.A	1		1
Total	73	32	105

Table, 5.2 The number of PGCE & B.Ed students possessing music qualification

A Mann-Whitney U test was applied for independent samples revealed a highly significant difference (p< .001) which confirmed that B.Ed students were more highly qualified in music than were the PGCE students, as shown in Table 5.2a.

Course	Number of students	Mean Rank	Mann-Whitney U	Significance
PGCE	73	39		
B.Ed	32	84.5	159.5	p< 0 .00
Total	105			

Table, 5.2a The mean ranks of PGCE and B.Ed levels of music qualification.

The student teachers' practical music qualifications also revealed a difference between the two groups. Responses were categorised in 17 instruments and their performance grades (G) are shown in Appendix 5. The majority of B.Ed student teachers had practical experience in more than one instrument and had obtained higher grades than PGCE student teachers in the Associated Board of the Royal Schools of Music (ABRSM) examination whose grades are used to indicate progress and technical capabilities. These results are taken to justify reference to the B.Ed students as specialist and the PGCE students as generalist in this thesis.

5.2.1 Musical Activities

This question examined whether and how frequently student teachers had experience of singing, playing, listening to music and composing, in their own primary and secondary schools, although the validity of the answers for primary music activities might be limited since the respondents might not such things remember accurately.

Of all the student teachers from both courses, 78% recalled having music lessons in their primary schools. 96% of the PGCE students recalled music lessons in secondary school, compared with 100% of the B.Ed students. Failure to recall having any music lessons in school does not mean that no lessons took place however.

Table 5.3 shows the mean ranks of the activities recalled by students in primary and secondary schools. In primary school, students indicated that singing, listening and performing were the most common activities, whereas the majority of students pointed out that composing was done very rarely in their primary schools. No significant difference was found between PGCE and B.Ed students' recollections of musical experience in primary school. In secondary school significant differences were found between PGCE and B.Ed students' musical experience with listening, performing and composing activities, while B.Ed students involved more frequently with these activities.

The both groups of students' total mean scores on music activities showed that singing [(mean=2.18 (±1.20)] in the primary and listening [(mean=2.51 (±0.67)] in secondary school were the main activities in students' school years. Composing remained the least used activities in primary and secondary schools.

	Course Mean Ranks		Mann-Whitney U	Z	Sig.
	PGCE n=73	B.Ed n= 32			
Primary Singing	51.66	54.48	1070.00	-0.50	ns.
Listening	52.97	51.40	1097.50	-0.27	ns.
Performing	51.46	54.95	1055.50	-0.59	ns.
Composing	50.67	56.81	998.00	-1.07	ns.
Secondary Singing	50.45	58.81	982.00	-1.43	ns.
Listening	48.89	62.38	868.00	-2.41	P<0.02
Performing	48.31	63.70	825.50	-2.68	P<0.007
Composing	45.72	69.61	636.50	-4.04	P<0.001

Table, 5.3 The mean ranks of PGCE and B.Ed students' experiences with music activities in primary and secondary school

5.2.2 The Use Of Musical Instruments

The use of instruments is varied between schools as it mostly depends on school attitudes towards music lessons, funding, and the teachers' approach and skills to use these instruments. Thus, student teachers were asked which instruments they had used most when they were in primary and secondary school. Table 5.4 shows that, the most commonly recalled school instrument was the recorder by PGCE students. However, B.Ed students recalled tuned percussion as the most commonly used instrument along with recorder and un-tuned percussion. A highly significant difference was found between PGCE and B.Ed experience of using piano and tuned-percussion instruments in their school music.

Instruments	Percentage (%)		Significance Chi-square	
	PGCE (n =73)	B.Ed (n =32)	χ^2 (df=1)	p
Recorder	75.3	81.2	0.44	ns.
Un-tuned Percussion	68.5	81.3	1.81	ns.
Tuned Percussion	47.9	84.4	12.21	p< 0.001
Piano	37.0	75.0	12.87.	p< 0.001
Violin	13.7	18.8	0.44	ns.
Guitar	8.2	9.4	0.38	ns.

**NB: Raw frequencies were used in the χ^2 calculations not percentage

Table 5.4 PGCE and B.Ed students' recall of instrument use in primary and secondary school

5.2.3 Musical Styles

Students were asked what type of musical styles they were introduced to in their music lessons in Table 5.5. The majority of students recalled classical music as the most common music style and this was recalled by significantly more of the B.Ed than PGCE students. Among different music styles, jazz was the least often recalled musical style by PGCE students, whereas 44% of B.Ed students had jazz in the classroom. On the other hand, significantly fewer B.Ed students remembered using Nursery Rhymes, whereas 43% of PGCE students said that they had nursery rhymes in their schools. Another significant difference was found in students' experience of multi cultural music. While 69% of B.Ed students remembered having multi-cultural music experience only a quarter of PGCE students did so.

Musical Styles	Percentage %		Sig. Chi-square	
	PGCE (n = 72)	B.Ed (n = 32)	χ^2 df=2	p
Classical Music	81.9	100	6.60	p< 0.03
Folk Music	45.8	56.3	1.29.	ns
Pop-Rock	38.9	62.5	5.18	ns
Multi-cultural music	26.4	68.8	16.76.	p< 0.00
Nursery rhymes	43.1	9.4	12.23	p< 0.00
Jazz	19.4	43.8	6.70	p< 0.03

Table, 5.5 The percentage of musical styles which PGCE and B.Ed students recalled using in primary and secondary school.

The likely explanation of these differences between courses is that the B.Ed students will have much more experience of secondary school music, and thus GCSE music. Therefore their recollection will be based on more recent experience. Particularly preparation for the GCSE exam would give students more opportunities to be involved with a wider range of musical activities and styles.

5.2.4 Participation In Musical Activities In And Out Of School

Apart from class teaching, students were asked whether or not they had taken part in musical activities in their schools. The majority indicated that they had participated in school music activities in primary and secondary classrooms. 81% of

PGCE students recalled being involved at primary school, and 53% recalled being involved at secondary school. 78 % of B.Ed students had participated in music activities in primary school and 97% in secondary. Recollection of participation in music activities in secondary school showed that significantly more B.Ed students recalled being active in music than PGCE students (Table 5.6.)

Course	Primary school activities	χ^2 df= 3	p	Secondary school activities	χ^2 df=1	p
PGCE	81			53		
B.Ed	78	7.07	ns.	97	19.14	P<0.001

Table, 5.6 Attendance to music activities in schools by PGCE and B.Ed students

Students were also asked which type of activity they had participated in at school. As shown in Table 5.6a significantly more B.Ed students (73%) recalled singing in a choir, playing an instrument in a band or orchestra (97%), and solo instrument playing (78%). Whereas solo singing activity was not as popular as others activities, no significant differences were found between the two cohorts.

Activities	Percentage %		Chi-square and Significance	
	PGCE	B.Ed	χ^2 df=2	p
Singing in a Choir	72.9	100	10.67	< 0.001
Solo Singing	24.3	21.9	3.17	ns.
Solo Instrument Playing	18.6	78.1	33.68	< 0.001
Group Instrument Playing	58.6	96.9	15.55	< 0.001

Table, 5.6 (a). Musical activities in schools.

In addition, all B.Ed students and 63 % of PGCE students indicated that they joined some musical performances outside of school. These were recalled as being a members of recorder and jazz groups, singing in a local church choir, playing in local and county youth orchestras, being a member of various bands, joining chamber choirs and folk music groups and having private instrument tuition.

5.2.5 Summary Of Findings On Musical Background Questions

The findings showed that B.Ed students had higher music exam grades than the PGCE students, showing that B.Ed students were more qualified in their practical music which was the expected result. However, students' music experience at primary music activities showed no differences. Singing was the most common music activity for both groups, and a majority of students recalled that composing was never done in their primary schools. Thus at primary level their experiences were similar. The more to secondary school brought a change, however. Significantly more B.Ed students recalled compositional activities in secondary school, where singing was indicated as a low priority and the most common activities were listening to music and playing instruments. Furthermore, PGCE students' participation in school music activities apparently decreased when they transferred to secondary schools, whereas it increased for B.Ed students.

Whilst, a majority of PGCE students used recorder in their schools, B.Ed students more often recalled having tuned percussion instruments and piano. There was a difference in the students' experience with different musical styles as well. B.Ed students were significantly more experienced with classic western music, multi cultural and jazz style, but PGCE students recalled significantly more experience with Nursery Rhymes. Classical western music was, however, recalled as the most common musical style. There was no difference between the groups in the recollection of using Folk Music and Pop-rock music styles.

The majority of students participated in musical activities by singing in a choir, playing instruments in a group and playing solo instruments. Not surprisingly, all B.Ed students were more active than PGCE students in school. However, 63 % of PGCE students' participation in musical activities outside of their school may be very important in terms of their positive attitudes towards music. The previous section provides information about the two groups of student teachers' musical background. It is believed that their musical background can play an important role in motivating their decision to choose music as either a generalist subject or a specialist subject. Therefore, it was important to know if students' musical background would have an effect on their beliefs about who should teach music in primary schools. The following section provides the results on this issue.

5.3 WHO SHOULD TEACH MUSIC IN PRIMARY CLASSROOMS?

PGCE and B.Ed students were asked whether music should be taught by a classroom teacher, a music specialist, a music co-ordinator or a combination of classroom teacher and a music co-ordinator.

Table 5.7 compares the PGCE and B.Ed student teachers' ideas before and after theirteacher education course about who should teach music. At the beginning of the training, 56 % of PGCE students preferred a combination of music coordinator and class teacher, followed by 29%, 13% and 6% responding that it should be the music coordinator, specialist teacher or class teacher respectively.

At the end of their training, PGCE students' options did not change on the preferences of specialist and class teachers' music teaching, as shown in Table 5.7. The combination option of music coordinator and class teacher was still chosen the most often whilst this decreased from 56% to 38% in their preference at the end of training, interestingly PGCE students' choice of the class teacher option shifted from 6% to 18%.

Similarly, the majority of B.Ed students preferred the combination of music coordinator and class teacher's both before and after training with a second choice of music coordinators. Their preference for class teacher and specialist teacher was lower than PGCE students as shown in Table 5.7.

	PGCE Course		χ^2 (df= 1)	p	B.Ed Course		χ^2 (df= 1)	p
	Pre	*Post*			*Pre*	*Post*		
Class teacher	5.6	17.7	5.31	<0.02	3.1	4.5	0.74	ns
Specialist teacher	12.5	16.5	0.47	ns	6.3	9.1	0.15	ns
Music co-ordinator	29.2	29.1	0.00	ns	25.0	22.7	0.37	ns
Music co-ordinator and class teacher	55.6	38.0	4.68	<0.03	65.6	63.6	0.23	ns

**NB: Raw frequencies were used in the χ^2 calculations not percentages

Table, 5.7. The frequency of PGCE and B.Ed student teachers' choice on who should teach music

After the training course the significant difference was observed between PGCE and B.Ed students' choice of combination of music coordinator and class teacher option.

B.Ed students highly preferred that music should be taught by the combination of coordinator and class teacher [$F_{(2.02)} = 4.63$ $p<0.03$].

In order to expand on the questionnaire data the question of whether music should be taught by a specialist music teacher or by a class teacher was asked in the interviews. The students had different ideas and gave several reasons for their choices. PGCE students who supported music being taught by a class teacher said that:

> ....because I was able to teach music in my teaching practice and I believe I was communicating with my children through music (Student 2).

> ...everyday is a kind of music lesson and class teachers know children better than anybody and also music teaching can be fun ....why should you miss out on that opportunity and give that to a specialist teacher (Student 3).

> (It)...does not have to be the specialist. It can be an enthusiastic class teacher who knows something about music (Student 4).

Three issues can be extracted from the above quotations. First music is shown as the way of communicating with children, as class teachers have more knowledge about their own class of children, thus this communication would be stronger than specialist teaching who would see the children at most for one hour a week. Secondly, despite PGCE students' consideration of themselves as neither skilful musicians nor possessing much musical knowledge, their positive attitudes resulted from the importance they attached to being enthusiastic to teach music rather than having great knowledge in music. This was also revealed in students' idea of the ideal music teacher whom they suggested should not confuse the children by using technical music terminology. Most of them emphasised being enthusiastic, having a sense of fun and encouraging children with relevant music that they enjoy. Furthermore, perhaps most significantly music activities were identified as fun not only for children but also for the teacher.

> " (the teacher should) show interest in the children, (in) what they are doing and make music relevant to the children's life. For example, certain ages listen to certain type of songs, (and)

may be this can be incorporated into beats and instruments so
you can develop their interest" (Student 1).

The third issue was related to the importance of teaching practice experience. It seems as though students' first encounter with music teaching is very vital for them. It can develop their future practice and generate their images and ideas of themselves as music teachers. This means that if students are able to teach music successfully in their teaching practice, their future attitudes to teaching music are likely to be more positive. But if they have unsuccessful experience, this may create negative attitudes towards music teaching.

Whilst four out of the eight students interviewed preferred class teachers, for the above reasons, one of them preferred music to be taught by specialist teachers:

> *Because, they have specialist knowledge. A lot of class teachers*
> *know only very basic things in music and they only keep around*
> *that level which wont be enough to develop children's*
> *musicality. If you have a limited knowledge you will be teaching*
> *the same thing everyday, every week.* (Student 1).

One student indicated that the provision of a music specialist teacher depends on schools funding. *"if school can afford for a specialist teacher, then I think that can be the best way"* (Student 6).

The third group indicated that both specialist and class teacher were very important. It was suggested that the specialist teacher should act as an advisor to the class teacher instead of taking all class teaching. One student (Student 8) indicated that the specialist teacher should be in charge of extra-curricula activities and also helping and supporting staff in the school and providing opportunities for children to be involved with music out of the classroom.

5.3.1 Student Teachers' contacts with Class Teachers, Music Coordinators and Specialist Music Teachers

Students' post course-training questionnaire asked whether they had had an opportunity to watch any type of music teaching by different teachers. Over half of the students (73%) had observed classroom teachers' music teaching, 38% observed a music co-ordinator teaching and 24% observed a music specialist music teaching.

However, only 3% of student teachers had a chance to observe their class teacher and coordinator music teaching together.

The interviews with student teachers showed that only four students had had some help from their music co-ordinators. Students had help in two different ways. The first was with management and procedures in classroom, such as:

> *She gave me ideas about the management (of the class) but the lesson itself I had to teach by myself really* (Student 2).

> *She told me where the tapes, books and resources were, but not in terms of actually what to teach or how to teach* (Student 6).

One vital aspect of teaching practice is interaction with the class teacher, in particular seeing the generalist class teacher modelling the teaching of music. For the students this is a powerful way to learn those aspects of teaching primary music which have to be learnt in the classroom situation, namely, how to organise the lesson and the musical resources, and the skills of classroom management and control. However, it seems that student teachers rarely had opportunities to discuss their difficulties in music teaching with music coordinators thus limiting their chances to gain more insights about music teaching techniques and methods from these specialists.

5.3.2 Summary Of Findings

To sum up, the majority of PGCE and B.Ed students initially preferred the combination of music coordinator and class teacher to teach music. However, after their training and, perhaps surprisingly, the PGCE students' preferences shifted towards class teacher's music teaching. The majority of B.Ed students, on the other hand, continued throughout their training to prefer a combination of class teachers and coordinators, probably because they see themselves as future coordinators. These findings were supported by complementary evidence from the interviews in which PGCE students identified knowing the children, and enthusiasm for music as more significant than musical knowledge and expertise at primary levels.

The next section includes the results about students' teaching practice experience, which is considered as a high value and important phase of students in terms of enabling them to develop their teaching skills, images and attitudes towards music teaching.

5.4 TEACHING PRACTICE EXPERIENCE: Questionnaire Results

A main aim of this study was to find out what type of problems student teachers faced in their classrooms which might affect their attitudes and confidence towards music teaching and if any changes occurred in student teachers' feelings during their teacher education and teaching practice.

As explained earlier, the PGCE students began their course with 8 days' observation in schools followed by 10 weeks of a paired teaching scheme in which students work in pairs alongside a teacher. The pre-training questionnaire was administered during the paired teaching scheme, where students did not take full teaching practice responsibility until end of the last week of the teaching scheme whereas, the post-training questionnaire was administered during the summer term when students took full responsibility for a class for 7 weeks in their final teaching practice.

On the other hand, B.Ed students started their teaching practice by observing core subjects in the first year. In the second year students were required to teach two lessons of music to half a class of children in September and January. In the third year, students had four professional teaching practices and they were expected to teach music. In the final year students were taught for the whole of the autumn term. The pre-training questionnaire was administered to students who were in their first and second year, before they had intensive teaching practice. The post-training questionnaire was given to students in their third and fourth year who had completed their years obligatory teaching practice requirements.

Table 5.8, shows that in the pre-training questionnaire 94% of B.Ed student teachers indicated that they had already done some teaching practice and 72% had taught music, but as expected, in the post training questionnaire, almost all of the PGCE and all B.Ed students had done their teaching practice and taught music. Apparently, B.Ed students were more likely to have more music teaching experience in the classrooms. PGCE students, however, had little opportunity to teach before the administration of the pre-training questionnaire and so only a small percentage (9%) taught music at this stage. However, this increased dramatically to 98% after their final teaching practice.

| | Percent % within course | | | |
| | Pre-training | | Post-training | |
	PGCE	B.Ed	PGCE	B.Ed
Teaching practice (TP)	61.4	93.8	98.7	100
Music Teaching in TP	8.6	71.9	97.5	100

Table, 5.8 Percentage of teaching practice and music teaching in teaching practice by PGCE and B.Ed students.

Table 5.8 (a), shows how often the students engaged in music teaching during their teaching practice. At the start of the course almost half (47%) of the B.Ed students indicated that they taught music more than once a week, 22 % did so once a week, and 6 % once per two weeks. At the end of their training 57 % said they were teaching music at least once a week and 38 % indicated they taught music more often than once each week. Although only 9% of PGCE students indicated that before training that they had taught music, afterwards 68% of students said that they had taught music once a week, and 15% once per two weeks. Thus B.Ed students taught music significantly more frequently than the PGCE students both before (χ^2 = 47.925, df = 3, p< 0.00); and after (χ^2 = 13.63, df = 4, p< 0.00) the training.

| Frequency of music teaching | Percent Frequency | | | |
| | Pre-training | | Post-training | |
	PGCE	B.Ed	PGCE	B.Ed
Everyday	-	-	3.8	4.8
More than once each week	2.9	46.9	9.0	38.1
Once a week	4.3	21.9	67.9	57.1
Once per two weeks	1.4	6.3	15.4	-
Never	-	-	3.8	-

Table 5.8 (a) PGCE and B.Ed students' frequency of music teaching in teaching practice

The following section shows the student teachers' reflection about their own music teaching based on the interviews.

5.5 STUDENT TEACHERS' REFLECTIONS ON THEIR MUSIC TEACHING EXPERIENCE: Interviews

The questionnaire found that 68% of PGCE students were teaching music once a week. This music teaching experience was further investigated at the end of the PGCE course training, when eight PGCE students were interviewed in order to enlighten and expand the collected information from the questionnaires. Their responses tended to fall into two categories either about what type of activities they had used in the classroom, or about their difficulties with class management and discipline.

5.5.1 Students' Response On Music Activity (Content Related Conversations)

One of the aims of the PGCE course was to train students to select appropriate activities to provide opportunity for composing, performing, listening and appraising. These activities were reflected by students who mentioned seven different music activities, including, work on pitch, listening to music, playing instruments, composing or invention of sounds by using stories or by making up stories, rhythm, movement and singing songs. For example, the following quotations showed two students' views and experience in rhythm activities. Their aim was for children to develop a sense of rhythm and pulse by clapping the beats. However, their reflections on the same activity were interpreted differently in terms of planning the activity, and perceiving the activity as "difficult" or "fun".

> *"I drew a four by four grid on the board, circles in the various holes and wherever the circle was, they clapped, when there was a space they remained silent... that was fun... and it was lots of fun when I could not keep up.... I clapped when there was a space... as soon as the teacher makes the mistake.... that was really fun (for children)"* (Student 4).

> *"I did not really plan (the lesson) before I went in. I got them to fill out the grids and clap the beats, four grids across and which is too difficult. They were five groups and they were practising their own beats and they were all clapping at the same time, which was a disaster"* (Student 5).

Both student teachers had different musical backgrounds. Student (4) perceived herself as a low musical person as she had played the piano poorly although she sang in

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a local choir, and was keen on music lessons in secondary school. On the other hand, Student 5 stressed her ability as she was experienced with violin since primary school years and had reached Grade 8 in this instrument and later on she was keen on playing the sitar up to grade 3.

With regard to students' musical backgrounds and their music teaching experience the quotations were interpreted as that student 4 was showing enthusiastic features of teaching performance as compared to student 5. Her aim was to try making the task clear and fun for children instead of difficult. Furthermore, she was demonstrating the confident-teacher features, as she was not worrying about her mistakes and knowledge as she implied that teachers also were able to make mistakes.

Thus, student 5 who specialised in instrument playing appeared to be more anxious about her teaching. She admitted that, in one case she did not plan the lessons initially. This may indicate her overconfidence due to her high music background. She also acknowledged that the task on rhythm was too difficult for the children age 7, which means that her high musical expectations were far from teaching at the level of young children. Finally both teachers' comments were different as an outcome of the lesson. Whilst student 5 reflected her lesson as a disaster, student 4 was more positive and perceived her teaching as fun.

Composing and creating was shown as one of the commonly used musical activity like rhythm and singing activities. For composing, students mostly used stories or themes in order to stimulate and encourage children to experiment with sounds such as Jack and the Bean Stalk, Good Night Owl, a musical description of an Amazon rain forest. For example, student 4 indicated her class was successful at composition on a theme about water, which was played in school assembly, and she indicated her great satisfaction with the outcome.

The students indicated the type of school music activities that they had used during their teaching practice and some reflection was shown from students' own ideas about their teaching. The following section concentrates the students' concern about class management in music teaching.

5.5.2 Students' Response On Challenging Issues in Their Teaching (Management Related Conversations)

Student teachers raised three issues which were about classroom management in primary music teaching during their interviews. The first issue was the excitement of children about making music. In relation to this children's age was shown as an important factor in discipline and management problems in that the younger children were more difficult to manage. As explained earlier amongst the reasons which caused anxiety feelings in teachers, was a class management and discipline problem. In particular, characteristics of music lessons; such as using variety of instruments, experimenting with the sounds and thus increasing noise levels compared to other subjects can create a great potential to increase the anxiety level in the novice teacher.

"I was using the right language for music and kids are so excited by it. I was worried how can I behave? They were all silly" (student 2).

"In this teaching practice all my classes are mad and they are too hyper to cope with, I think they are quite immature really. If I had a year 3-4 they could handle the similar situation much more maturely and they would listen and they would get on with it" (Student 6).

The second issue was the deficiency of classroom conditions for music teaching. In particular, lack of space resulted in congestion in the class, which generated discipline and management problems. The quotation below also indicated that student teachers did not feel comfortable when other teachers showed their displeasure from the noise which inevitably than acts as another reason to decrease in student teachers' confidence.

"It did not go as I had planned, because there was not enough space in the classroom. Children were squashed on the carpet. The other teachers, took up lots of space in the second room, and they were not happy about the children sitting in there" (Specialist Student 8).

Regarding the above quotation, music teaching requires certain class conditions. In particularly, space is very important for children to be able to use their instruments efficiently. If special music rooms or large enough closed rooms in open plan

classrooms were available in every school then this might allow to all teachers more confidence to demonstrate music tasks and to observe the children more closely in their work. Furthermore, teachers will be more comfortable in their teaching if they are not conscious of being observed or condemned by other teachers because of the noise level in the classroom.

The third factor was the importance of time management for music teaching. The time allocations for music in primary schools are very limited, and teachers are more likely to feel under pressure to catch up on daily routines and teaching core subjects in the class. Thus, a teacher may use the time allocated to music for other subjects and eventually, music may be dropped from the teacher's priorities. This then may result in fewer opportunities for music teaching practice for student teachers compared to other subjects such as Maths and English.

> *I would go on tightening my time. Time management... like really working out how long we have got for the task and pulling it very tight. And I haven't definitely got time in music lesson to make it more exciting for the children* (Student 5).

> *Normally you get much more practice in English and Maths because you have to teach (then) everyday, but something you are doing once a week! You do not get that many chances to teach it* (Student 3).

These quotations indicate that although students were initially keen on teaching music, the limited time that they encountered it in primary school neither gave them a chance to develop their teaching as much as in other subjects, nor let them feel any satisfaction about their music teaching as they believed they could have made music more exciting for children if they had had more time.

5.5.3 Students' Feelings And Ideas Towards Music Teaching Throughout Their Training At The Beginning Of The Course

PGCE students were asked about their feelings towards music teaching before and after teaching practice. They revealed their worries at the beginning of the course, which were placed in three categories according to their response to interviews. Therefore, at the beginning the most worrying issues raised by students these were: (1)

pedagogical concerns, such as lack of knowledge about how to teach music to children, (2) their own level of musical knowledge, and (3) classroom management concerns. The following quotations showed students' concerns on pedagogical issues.

"I don't have any confidence in how to teach music to the children" (Student 7).

".... just not really knowing how to go about it" (Student 6).

Students who revealed their worries on their musical knowledge were divided into two groups; those who have worries and had minimal knowledge and those who have worries and had specialist knowledge. Students who lacked in their musical knowledge said:

"I was quite apprehensive, because I didn't have any knowledge" (Student 1).

"I didn't play anything, I was a little bit worried about it" (Student 3).

On the other hand a student with a higher musical background express her feelings as:

"I thought a little bit worried about bringing down to children's level, because, throughout my degree course had been such at a high standard" (Student 8).

This indicates that at the beginning of the course both types of students had worries about their knowledge whether it is high or low. Apart from these, only one student teacher indicated her initial anxiety about management problems, which could occur in the classroom.

"...something about management as well... with so many children and all the instruments out, it is just a big noise and disturbing everyone else in the school" (Student 3).

Student teachers were asked what they thought about their music teaching at the end of the course. All gave positive statements about the course, and about the music tutor. In contrast to their initial feelings about teaching music at the end they were more confident and enthusiastic to teach music. This was indicated in their interviews as:

I would have been a disastrous music teacher, but he(tutor) was very clear about how to make it fun. And how to teach music in a way, it is not heavy and tedious, using like symbols but instead we work with actual musical beat (Student 5).

I am more excited about teaching music then I would have been at the beginning. I can see more opportunities in terms of how to teach it (Student 5).

I have learnt from the course quite a few strategies and quite a few methods, (about) the way of teaching music. I would feel more confident to have a go (Student 7).

However, one point was raised by one student who had specialised in music, indicating that she would be happier teaching music to upper junior level instead of young children. This may show that due to her specialist high musical background, her expectations will be very high from children. Eventually, if children could not meet to respond her expectations, the student teacher may feel disappointment and unsuccessful. This may also lower their confidence if then felt unable to bring the music down to the level of young children.

5.6 STUDENTS' REFLECTION ON CLASSROOM MUSIC ACTIVITIES BEFORE AND AFTER COURSE

In addition to the interview data, students' responses to an open-ended question from the questionnaire are relevant here. Students were asked to record what musical activity they wanted to do if left with 30 children for 30 minutes. Four of the PGCE students responses are included here as illustrations. These four students were randomly chosen, as they were from typical group of generalist students in PGCE course.

The first student described her music teaching in her pre questionnaire, which was about making music through a story. According to her, she would use different rhythm instruments for each character and use varying dynamics for each event in the story. Her focus was mainly on the elements of the music in the post questionnaire. The same student was more concerned about how to make the story with children. She described the same activity in a more detailed way and this time she included children

and their organisation to teach music. According to her she would create a story first with a whole class and then put children in small groups in which they would play particular characters in the story with their percussion instruments. According to the student teacher, the decision of how to use dynamics should be made by each group. S/he concluded with the presentation of the children's work.

A second student teacher at the beginning had described her music teaching as presenting multi-cultural music by bringing various instruments into the class. According to her she would divide the class into teams and do a quiz on the names and origins of the instruments. However, this theoretical and traditional way of music teaching description had disappeared by the end of her training. In her post questionnaire she was describing her music teaching on the basis of composing music. Now, she would divide the class into five groups to compose music relating to a space journey. She would ask children to make sounds using their voice or body and then using instruments. Her transformation of music teaching from a traditional to an explorative style was felt to be very significant in her development.

The third student teacher indicated the importance of starting and developing the music lesson according to children's musical capability. Her music teaching would be based on singing songs and instrument playing. By the end of the course her main emphasis was that all children had to be involved in music, and not just those capable of doing it. She now felt that music lessons should be practical more than theoretical and should be aimed to exploring sounds with variety of primary instruments.

The fourth student in her pre-training questionnaire described that she would start teaching with warm up activities, such as practising basic rhythms and listening to a piece of music in order to recognise different instruments and sounds in the music. She would also do composing with a specific theme and with various instruments, and would finish the teaching with evaluation of the works. In the post-training questionnaire she mentioned the same activities, but now she indicated that she would use poems and she would ask children to accompany it with their own created sounds. This shows that the student teacher appreciated the integration of other curriculum areas with music.

5.7 SUMMARY OF THE STUDENTS' REFLECTIONS ON THEIR TEACHING EXPERIENCE

Thus, at the beginning of the course those student teachers who had anxiety and low confidence about their musical knowledge and how to implement lessons for young children showed a positive change by the end of the course in terms of gaining some ideas on how to teach music to children. Nevertheless, they also pointed out some important problems such as lack of music space in schools and less time allocation for music. This resulted in them not getting enough teaching practice and in not having the chance to learn to cope with some management and discipline problems in music sessions with children. Thus the teacher education course, although it was very effective on students' development, would need to be supplemented with more training opportunities for music teaching while they were in schools. At this point, classroom teachers possibly but not necessarily could be a good model for student teachers in classrooms, and student teachers could gain some practical solutions by observing teachers' positive and negative behaviour in the classroom.

At the beginning of this section some quantitative information was given on the frequency of music teaching practice by PGCE and B.Ed students. This showed that B.Ed students had more opportunity for teaching practice due to their 4-year course structure. Although PGCE students have limited experience of teaching practice by the end of their training, most of them had had a chance to teach music. Afterwards, this information was expanded with interview results from eight PGCE students whose views of their teaching experience appeared to be in two different contexts: Content/Activity and Management/ Discipline.

Student teachers mentioned seven activities in their interviews. These are: working on pitch, listening to music, playing a variety of primary instruments, composing activities (i.e. invention of sounds, using/making stories for composition), rhythm activities, movement and dance and singing songs. Students were more likely to be enthusiastic about teaching creative activities than playing instruments or singing a song. It was interesting that one student who had a high musical background had a tendency to ignore planning the music lesson before entering the classroom, whereas, a student who had less advanced musical background revealed that she pre-planned her lesson.

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Additionally, student teachers emphasised three issues which were obstacles while they were teaching and were grouped under management related conversation. These are: (1) children are very keen to do music, and teaching to younger children is more difficult than to older children, (2) the importance of space for music teaching, (3) lack of sufficient time for music teaching.

Furthermore, interviews provided information about PGCE students' feelings about themselves and their music teaching capability before and after their training. They indicated three issues about their initial feelings towards music teaching. These were about their musical knowledge which was divided into two categories; students who had a lack of musical knowledge and students who had high musical knowledge. Both type of students commented that they had concerns towards music teaching. The ones who had anxiety about management of musical instruments and noise level in the classroom and the ones who had concerns about how to teach music to children.

By the end of the course most students were satisfied with their training and indicated their increasing confidence on 'how to teach music' to children. The PGCE student, who had specialised in music however, indicated her/his worries about how to bring down her/his knowledge to the younger students' level.

During their teaching practice student teachers got the chance to reflect on and practise the knowledge, which they had gained from their training course in classrooms. Learning from experience is an important teaching trait. During teaching practice students had the varied opportunity to evaluate themselves and their training. In this section, the problems, which students had faced during their practice have been discussed.

5.8 SCHOOL ATTITUDES TOWARDS MUSIC TEACHING

In the questionnaire student teachers were asked to rate on a 4-point scale the importance given to music in the school as a curriculum subject. Nearly 70 percent said music was of low or 'minimal importance'. 27 percent said music was 'important' and just 4 percent giving the 'extreme importance'. This finding may be indicative of the way in which the core subjects of the national curriculum squeeze out the arts.

This was later followed up by interviews of PGCE students who were also asked to make judgement about the importance of music lessons in their teaching practice schools.

The students responded by giving examples from the existing music activities in school programmes referring to music in assemblies, which were based on mostly singing and hymn practices and the hiring of peripatetic teachers for instrumental tuition in particular for piano which was very common in their schools. They also indicated that the importance given to literacy and maths lessons left no time and enthusiasm to spend for music in schools. Two students indicated the necessity of peripatetic teachers in their teaching practice schools. The first student indicated that she had also peripatetic teacher in her school and said that peripatetic teachers would be essential to establish a good choir and play a piano as it happened in her practice school. But she also stressed the difficulties in classroom organisation. For example, she found disturbing when peripatetic teachers came that all children have to leave the classroom for a 20 minutes music lesson. The second student said that peripatetic teacher was very successful in the school because he did music that children liked such as he set up a pop music band in school. But apart from those, the rest of the student teachers indicated the lack of support for classroom teachers' development in their music teaching.

> *I think music was the low key really. It was not promoted in a big way. We had a weekly singing lesson which was done in a big group....but in terms of sort of promoting music teaching to your own class there was not much* (Student 6).

> *There was a music co-ordinator, but he wasn't actually the person who did the music. There was another lady who play the piano for hymns....Just literally singing...assembly and hymn practice, once a week. But nothing there actually, what I call 'enjoyable music'. It was just a show. Good for the parents* (Student 8).

Therefore, it seems that music is still a low status subject in primary schools in terms of lack of support given to class teachers. Allocated money for music was rather preferred to be spent on peripatetic teachers or just to the piano players just for accompaniment to the songs in the assemblies and in order to increase the credibility of

the school for the parents. One reason why 70 percent of students responded in the questionnaire that music was given little importance to music was acknowledged by their interviews when students stated that the schools supported music by only giving priority to peripatetic teachers or piano players, but did not provide necessary support for class teachers' music teaching.

5.9 CONFIDENCE IN CURRICULUM SUBJECTS

In order to compare student teachers' self-confidence in music teaching with their confidence in other curriculum areas, PGCE and B.Ed students were asked before and after their training to rate their self-confidence in teaching Art, Physical Education, Music, Science and Maths in primary schools. A four-point scale ranging from (1) no confidence to (4) very confident was used.

As can be seen from Table 5.9, PGCE students in the pre-training questionnaire indicated that, compared to other subjects, their lowest level of confidence was in music teaching whilst they showed highest confidence in Maths teaching. Whereas, the B.Ed students showed their lowest confidence in Science teaching and highest confidence in music teaching.

Curriculum Area	Students' confidence self ratings Mean (SD)			
	PGCE		BEd	
	Pre (n=72)	Post (n=78)	Pre (n=32)	Post (n=19)
Art	2.65 (0.72)	2.78 (0.71)	2.53 (0.72)	2.63 (0.76)
Physical Education	2.67 (0.65)	2.77 (0.77)	2.47 (0.80)	2.84 (0.76)
Music	2.29 (0.81)	2.47 (0.75)	3.69 (0.47)	3.68 (0.48)
Maths	2.82 (0.66)	3.12 (0.62)	2.69 (0.64)	2.79 (0.79)
Science	2.72 (0.61)	3.03 (0.62)	2.44 (0.76)	2.58 (0.77)

Table, 5.9 PGCE and B.Ed students' confidence mean scores in five subjects before and after course.

Two-way Analysis of Variance (ANOVA) on the mean scores for each factor was computed. The independent variables were: Course (*PGCE & B.Ed*) and Time

(before course & after course). The dependent variables were, confidence in subject areas (Art, PE Music, Maths and Science) (see Appendix 6, p.216).

In this analysis, the main effect of Time was significant in terms of increasing students' confidence in P.E. teaching [$F(1,98) = 3.86$, $p<0.05$] and Science teaching [$F(1,97) = 4.15$, $p<0.04$] but there was no effect on students' confidence in music, art and maths teaching. On the other hand there was a significant course effect where there was a significant difference between PGCE and B.Ed students. According to this analysis, B.Ed students were significantly more confident in music [$F(1,98) = 120.46$ $p<0.001$] whereas PGCE students were significantly more confident in Maths [$F(1,97) = 4.41$ $p<0.04$] and Science teaching [$F(1,97) = 11.23$ $p<0.001$]

Students were also asked if their confidence had decreased or increased at the end of their course, see table 5.9 (a). The vast majority reported that their confidence increased after the course in all subject, but notably fewer (62%) PGCE students' reported increased confidence in music teaching. Whilst, 18 % actually reported decreased confidence in music.

	Increased confidence percentage frequency		Decreased confidence percentage frequency	
	PGCE (n=78)	B.Ed (n=19)	PGCE (n=78)	B.Ed (n=19)
Art	93	95	7	5
Physical Education	90	100	6	0
Music	62	100	18	0
Maths	95	94	3	1
Science	97	90	3	3

Table, 5.9 (a). PGCE and B.Ed students' opinions about their confidence level after course.

Thus, the questionnaire results showed that PGCE students felt less confident about Music teaching, and yet showed the highest level of confidence in Maths teaching. B.Ed students indicated lowest confidence in science teaching and highest confidence in music teaching. By the end of the course, despite a slight increase, Music still appeared as the lowest confidence subject area among PGCE students to teach. In

the same way, B.Ed students despite a slight increase indicated again that Science was their lowest confidence subject area.

5.10 CONFIDENCE IN PRIMARY MUSIC ACTIVITIES

This question on the questionnaire contained five items, related to the music teaching activities of Composing, Performing, Listening, Appraising, and Multi-Cultural Music. Student teachers were required to rate their self-confidence to teach these activities on a four-point scale, from 1 (not confident) to 4 (very confident). The aim of this question was to find out whether there were differences between PGCE and B.Ed students' confidence levels in music activities before and after their teaching practice experience.

Table 5.10 shows that at the beginning of the course PGCE students had least confidence in teaching composition and felt most confident in listening activities. After their training, PGCE students revealed that they felt less confident teaching multi-cultural music activities. Listening activities were still the highest confidence activity among PGCE students. This was also found from interview results that most PGCE students expressed their enjoyment doing listening activities because they were potential listeners. They emphasised that they did not really need specific skills.

B.Ed students were most confident teaching performance related activities in their pre-training questionnaire and least confident in multi-cultural music activities. The post-training questionnaire results showed that their high confidence had shifted from performing to listening activities, whilst multi-cultural music activities remained the least confident activity.

Two-way Analysis of Variance (ANOVA) on the mean scores for each factor was computed. The independent variables were course (PGCE – B.Ed), and Time (before course – after course). The dependent variables were Confidence in Music Activities (Composing, Performing, Listening, Appraising, and Multi-Cultural Music).

Despite a slight increase in students' confidence on these activities after their training, Two way Analysis of Variance (ANOVA) showed that the main change in students' confidence was found in composing activities at the end of their course [$F_{(1.99)} = 15.57$, $p<0.001$]. Similarly there was a significant development in students

confidence on appraising activities after their training courses (F (1.99)= 4.03, and significant value was p<0.05). The test also indicated the significant difference between PGCE and B.Ed students' confidence levels in all primary music activities. However, one of the surprising results was the significant interaction between PGCE and B.Ed students confidence to teach composition during their training course [F= 4.08, p<0.05]. This indicates that despite high-level B.Ed students' confidence and low-level PGCE students' confidence in composing in the first questionnaire, PGCE students developed more confidence over the course time than the B.Ed students' confidence (see Appendix 6).

This development in PGCE students' confidence to teach composing was also revealed by PGCE students during their interview who also revealed their enjoyment of involving composing activities during their teaching practice.

"I felt comfortable in composing, because I just offer the idea and the children came up the music by themselves and I think that is impressive. I think you don't put much effort into composing activity because children do it by themselves, and you can spend more time with the children and the groups, if they are struggling you can bring ideas. It is the most exciting activity to see what children come up with" (Student 5).

	Students self rating confidence in music activities Mean (SD)			
	PGCE		BEd	
	Pre n =72	Post n =75	Pre n = 31	Post n =21
Composing	1.79 (0.69)	2.49 (0.75)	3.16 (0.70)	3.38 (0.67)
Performing	2.38 (0.74)	2.60 (0.81)	3.41 (0.50)	3.48 (0.51)
Listening	2.89 (0.70)	2.94 (0.72)	3.28 (0.63)	3.57 (0.51)
Appraising	2.39 (0.76)	2.71 (0.86)	3.13 (0.81)	3.33 (0.66)
Multi-Cultural Music	1.97 (0.67)	1.97 (0.83)	2.69 (0.82)	2.70 (0.77)

Table 5.10, PGCE and B.Ed students' confidence mean scores in five music activities before and after course.

Thus whilst the questionnaire results showed that at the beginning of the course PGCE students indicated low confidence to teach composing activities, this changed significantly and faster than for B.Ed students. Apart from that the significant development was also found in students' appraisal of their music confidence after their course. Students' confidence showed minimal development in performing, listening and multi-cultural music activities. It is important to note that both groups showed least confidence to teach multi-cultural music activities.

5.11 STUDENT TEACHERS' ATTITUDES TOWARDS MUSIC TEACHING

As explained in Chapter 4, a principal component analysis of responses to 38 attitudes to music teaching items intended to group these items in a meaningful and interpretable was revealed three factors (I) confidence in pedagogical content knowledge (II) beliefs about the importance of music education and (III) enjoyment of teaching music with children.

Table 5.11 shows the B.Ed and PGCE students' total attitudinal mean scores in each factor. Two-way Analysis of Variance (ANOVA) on the mean scores for each factor was also computed. The independent variables were: Course (*PGCE & B.Ed*) and Time (*before course & after course*). The dependent variables were, confidence in music content and teaching skills, beliefs about value of music and enjoyment of teaching music with children. According to ANOVA test this difference between two groups of students were significant, which suggests that B.Ed students' attitudes in three factors are higher than PGCE students. After the training of students there were no significant change in both students confidence in music content and teaching skills and in students' beliefs about value of music in child development. However, the significant change was found in students' enjoyment of teaching music with children after their training [F (1.81)= 24.60, p<0.001] (see Appendix 6, p.216).

| | Mean Factor Scores Mean (SD) | | | |
| | PGCE | | B.Ed | |
	Pre n = 60	Post n = 64	Pre n = 31	Post n = 20
Confidence in pedagogical content knowledge	50.93 (11.02)	51.09 (12.31)	70.58 (4.85)	71.80 (4.58)
Beliefs about the importance of music education	16.30 (2.41)	16.66 (2.46)	18.87 (2.21)	18.54 (1.79)
Enjoyment of teaching music	19.70 (7.17)	26.25 (5.34)	29.74 (8.08)	33.80 (2.84)

Table 5.11, PGCE and B.Ed students' mean scores in three factors before and after course.

Table 5.11 provided the results about students' attitudes towards music before and after training and the difference between two courses, but changes in the students' development in each attitude statement will now be detailed, since these changes may illustrate the nature of the changes more clearly.

The first factor, students' confidence in pedagogical content knowledge, consisted of 21 attitude items, see Appendix 6. In each item B.Ed students showed higher confidence in their knowledge of musical content and in their teaching skills. At the end of the training, in six items out of 21 PGCE and B.Ed students indicated their significantly higher confidence compare to their pre-training questionnaire, which is shown below. These all six items were about teachers' practical teaching knowledge rather than theoretical content knowledge.

I am confident to answer pupils questions clearly about music [F= 8.77, p<0.003].

I can select appropriate teaching methods and techniques for teaching music [F= 7.56, p<0.007].

I can plan music lessons to suit different levels of musical ability for my pupils [F= 5.41, p<0.021].

I am not anxious about how to teach primary musical instrument to children [F= 4.43, p<0.037].

I feel confident that I can plan music activities that are effective for the pupils [F= 7.016, p<0.009].

I feel confident that I will be able to make music lessons interesting to my pupils [F= 5.23, p<0.023].

In the pre and post training questionnaire PGCE students gained lowest mean scores on the statement which was '*I would like to specialise in teaching music in my school*' [pre mean= 1.61 (±0.75)] [post mean= 1.56 (±0.86)]. Whereas they indicated their higher confidence in the pre training questionnaire on statement which was '*I know at least five notes on the recorder and the positions on the clef*' [pre mean= 2.94 (±1.26)]. On the other hand, after the training the PGCE students indicated their highest confidence on item 'I feel confident that I will be able to make music lessons interesting to my pupils' and 'In music lesson, I am sure that my pupils will not be bored' [post mean= 2.91 (±0.78)].

The second factor, students' beliefs about the importance of music, consisted of six attitude statements. In each statement B.Ed students' results were significantly higher than PGCE students towards the value of music in primary schools but there was no change in both groups of students' beliefs after their teacher education courses. However, one important result was found; surprisingly while PGCE students' attitudes were increasing on the attitude item of 'music classes are essential in developing love for music' [pre mean= 2.10 (±0.73)] [post mean= 2.40 (±0.65)], on the other hand B.Ed students' attitudes decreased on the same item during their course [pre mean= 2.63 (±0.71)] [post mean= 2.45 (±0.67)]. This resulted in a significant interaction between two courses [F (1.99)= 4.54, p<0.034].

Furthermore, both PGCE and B.Ed students before and after their course showed higher mean scores in particularly for two statements, which were; '*music is very important and valuable in the school as a means of expression for the child*', and '*music classes are very important for developing the ability to listen*'.

As indicated above and shown in table 5.11 student teachers developed their attitude significantly in only factor 3 which is enjoyment of teaching music in primary schools. High loading of two items in that factor resulted in rich information for

interpreting the factor. These items related with anxiety feelings on class management. Item by item consideration showed the differences between PGCE and B.Ed students occurred in such statements; compositional activities, teaching primary instruments, playing primary music instruments, cross-curriculum activities, playing musical games, and also on two items related with class management skills. In only one item; 'enjoy doing listening activities'- no significant difference was found between PGCE and B.Ed students. On the other hand, students indicated their significantly improved enjoyment after their training on four statements these were;

Enjoyment of teaching primary music instruments [F(1.86)= 17.47, p<0.001].

Enjoyment of doing cross-curriculum activities [F(1.91)= 15.20, p<0.001].

Enjoyment of playing musical games [F(1.94)= 4.43, p<0.002].

I am not anxious about possible problems with individual disruptive children [F (1.96)= 3.91, p<0.049].

I am not anxious controlling the noise level of the class [F (1.97)= 4.92, p<0.028].

However, it is found that there was a significant interaction between PGCE and B.Ed students enjoyment of teaching composing activities during their course [F (1.97)= 4.92, p<0.028]. This indicated that PGCE students enjoyed teaching composition activities more than the B.Ed students (see Table 5.11a).

Source	Sum of Squares	df	Mean square	F	Sig
Main Effects					
Time (Before & after training)	55.769	1	55.769	31.061	<0.0001
Course (PGCE & B.Ed)	114.224	1	114.224	63.617	<0.0001
Interaction					
Time x Course	18.696	1	18.696	10.413	<0.001

Table 5.11a Effect of teacher education courses and time of questionnaire on student teachers' enjoyment of teaching composing activities

In sum, it seems that in all factor items B.Ed students have higher attitudes than PGCE students with one exception; there was no difference between two groups, which

is 'enjoyment of doing listening activities'. In the first factor student teachers developed their confidence particularly in their practical teaching skills rather than music knowledge. In the second factor the main finding was that while PGCE students' attitudes increased on the attitude item of 'music classes are essential in developing love for music', on the other hand B.Ed students' attitudes were decreasing on the same item during their course. Two attitude statements seems to be highly valued by both groups these were; *music is very important and valuable in the school as a means of expression for the child',* and *'music classes are very important for developing the ability to listen'.* The third factor was indicated the combination of two aspects of music teaching enjoyment of music teaching and class management. Furthermore this factor also indicated students' development in each statement after their course but particularly, PGCE students' growth in their enjoyment towards teaching composing activities as much as B.Ed students was one of the main finding from this research.

5.12 THE RELATION BETWEEN STUDENTS' MUSICAL BACKGROUND AND THEIR CONFIDENCE AND BELIEFS AND ENJOYMENT.

Ten questions were prepared asking English student teachers about their musical education in primary and secondary school, and whether they were involved in activities outside of the classroom. In order to provide the total musical background score, nominal data was changed into an ordinal scale. Each student was given a point (1) for each aspect of a musical background. For example, if they had chosen 'sometimes' for singing in primary school one point was added to their background score; or if they had chosen 'usually' for singing in secondary school, another one point was added. If they had chosen 'never' for singing, no point was added. This procedure was repeated for other variables to obtain a total score for each person.

A Pearson correlation between three factor items and students' musical background scores revealed that musical background scores were correlated significantly at the 0.01 level (2-tailed), as shown in Table 5.12.

FACTORS	Background	Factor 1	Factor 2
Confidence in pedagogical content knowledge	0.48**		
Beliefs about the importance of music education	0.35**	0.77**	
Enjoyment of teaching music with children	0.44**	0.52**	0.38**

Table, 5.12. The inter correlation of the three factors and PGCE and B.Ed students' music background scores.

Table 5.12 shows that students' backgrounds were significantly correlated with all three factors, which indicates the relation between students' previous musical background and their attitudes towards primary music teaching. The highest level of correlation is with the first factor, 'Students' confidence in music content and teaching skills'.

5.13 SUMMARY OF THE CHAPTER

This long chapter has reported the results of the questionnaire and interview data for PGCE and B.Ed students in England. The first part of the questionnaire examined student teachers' musical background by considering their musical experiences and qualifications at their own school. According to that B.Ed students had more advance musical backgrounds than PGCE students. At the primary level while singing was the most common activity, composition was recalled least, and recorder was shown as the main school instrument used by students, although some B.Ed students had a chance to access a variety of school instruments. Classical western music was the most commonly used music styles in their school time. A majority of students from both courses participated several music activities in and out of their school.

This section was followed by analysing the responses of the students about who should teach music in primary schools which was collected from questionnaires and interviews. A majority of students preferred the combination of music coordinator and class teacher to teach music. This changed slightly after their course where PGCE students were keener on classroom teachers' music teaching. In the light of the interview PGCE students believed that any enthusiastic teachers would be successful in their music teaching and further they said knowing the children is more important than having expertise knowledge in music. However, in their questionnaire they indicated the

low importance of music in schools where they implied in their interview that support should be given for classroom teachers rather than supplying money to hire peripatetic teachers or piano players for schools.

The interviews were very important to understand student teachers' music teaching experience in more depth and to supplement the questionnaire results. According to that, although questionnaires indicated that most of the students taught music at the end of their course, interviews with PGCE students revealed that students did not get enough teaching practice in music compare to other curriculum areas. But they still indicated their development of confidence in particularly on content of musical activities and knowing how to teach these activities to children (pedagogical knowledge) at the end of their course. In particular, PGCE students developed their confidence much faster than B.Ed students in teaching composing. This development also indicated in their enjoyment of teaching composition. Furthermore, both course students improved their confidence in appraising music activities at the end of their course. The importance of a tutor was implied in their teaching as a role model. Students showed their least confidence area in multi-cultural music activities. In the same way, management and discipline issues were a great concern for students in particular, due to children's over excitement in music teaching. The characteristics of music can play an important role, as music is a practical activity and usually different than some other subjects. The difference between music and the other curriculum subjects was exposed when students rated their confidence. PGCE students indicated their least confident subject as music but this was not the case for B.Ed students who had the complete confidence to teach music.

In sum, this chapter was about the analyses of data collected from English student teachers' by using pre and post course questionnaire and interviews. The data from the questionnaire helped to compare two groups of students and then students' pre and post course responses. The data from interviews extended this information by interpreting the students' stories about their music teaching experiences. These findings will be discussed in greater depth in chapter 7 after an exposition of the findings of the Turkish survey in Chapter 6.

6 THE TURKISH STUDY: Study with 3rd & 4th year Turkish Student Teachers In Konya

6.1 INTRODUCTION

The study in Turkey was carried out in December 1997 using a questionnaire survey which was administered only once to student teachers. The questionnaire was the same and equivalent to the one used in England. The process of developing a Turkish version was described in Chapter 4. The aim was to find out student teachers' professional developments in their music teaching. The time limitations on the fieldwork in Turkey made it impossible to follow the same student cohort through their teacher education period or teaching practice. Instead therefore a cohort cross-sectional approach was adopted in which questionnaires were given to 3rd year students who had not been on teaching practice and 4th year students who were currently in their teaching practice experience. The students and the course are not especially distinctive and can be taken as typical of students and primary courses in Turkish Universities. The investigation provides information about 3rd and 4th year student teachers' attitude and confidence to teach primary music.

Ideally, of course, questionnaire responses would be supported by interviews and/or observations to clarify the validity. Unfortunately, due to time and cost this was not feasible in Turkey, but procedures will be suggested so as to provide qualitative data for further future evaluative research in Turkey. This chapter includes the statistical analysis of questionnaire and in chapter 7 the findings will be related with English findings.

6.2 RESPONSE RATE FROM TURKISH STUDY

The sample was chosen from 3rd and 4th year teacher education students who represent a sample of classroom teachers with less musical education and less musical background than those who wish to specialise in music. 60 Turkish student teachers participated in to this study; 28 from year 3 and 32 from year 4. The sample consisted of 32 women and 28 men students. The response rate was 100 percent. Third year students had no school experience but the 4th year group had completed their observation and were beginning 12 weeks teaching practice.

The main piloting of the questionnaire had been carried out in England, due to the, time limitation, which did not permit a pilot study in Turkey. Instead, the questionnaire, which was piloted for British students, was translated into Turkish with the help of a translator and the Turkish experts in music education. As a result of cultural and education system differences between the two countries, some questions were omitted or the wording was changed in the Turkish version.

6.3 STUDENT TEACHERS' MUSICAL BACKGROUND AND MUSICAL ACTIVITIES

Ten items in the questionnaire asked the student teachers to recall their music education at primary and secondary school. The results of statistical analysis showed that 87% of students recalled having music lessons in primary school and 90% of students recalled music lessons in secondary school. Table 6.1 shows the percentage of activities in primary and secondary school.

The most common activities recalled in primary school were listening and singing. Half of the students had never done performing (instrument playing) in primary school and two thirds did not recall any composing activities in the classroom. Approximately the same results were found in secondary school music, which also appeared to depend upon listening and singing activities. However, listening activities took place more often than singing activities at secondary level. Composing was still the least used activity in secondary school.

	N	Never	Sometimes	Usually
(Primary) Singing	55	8.3	38.3	35
Listening	51	-	30	45
Performing	50	60	20	8
Composing	46	65	1.7	23.3
(Secondary) Singing	54	18.3	45	20
Listening	54	8.3	23.3	51.7
Performing	54	23.3	36.7	23.3
Composing	46	68.3	1.7	23.3

Table 6.1 Music activities recalled in primary and secondary schools by 3rd and 4th year Turkish students.

The recorder was recalled by 88% as the most frequently used instrument in secondary schools. There were a few rare recollections by students of using the Mandolin (Turkish school instrument), keyboard and the Baglama (Turkish folk music instrument).

Most respondents (67%) stated that the most commonly used music style in schools were "School Music" and "Turkish Folk Music" was the second style recalled most commonly (58%). As can be seen from the Table 6.2 pop-rock and jazz styles were never used during their school life.

Musical Styles	Percentage of students who recalled music styles n = 60
Children school music	66.7
Turkish Folk Music	58.3
Turkish Classic music	15
Western Classical Music	3.3
Pop-rock	0
Jazz	0

Table, 6.2 Musical styles recalled in primary and secondary schools by 3rd and 4th year Turkish students.

Students were asked whether or not they had taken part in musical activities in the school. 27 % of the students revealed that they had taken part in primary music activities such as assemblies or in special occasion. 23 % recalled being involved with music activities in secondary school. Most of these students (43 %) revealed that they had sung in a choir. The rest played in instrument groups and had taken part in solo singing. Only 9 percent of students indicated that they had joined some music activities out of school.

In this section, Turkish student teachers' musical experiences in their primary and secondary schools were presented. The common activities were singing and listening, and the least common was composing. The most common instrument used was the recorder and as a musical style they performed mostly School Music and Turkish Folk Music.

6.4 WHO SHOULD TEACH MUSIC IN THE CLASSROOMS?

This question invited the Turkish student teachers' opinions about whether music should be taught by the class teacher, a music specialist teacher, or a combination of class and specialist music teacher. The 53 % of those questioned favoured the specialist music teacher, and 37 % a combination of classroom and specialist teachers. The least preferred choice was that of class teachers teaching music.

The results of the questionnaire indicated that the majority of Turkish student teachers from both year groups preferred music specialist teachers. The fourth year students' preference for class teachers was higher than the 3rd year students', but not significantly (see Table 6.3).

	Percentage Frequency (Teacher Course)		Significance Chi-square	
	3rd Yr. n = 28	4th Yr. n = 32	χ^2	p
Class teacher	3.6	16.1	2.54	ns.
Specialist teacher	53.6	51.6	0.02	ns.
Music specialist & class teacher	42.9	45.5	0.71	ns.

Table, 6.3. Frequency of 3rd & 4th year Turkish student teachers responses to 'who should teach music?'

6.5 CONFIDENCE TO TEACH ACROSS THE CURRICULUM

In order to compare students' self confidence in music teaching with that of other curriculum areas, Turkish student teachers were asked to rate their self-confidence in teaching Music, Art, Science, Maths and Physical Education in primary schools on a 4 point scale of:

1- *No confidence*; 2- *Little confident*; 3- *Confident* & 4- *Very confident*

The results showed that Turkish student teachers demonstrated lowest confidence in teaching music. Art was the second lowest area of confidence with a mean Whereas, Maths was the most confident subject.

Curriculum Subjects	Students' confidence self ratings Mean n=60	Std. Deviation
Art	2.50	0.70
Physical Education	2.95	0.79
Music	2.36	0.83
Maths	3.02	0.75
Science	2.90	0.78

Table, 6.4. The means and standard deviations of Turkish students' confidence in curriculum subjects.

Among the 3rd year students, Maths teaching was the most confident area, Art was shown as the lowest and music was found as the second lowest subject to teach. Similarly, 4th year students indicated high confidence in Maths, but music was the least confident subject. On the whole, 3rd year students' confidence in P.E., Music and Maths teaching was higher than the 4th year students. However, the t-test results showed that these differences were not significant see, table 6.4 (a).

	Confidence Mean and (SD)		t-value	Significance
	Year 3 n=28	Year 4 n=32		
Art	2.4 (0.79)	2.6 (0.61)	-0.73	ns
P.E.	3.0 (0.83)	2.9 (0.75)	0.15	ns
Music	2.5 (0.74)	2.2 (0.88)	1.29	ns
Maths	3.1 (0.71)	3.0 (0.79)	0.52	ns
Science	2.9 (0.80)	2.9 (0.77)	-0.38	ns

Table, 6.4(a) Comparison between 3rd & 4th year students confidence levels in curriculum subjects.

6.6 CONFIDENCE TO TEACH PRIMARY MUSIC ACTIVITIES

This question contained five items related to teaching activities in the classroom. The activities were composing, performing, listening, appraising, and multi-cultural music. Students were required to rate their self-confidence in these activities on a four-point scale from 1 (*no confidence*) to 4 (*very confidence*).

The entire Turkish student teachers indicated their low confidence [mean = 1.23 (±0.50)] in teaching composing. The second least confident activity was shown as

'teaching multi-cultural music' [mean = 1.50 (±0.75)]. The most confident activity was listening to music [mean = 3.30 (±0.65)], see table 6.5.

Confidence to Teach	Students' self rating confidence Mean n=60	Std. Deviation
Composing confidence	1.24	0.51
Performing confidence	2.10	0.84
Listening confidence	3.33	0.66
Appraising confidence	2.73	0.82
Multi-cultural music confidence	1.50	0.76

Table 6.5 The means and standard deviations of confidence in music activities.

The 3rd and 4th year student teachers' mean scores were compared using 't' test. These revealed that 3rd year students' confidence on composing activities was slightly lower than the 4th years, but this was not a significant result. However, 3rd year students showed higher confidence than 4th years in performing, listening, appraising, and multi-cultural music activities. Furthermore, the 3rd year students' confidence in appraising and multi-cultural activities was significantly higher than the 4th years (see Table 6.5a).

Students' low confidence in multi-cultural and composition activities were the main findings of this section. This result was to be expected, as students were not introduced to these activities in their courses.

	Confidence Mean and SD		t-value	df	Significance
	Year 3 n=28	Year 4 n=32			
Composing	1.22 (0.57)	1.25 (0.44)	-0.2	53	ns
Performing	2.25 (0.90)	1.90 (0.75)	1.63	55	ns
Listening	3.39 (0.56)	3.26 (0.73)	0.73	56	ns
Appraising	3.00 (0.73)	2.48 (0.82)	2.47	54	p<0.02
Multi-cultural music	1.75 (0.92)	1.24 (0.43)	2.66	55	p<0.10

Table 6.5a 3rd & 4th year Turkish student teachers' confidence mean scores in musical activities.

6.7 FACTOR ANALYSIS OF THE TURKISH STUDENTS' ATTITUDES TO MUSIC TEACHING

The questionnaire for Turkish students was factor analysed in order to reduce the initial variables to a smaller number of dimensions, which provide a better understanding of the initial variables. By using this statistical technique aspects of Turkish students' attitudes towards music teaching which differ from English students' attitudes may be discovered. This assumption originates from the idea that students have different cultural and educational backgrounds. Factor analysis was carried out for 60 students' responses about attitude. These were analysed by using the same procedure explained in Chapter 4 (p.90).

After careful consideration four factors were retained. The different results of English and Turkish factor analysis will be discussed in Chapter 7. These satisfied both the statistical criteria for factor retention and meaningful interpretation. Appendix 3 shows the scree graph and eigenvalues of all the factors, which was useful for deciding how many factors to retain.

The variables, which loaded highly in Factor 1, accounted for the greatest percentage of variance (21.6%), and were interpreted as knowledge of music teaching and notation. Three items also loaded negatively on the first factor. This negative loading helped clarify the interpretation by telling what the factor is not (Tinsley & Tinsley, 1987). The best marker statements and their loadings for Factor 1 were: 'If I am given the notation for a song, I can always work out what the melody sounds like' (0.73) and 'I can read bass fluently' (0.61). The reliability of five items in this scale was 0.70 according to Cronbach Alpha criteria. This factor will be referred to as the 'confidence in content of music'.

The second factor was best represented by 9 variables such as, 'It is important that children are aware of various types of music' (0.82) and 'I look forward to planning and teaching music lessons in which I can integrate music with other subjects in the curriculum' (0.72). This factor accounted for 9.4 % of variance. Thus, factor 2 named as 'teaching role and beliefs on the importance of music'. The scale reliability was alpha 0.71.

The 11 variables signified the third factor. The highest markers are, 'I feel confident that I can plan music activities that are effective for the pupils' (0.76) and 'I am anxious about teaching primary music activities' (0.72). The variance accounted for by this factor was 7 %. This scale can be interpreted as student teachers' confidence in music teaching skills (pedagogy). The scale reliability was alpha 0.77.

Finally, items within the fourth factor appeared to be related to the teachers' positive feelings and enthusiasm for music and their general music knowledge. 7 % of variance was found for factor 4. The scale reliability was 0.82 Cronbach alpha. The best representative items for the scale were, 'Teaching music is enjoyable and stimulating for me' (0.68) and 'I would like to provide at least two or three hours a week for music teaching' (0.66). These four factors and their loadings can be seen from Table 6.6. For detailed statistical results see Appendix 4.

The Factor analysis also showed that five attitude items did not load on any of those factor scales since, their values were found less than 0.4. These items were, (1) 'enjoy teaching listening activities', (2) 'enjoy doing composition with children', (3) 'I do not give music classes to the child with no interest', (4) 'music time should be spend on fun and games rather than instructions' and (5) 'considering the special expenses involved, more money should be spent per student for music teaching than other curriculum areas'. Items 4 and 5 also had not loaded in English factor analysis results. Therefore, these items may not be appropriate to consider as potential attitude statements in future survey studies.

STATEMENTS	COMPONENTS			
	1	2	3	4
If I am given music for a song, I can always work out what the melody sounds like	0.731			
I can read bass fluently	0.614			
I can work out the timing of simple rhythm from their notation	0.613			
I am confident to answer pupils questions clearly about music	0.561			
I can select appropriate teaching methods and techniques for teaching music	0.489			
It is important that children should be aware of the various types of music		0.815		
I look forward to planning and teaching music lessons in which I can integrate music with other subjects in the curriculum		0.715		
Enjoy making music by integrating with other subjects in the curriculum		0.646		
I would like to specialize in teaching music in my school		0.615		
Music is very important and valuable in the school as a means of expression for the child		0.589		
Enjoy games		0.508		
Music is essential to help overcome shyness in a child		0.501		
Music classes are essential in developing love for music		0.430		
Music classes are important in helping the developing child's self discipline		0.429		
"I feel confident that I can plan music activities that are effective for the pupils			0.759	
I am not anxious about how to teach primary music activities			0.718	
I feel confident that I will be able to make music lessons interesting to my pupils			0.695	
When designing student activities in music area, I can take an important role in the teaching program			0.666	
I am not anxious about using musical instrument			0.611	
Music reading is not a complete mystery to me			0.515	
I am not anxious about transfer my music knowledge to children			0.512	
I can plan music lessons to suit different levels of musical ability for my pupils			0.490	
I am not anxious about my singing			0.480	
I am not anxious about possible problems with individual disruptive children			0.411	
Teaching music is enjoyable and stimulating for me				0.676
I would like to provide at least two or three hours a week for music teaching				0.657
The thought of teaching music does not make me feel restless irritable and impatient				0.639
I am the right type of person who could teach music very well				0.628
Enjoy playing				0.610
In music lesson, I am sure that my pupils will not be bored				0.587
Enjoy teaching instruments				0.552
I can recognise the names of any notes in treble clef				0.545
Enjoy teaching singing				0.485
I know at least five notes on the recorder and their position in treble clef				0.432

Table 6.6 Turkish students' response on attitude items analysed by Principal Component Analysis with oblimin rotation method.

In order to find the mean factor scores for each factor, the highly loaded variables in that factor was computed. The mean factor scores was used to calculate the correlation of the scales with each other was investigated. Thus, significant inter-correlation was found between scales, in particular Factor I (knowledge of music teaching and notation) highly correlated with factor III (confidence teaching music) & IV (enthusiasm for music teaching). Furthermore, factor III correlated with factor IV. The correlation between Factor II (teaching role and beliefs to value of music teaching) & IV was significant but Factor II did not correlate with Factor I and Factor III (see table 6.6a for Pearson correlation values).

	Factor I (Content Knowledge)	Factor II (Teaching role and beliefs on the value of music teaching)	Factor III (Confidence in music teaching skills)
Factor II (Teaching role and beliefs on the value of music teaching)	0.25		
Factor III (Confidence in music teaching skills)	0.59**	0.20	
Factor IV (Enthusiasm for music teaching)	0.59**	0.32*	0.50**

**Correlation is significant at the 0.001 level

* Correlation is significant at the 0.05 level

Table 6.6(a) Pearson correlation values of factor variables and their significant level.

Three results can be derived from the correlation table. Firstly no relation was found between Turkish students' *'Knowledge of music teaching & notation'* and their *'Beliefs on the value of music teaching and their role as being teachers of music'*. This shows that students' low knowledge about music and teaching is not necessarily an indication of low attitudes of students towards the importance of music and towards their role as a teacher.

Secondly, there was no relation between students' confidence in their music teaching skills and their beliefs to the value of music teaching and their role as a teacher. Therefore, students who have low confidence in teaching music does not indicate their low attitudes towards the value of music, in other words students' attitudes and confidence can be different issues; although students can have high positive attitudes towards the importance of music lessons and their role in facilitating the music

lesson as teachers, their teaching confidence in music can be lower than any other subjects in the curriculum.

Finally, it was found that teachers' enthusiasm for teaching music is highly related to their knowledge of music & music teaching. Apart from that, their enthusiasm was also related to their confidence in teaching music. This may indicate that students who lacked knowledge of music were less confident in their ability to teach music and moreover, might consequently, less enthusiastic to teach music. There was also a significant correlation between students' beliefs about teaching role and attitudes towards the importance of music and their enthusiasm towards music teaching. This may indicate that students, who have negative attitudes towards their role and importance of music, will be more likely to lack enthusiasm for teaching music.

6.8 3RD & 4TH YEAR STUDENTS' RESPONSES TO THE ATTITUDE STATEMENTS

A t-test was applied to each scale in order to compare 3rd and 4th year students' responses. According to table 6.4.1(a), 3rd year students' mean scores were higher in all four-factor attitude statements as compared to 4th years. In particular for scale-2 & 3, the results showed that 3rd year students' beliefs on importance of music and confidence in their ability to teach music was considerably higher than the 4th year student teachers.

	Students' mean scores Mean & (SD)		t-value	Sig
	Year 3	Year 4		
FactorI Knowledge of music teaching and notation	12.79 (3.18) n= 24	11.38 (3.30) n=29	1.58	ns
FactorII Teaching role and beliefs to the value of music	30.48 (3.87) n=27	27.00 (6.39) n=26	2.41	0.02
FactorIII Confidence in their music teaching skills	32.38 (5.37) n=26	28.97 (5.87) n=31	2.28	0.03
FactorIV Enthusiasm and basic knowledge for music teaching	30.20 (6.87) n=20	28.09 (8.04) n=22	0.92	ns

Table 6.7 Mean and Standard Deviation of total attitude statements in the scales.

Thus, a further analysis was carried out for each statement in the scale by comparing 3rd and 4th year students' responses. This comparison was done on the significant outcomes from the t-test comparison. The statements, which did not provide a significant difference, can be seen from Appendix 7.

According to Table 6.7a in the first factor, the main difference between 3rd and 4th year students occurred in their knowledge of music teaching and notation. Surprisingly, 3rd year students' knowledge on reading music notation was higher than 4th year students on this first factor. Similarly, in the second factor it was found that 3rd year students had significantly more positive attitudes than 4th year students on the three attitude statements concerned with value of music and enjoy doing musical games with children and integrating curriculum subjects with music. Further, once more it was found that 3rd year students' responses on the third factor which represented the students' confidence in music teaching skills were significantly higher than the 4th year students. Finally, in the last factor 3rd year students had significantly higher mean scores than 4th years' in one statement, which was related with music notation.

		Mean, SD and n		t value	Sig.
		3rd year	4th year		
Factor I	If I am given the notation for a song, I can always work out what the melody sounds like	2.50 (0.96) n=28	1.84 (0.92) n=32	2.70	P < 0.009
	I can work out the timing of a simple rhythm from its notation	2.93 (0.98) n=28	2.37 (1.19) n=30	1.96	P < 0.05
Factor II	It is important that children should be aware of the various types of music	3.64 (0.56) n=28	3.06 (1.06) n=31	2.58	P < 0.01
	I enjoy making music by integrating it with other curriculum subjects	4.48 (0.80) n=27	3.52 (1.70) n=29	2.68	P < 0.01
	I enjoy teaching music with games	3.96 (1.53) n=27	3.10 (1.74) n=29	1.96	P < 0.05
Factor III	Music reading is not a complete mystery to me	3.10 (0.79) n=28	2.53 (0.88) n=32	2.66	P < 0.01
	I am not anxious about transfer my music knowledge to children	3.04 (0.94) n=27	2.31 (0.97) n=32	2.91	P < 0.005
	I can plan music lessons to suit different levels of musical ability for my pupils	2.37 (0.97) n=27	1.88 (0.87) n=32	2.07	P < 0.04
	I am not anxious about my singing	4.61 (1.40) n=28	3.63 (1.72) n=32	2.41	P < 0.02
Factor VI	I can recognise the names of any notes in treble clef	3.39 (0.69) n=28	2.63 (1.10) n=32	3.19	P < 0.02

Table 6.7 (a) Comparison of 3rd and 4th year students' attitudes on the bases of the significant outcomes.

In conclusion, 3ʳᵈ year students had more positive attitudes about their musical knowledge, and they were less anxious and more confident in planning music for different ability groups than the 4ᵗʰ year students. Furthermore, 3ʳᵈ year students were more likely to repute that they would enjoy teaching music by using different activities such as playing games, integrating music with other curriculum subjects and teaching singing to children.

6.9 THE EFFECTS OF STUDENTS' MUSICAL BACKGROUND

In the questionnaire, the first ten questions were concerned with student teachers' musical background. In order to find the relationship between students' background and their attitudes towards music teaching, four factors correlated with the students' background by transforming the nominal data into an ordinal scale (as explained in section 5.12), where the students were given a point (1) for each variable chosen. For example, if they chose ' sometimes' for singing in primary school one point was added to their background score. If they chose 'usually', another point was added and soon. If they chose 'never' for singing, no point was added. This procedure was repeated for other variables. Finally, a total score was calculated for each person.

After the scoring procedure a Pearson correlation was generated between the student teachers' musical background score and the four factors. The correlation for all variables was significant at the 0.01 level (2-tailed). The background scores were most highly correlated with student teachers' confidence in musical knowledge (0.5).

	Factor I (Confidence in content of music)	Factor II (Teaching role and beliefs to the value of music teaching)	Factor III Confidence in music teaching skills	Factor IV Enthusiasm for music teaching
Factor II Teaching role and beliefs to the value of music	0.25			
Factor III Confidence in music teaching skills	0.59**	0.20		
Factor IV Enthusiasm for music teaching	0.59**	0.32*	0.50**	
Background	0.47**	0.41**	0.37**	0.45**
Background	0.47**	0.41**	0.37**	0.45**

Table 6.8 The correlation of Factor items and Turkish student teachers' music background scores.

The results of this analysis showed that, student teachers musical background could play a crucial role in all four variables. In particularly students' musical and teaching knowledge was highly correlating (at the 0.01 level) with students' background.

6.10 SUMMARY OF THE CHAPTER

The chapter consisted of data analysis from the single administration of the questionnaire to Turkish student teachers in 3rd and 4th years. The 3rd year group in this study reflected the group of students who have not been to teaching practice in schools and the 4th year students represented the students who were in their teaching practice experience. The questionnaire was almost the same as the one, which was applied to English students, but with slight differences due to language and different educational culture such as the name of the instruments or the style of the music.

The first part of the questionnaire examined student teachers' musical background. According to the results the most frequent music activities were listening and singing in primary and secondary schools whereas, as it was expected, composition was the least practised activity by Turkish students. The recorder was shown as a school instrument by most of the students, and students used mostly children's school music and folk music as music styles. Turkish classical music and western classical music appeared to be done rarely. Some students took part in school music activities, but outside of the school only few of them engaged with music activities.

Most of the students from 3rd and 4th year tended to reveal that specialist teachers should teach music in primary classrooms. This was an unexpected result as specialist teaching was not a very common activity in Turkey where they are mostly responsible from secondary school music education rather than primary. However, this could be due to their low confidence in teaching music. This research showed Turkish students confidence was very low compared to other curriculum subjects. This outcome backs up the researches in other countries, which indicates the generalist student teachers' low confidence in music teaching. Whereas Maths and Physical Education were shown as the most confident subject to teach.

The next section analysed students' confidence in primary music activities. Here, students indicated that they felt most confident in teaching listening activities. This result was expected as in their schools one of the most frequent musical activities was listening. However, it should be noted that, 'Enjoy teaching listening activities' did not load any of the factor scales. This may imply that although Turkish students had great experience and high confidence in listening activities they may not see it as one of the aspects of the music curriculum because most probably listening activity was done during their school years without considering its educative purpose but used as a passive hearing in schools. Therefore, for Turkish students listening activity may not have value in teaching but for using as background music in classes. Apart from this, composing did not appear in the factor analysis solution. This was expected because students showed their lowest level of confidence in composing activities and further they had been given the least experience in creative activities during their school years.

The difference between 3rd and the 4th year students' confidence appeared to be on appraising and multi-cultural music activities. It is difficult to comment on students' appraising confidence, as this area needs further investigation on their understanding about how to appraise music. On the other hand, students' low confidence on multi cultural music may reflect their unsuccessful experiences at least with western classical music, which is generally taught in Turkish classrooms rather than other music cultures. This music style most probably is considered as can only be done only after having special musical abilities, which then may lower students' confidence.

One of the aims of the study was to investigate the students' attitudes by giving them several attitude statements related with music teaching. Factor analysis identified four scales which were called (Factor I) knowledge of music teaching and notation, (Factor II) teaching role and beliefs towards the importance of music, (Factor III) confidence in their music teaching skills, (Factor IV) enthusiasm and basic knowledge for music teaching. The correlation of the first, third and fourth factors showed the inter relationship between each other. However students' beliefs in the importance of music did not correlate with students' confidence in their music teaching skills and students knowledge of music. This implies that students' positive or negative beliefs on the value of music are not based on their knowledge and confidence in their music teaching skills.

However, it was seen that enthusiasm for music teaching is correlated with their views on the value of music teaching.

These factors were also analysed by comparing two groups of students. 3rd years had higher scores on Factor II (teaching role and beliefs towards the importance of music) and Factor III (confidence in their music teaching skills). The analysis was extended through item-by-item analysis in each four factors. According to that difference between the groups occurred on 10 items. It was seen that students' musical background had significant influence on students' knowledge, confidence, and beliefs and on their enthusiasm to teach music.

In sum, this chapter has reported the results of the Turkish student teachers' questionnaire. The data from questionnaire helped to compare two groups of students. The next chapter presents the discussion chapter, which will discuss not only the result of findings from both English and Turkish studies but also the methodology section of the study.

7 TURKISH AND ENGLISH STUDENT TEACHERS' ATTITUDES TO TEACHING PRIMARY MUSIC: Discussion of Results

7.1 INTRODUCTION AND SUMMARY

Before starting to discuss the findings of the results it may be useful to open this chapter with a brief recapitulation of the issues and research problems in this study. In chapter two, a general discussion was made on Turkish education and the music education system showing both the developments and the problems, which came about after establishment of the Turkish Republic. Recently, in 1997 YOK revealed concerns about many aspects of teacher education courses and indicated the inappropriate content and structure to educate effective teachers. This includes a predisposition towards subject specialism among teaching staff and lack of understanding of pedagogical issues, lack of practice at schools and educational research in the classrooms. When these internal problems are compounded with external problems such as the increasing population in the country and the urgent need for teachers at schools, as well as the effects of frequent change of political situations and schemes, these deficiencies have persuaded YOK to take urgent action to renew teacher education courses.

The present investigation aimed to identify problems in music teaching and to contribute to developments in Turkish teacher education course content and structure, which hitherto has not been investigated in the Turkish music education field. The lack of research and literature was an obstacle which led us to examine music education research in UK, USA, Australia and Canada. This review raised many issues and problems one of which appeared to encompass many issues in music education. One of the most discouraging outcomes for primary music education was the low status of music subject in primary classrooms. The introductory chapter tried to summarise this state of affairs in a triangular framework in which it is assumed that these could be the possible reasons for the low status of music. These were; conventional beliefs in a society: difficulties in the implementation of the primary music curriculum, attitudes of schools and staff towards music education, and inappropriate education of teachers for primary music, which all can have the potential to build the low confidence feelings to

teach music in generalist class teachers as shown by Mills (1989), Gifford (1991), Bresler (1993) and Green *et al.* (1998).

In chapter 3, three components of attitude theory (Rosenberg & Hovland, 1960) were reviewed. According to this theory, teachers' opinions and feelings, named as cognitive and affective components, will affect their behavioural component, which is their teaching process. This implies that teachers' low confidence and negative attitudes towards music teaching can result in unsuccessful teaching and learning experiences. These things in turn can generate negative attitudes in children, who then are likely to carry their negative attitudes back into the society. In this research this has been referred as a perpetual cycle.

On the other hand the concept of teachers' knowledge and Shulman theory (1986) identified seven types of knowledge for teachers' successful teaching (see chapter 3). The main emphasis in this theory was to restore a balance between subject knowledge and teaching knowledge, named as pedagogical content knowledge, which is defined as the way of presenting and formulating the subjects to children. However, with respect to components of attitude, it can be argued that despite having knowledge of content and pedagogy, if teachers do not have positive cognitive and affective attitudes towards teaching they may not be successful in their teaching, since these components of attitudes can be the crucial contributors to the instructional behaviour and thinking. Therefore, pedagogical content knowledge cannot be the only solution for good teaching particularly for music. This may suggest that the priority of teacher education courses' should be to improve student teachers' opinions and feelings about the subject at an early stage of their courses. It is believed that this aspect of education is as much important as providing pedagogical content knowledge.

As shown in the triangular framework in Chapter 1, teachers' low cognitive and affective components towards music teaching may stem from the conventional beliefs in the society that considers musicality based on performance related activities, such as playing the piano or singing in tune, although the researches showed that these skills can be gained through practice (see section 3.2.1). It is believed that in order to increase teachers' positive beliefs and feelings which are already shaped in the society, it is important to elucidate their musical potential in themselves. This can only be achieved by emphasising creative activities in music teaching and learning which has been

explained in chapter 3 in Hargreaves' analytical framework (1996). The framework first reflects Shulman's theory, which helps to conceptualise the relationship between different teaching approaches and teacher expertise and secondly emphasises the role of the creativity in music education. This model is important for primary teachers to identify their teaching role and their potentiality in creative music teaching, which can improve their affective and cognitive component of their attitudes to primary music teaching.

As said earlier, the present study assumed that, teacher education courses could have the potential to change teachers' beliefs and be a bridge between students' former beliefs and future attitudes towards music teaching. After reviewing the literature it seems that pedagogical content knowledge and creative activities should be the part of the teacher education courses in order to provide positive feelings in music teaching.

Therefore, the results of the findings will be discussed on the basis of to what extent teacher education courses are effective in providing to student teachers pedagogy and creative studies. But before starting that discussion, it has to be noted that, the present study found that music was still the least confident area for English generalist PGCE (see table, 5.9) and Turkish students (see table 6.4). When the course progressed there was no real change in PGCE students' confidence. The same was true in the Turkish situation, where even more surprising was that Turkish students had a lower confidence level when they reached the 4th year of the course when one would expect to have greater confidence. However, the findings in this study were in agreement with many previous researchers in UK and in other countries who raised the issue of generalist teachers' lack of confidence in music teaching (such as Mills (1989), Gifford (1993), Bresler (1993) and Green et al. (1998)).

In particular, in England after all the positive changes in curriculum and teacher education courses (such as balanced curriculum, extensive teaching practice, supportive music tutor) the expectation was to discover student teachers with more confident feelings than previous research had shown in music teaching. As expected specialist B.Ed students' confidence levels were higher than those generalist students before and after their course. In other words music continues to be a low confidence area among English primary generalist student teachers and the role of the teacher education courses

in confidence development was not as successful as it had been in Physical education and Science.

Having considered confidence in general it was necessary to find out in which aspect of music teaching student teachers had least confidence, and why their confidence failed to increase as much it did in other subjects. This matter was made comprehensible when students' responses to the attitude statements had been factor analysed. The method was applied separately for English and Turkish students to identify the effects of any cultural and educational differences between the two groups which might influence their response. However, before starting to discuss our main findings, it is necessary to note one issue about their relationship between confidence and attitude. Prior to our study we had distinguished between confidence and attitude, but our results of the factor analysis convinced us that these were virtually inseparable and that confidence is one subdivision of attitude. Consequently, from here on, the word confidence will refers to both confidence and attitudes.

7.2 IMPLICATIONS OF THE FACTORS

This thesis has taken Tunks' (1973) student teachers' music attitude scale and revised it for use with English and Turkish student teachers. After the initial administration to a large sample (100+) of English student teachers, it was factor analysed and to create three attitude scales. These correlated factors were: (I) confidence in music content and teaching skills (pedagogical content knowledge), (II) beliefs on importance of music in child development, and (III) enjoyment of teaching music with children. Whilst all three factors were inter-correlated most strongly related were confidence and enjoyment.

Factor analysis of Turkish students' attitudes revealed an optimally meaningful solution of four factors. These were; (I) confidence in music notation (content knowledge), (II) beliefs in importance of music in child development, (III) confidence in teaching skills, (pedagogical knowledge) and (IV) enthusiasm for music teaching. Similarly, strong inter-correlations were found between factors (I) (III) and (VI) however, (II) concerning beliefs about value of music did not correlate with ability to read music notation, or with confidence in teaching skills. This shows that Turkish students' beliefs on the value of music in child development were not related to either

their teaching skills or their music knowledge. In other words this may indicate that students appreciate music in any condition whether they lack knowledge of pedagogy or music knowledge.

The major difference between the two groups was that the Turkish students showed their confidence in music notation (content knowledge) and in teaching knowledge (pedagogical) in separate scales, whereas English students merged their confidence of content and pedagogical knowledge in one scale. The two factors concerned with the students' beliefs about value of music and students' enthusiasm for it were very similar however. These will be discussed in the next section.

7.3 TRANSLATING STUDENTS' CONFIDENCE INTO REALITY

The knowledge of music content and teaching confidence was combined in the first scale which may reflect English students' understanding of what type of knowledge would be necessary in their teaching. The Shulman model of teacher's knowledge also strongly advocates combining teachers' subject knowledge and teachers' instruction or pedagogical knowledge together. As having said earlier that teaching should not always delimited with content knowledge but most importantly related with classroom practices such as, teaching strategies, organisation, class management and planning which were all grouped under general pedagogical knowledge

The English results showed that a combination of content knowledge (reading music notation) and pedagogical knowledge (teaching models and strategies, organising and planning lesson, communication) is an important aspect of the teaching. With this conclusion new insights are gained about the true complexity of teachers' high and low confidence in music teaching. The results emphasise that students music teaching confidence concerns both what they can do, and what they know. This may imply that the teacher education courses for English students are able to build a link between knowledge and doing rather than understanding and knowing. Even, moreover, primary teacher education in England may be less to do with what music content should be taught and more about the practice: how this knowledge should be transferred to children. This will elaborated below.

In contrast to the above analysis from English students, Turkish students tended to separate their confidence in content knowledge from their teaching knowledge, as shown by the existence of two distinct, though correlated factors. This result reflects the problem in Turkish teacher education courses where more emphasis is given to music content knowledge rather than practical teaching knowledge. This differentiation between pedagogical knowledge and subject knowledge in the process of teachers education was also indicated as a big problem by Uçan (1997). The English students on the other hand seem to combine these two domains on a single factor in the most meaningful factor solution. In other words, content knowledge and pedagogical content knowledge seem to be closely related for English students but remained separate for Turkish students.

To return now to the unexpected Turkish findings that 4th year students had lower confidence than 3rd year students on Factor II (teaching role and beliefs towards the importance of music) and Factor III (confidence in pedagogical knowledge). The reasons for this difference between the two groups of students may occur first of all because 4th year students who had insignificant music experiences might have entered their teacher education courses with negative beliefs (Andrews, 1991), in which their course also might not be effective in transforming these beliefs from a negative to a positive direction. The second explanation, on the other hand in that Turkish teacher education course are not continued into the fourth year which places great distance between practical teaching experience at the end of the fourth year and the music course itself. In other words these student have to wait a full year from when the music courses are given in the 3rd year until they can implement them in the classrooms in their 4th year. This can result in a decrease in students' confidence in their pedagogical skills as well as in their beliefs on the importance of music education.

A contributing explanation is the Turkish students' low starting level of musical experience. In other words the courses are trying to create musicians in the limited time available in a generalist-teaching course. A more realistic aim may be to create primary teachers who can organise and direct musical activities with children. Justification for this view is based on the results of the English study. For example, learning notation is considered one of the fundamental aims of the music courses in Turkey and a great amount of time is spent on this activity. Taking into account new English music

teaching understanding (such as is reflected in Leicestershire Music pack and with respect to Mills (1991)), it has been seen that music notation was not shown as the important part of primary teachers' knowledge. Mills' point was that all teachers can teach primary music without involving staff notation. This notion also backs Saunders and Baker's research in USA (1991) which showed that although the teachers studied reading music notation and music theory, this knowledge was hardly used in their classrooms. In fact, this research found that student teachers with specialised music knowledge found it difficult to lower their standard of knowledge to the level of young children. Thus, whatever teachers' knowledge and skills are in reading notation, if they cannot relate or reflect on the children's needs, they will not be successful in their music teaching.

With regard to English students' confidence in pedagogical knowledge, however, item by item analysis revealed distinct increases in confidence on the six following items (1) I can select appropriate teaching methods and techniques for teaching music, (2) I feel confident that I can plan music activities that are effective for the pupils, (3) I am not anxious about how to use primary music instruments, (4) I am confident to answer pupils questions clearly about music, (5) I can plan music lessons to suit different levels of musical ability for my pupils and (6) I feel confident that I will be able to make music lessons interesting to my pupils. These statements, about teaching methods, techniques and planning and the use of classroom instruments reflect students' increasing confidence in their pedagogical content knowledge during their course. This indicates some success in teacher education courses in the development of students' confidence on their music teaching methods, planning music activities, knowledge of basic primary music skills, understanding of children and their nature and understanding of primary school context.

When interviewed, the PGCE students indicated that the most desired knowledge was how to teach music at the beginning of the course. Students revealed that during their education process, the music tutor's teaching style had played a crucial role in modelling how to teach primary music. This was validated by informal observations and participation in the PGCE primary music course which showed how the students experienced music activities in small groups in a friendly encouraging environment. Furthermore, the role of the tutor become more important when he was

able to balance the differences in students' musical backgrounds and to render these as relatively unimportant by giving an emphasis to pedagogical strategies such as how to organise music activities, and how to develop classroom communication skills. In these areas all the students were novices, whatever their levels of prior musical expertise. This type of learning had been shown as one of the most preferred learning styles in teacher education course by students in Gifford's research (1993).

English students also showed great success and enjoyment in terms of developing their ability in some musical activities. Particularly, PGCE students' enjoyment in doing composing and their confidence in teaching composing and confidence of appraising increased significantly by the end of their course. In contrast to them, composing was shown as the least confident activity among 3d and 4th year Turkish students.

7.4 STUDENTS' SUCCESS IN CREATIVE ACTIVITIES

One of the most important finding in this research was to acknowledge the PGCE students' substantial development in enjoyment of teaching composition and their confidence on teaching composition. At the end of the course PGCE students' enjoyment and confidence in this activity approached that of B.Ed students. During their teaching practice, PGCE students appeared to use the given ideas by their music tutor successfully and seemed aware of the importance of creative activities in child development. They indicated children were able to explore by themselves with minimal contribution from the student teacher's themselves. Thus this activity was considered as less teacher-centred and make less burdensome on PGCE students' teaching.

Perhaps because composing is relatively new area in English music curriculum compared to singing and performing, prior to their course most of the PGCE students were lacking in composing skills. However, their course provided efficient education to enable them to use this activity confidently which may also the reason increase their enjoyment to do compositional activities rather than other types. This indicates that PGCE teacher education approach towards music teaching can be situated in Hargreaves' framework of the generalist and autonomy quadrant. Although, Hargreaves (1996) showed primary music teaching in the control side of the continuum it is believed that it may fit better if it remains in the other side of the continuum. Since,

particularly primary music for younger ones does not require conventional tonal music but requires children to experiment with the sound and express their own musical ideas.

On the other hand, B.Ed students' confidence levels in composing were higher than PGCE students, although not the highest compared to performing and listening activities. B.Ed students' confidence in teaching composition hardly increased after their course, but their high score at the beginning should be considered. The most interesting outcome was that PGCE students increased their confidence and enjoyment as much as and more than B.Ed students on composing activities with only 12 hours of their course in one year course, and may be only 3 hours was spent for only composing activities. If the composing is considered as one of the main element of primary curriculum the expectations were from B.Ed students to show higher confidence than the outcome of the research. This creates a question mark as to whether the B.Ed course encouraged performing based activities more than composition activities.

The notion from questionnaire and interviews revealed that students' growth on pedagogical issues gave them more confidence to teach music, in particular for PGCE students who had a lack of formal musical qualifications. The course structure, content and tutor's teaching style and support played an important role in the development of PGCE student teachers' confidence. In the same way B.Ed students' growth in their pedagogical knowledge confidence indicated the success of their teacher education course. However, careful consideration is still required for the preparation of specialist B.Ed students, as the understanding of their role may shift from teacher to musician or performer, as a result of their specialised education. For example, Campbell & Burdell's (1996) research has shown that students' high musical background and education may lead them to construct an identity around being a musician, where performance is regarded as the conception of music. The research on B.Ed students was not detailed enough to answer this problem, but their higher musical background as compared to PGCE students, higher confidence on musical literacy and their higher desire to specialise in music at school (items 5 and 14, see Appendix 6c) can be the indication of the fine line between being a musician and a music teacher. Therefore, further investigation is required to understand how those specialist students transfer their high music knowledge into their primary music teaching.

In the case of Turkish students, composing was the least often recalled activity by Turkish student teachers from their school days. Their lack of experience on compositional activities was also reflected in their low confidence during their teacher education. Furthermore, composition was failed to emerge from the factor analysis of the Turkish results due to its low loadings in any category, which reveals its status in Turkish music education. However, further research is required due to the recent reforms in school music education and teacher education. Composition can still be problematic in Turkish classrooms because they are over crowded and have lack of resources. These deficiencies may pressurise student teachers and force them to continue their traditional way of music teaching with recorders and singing songs rather than explorative and creative activities.

In fact another issue in Turkish music education is the word 'composing'. It can have divergent meanings. Swanwick stated that composition can either be seen as an aimless progressive educational activity or conversely as a process exclusively reserved for the exceptionally talented, e.g. Mozart. Swanwick's statement reflects the Turkish music education perspective on composition. This notion led to many people and music teachers being unaware of Turkish students' potentiality in creating music at their own level. This can be clearly seen from student teachers' lack of experience and confidence in composition.

On the other hand, it is interesting to note that, although in 1994 the Ministry of Education compiled music programme in which composing was introduced as a music activity, neither class teachers nor teacher trainers paid heed either to its implementation in the classroom, or to its significance in child development. Therefore, most teachers were unaware of 'how' and 'why' composing activities should be taught in their schools. It is not surprising, that most students lacked experience with compositional activities. If we take development of composition in England as an example, it seems like the acceptance and practice of creative music activities will take time to be established in Turkish music education.

7.5 STUDENTS' DEVELOPMENT IN COMPOSING AND PEDAGOGY

With respect to Hargreaves' framework, this implies that English students who gained confidence in pedagogy and in creative activities place themselves in the generalist-autonomy quadrant where conventional music teaching such as reading notation, learning to play instrument is not the requirement, but pedagogical skills such as appropriate teaching strategies, good management skills for free exploratory and creative music teaching without strict discipline rules, friendly support, and encouragement. For primary teachers this quadrant would appear to be the best place to develop their confidence and attitudes further towards primary music teaching. Thus, if the focus is given on creative and practical activities in a friendly and supportive environment rather than emphasis on theoretical music content, students' will gain more confidence and increased the possibility of generating enjoyment of making music with children. In contrast to English students, composing or creative activities was not part of the Turkish students' teacher education program. Therefore, Turkish generalist students' education placed itself in specialist-control quadrant where conventional way of music teaching is required. Due to the extended time was spent on conventional music teaching, they most probably get minimal pedagogical knowledge during their course. At the end of the course students neither can develop their music theory in a short time nor can develop their teaching skills.

7.6 STUDENTS' DEVELOPMENT IN MUSIC ACTIVITIES

7.6.1 Appraising Activity

As well as composing activities, PGCE students showed their increasing confidence in appraising music at the end of the course. However, it is believed that further investigation is required to broaden the student teachers' understanding of the meaning of appraising. There are two alternatives that students understand and practice appraising; (1) whether appraising is a form of assessment to discover if children carry out particular activities (2) whether students may explain appraising as listening to music and talking about it. Two different understanding about appraising may lead difference between PGCE and B.Ed students' implementations about appraising activities. As a matter of fact, research showed the considerable difference between PGCE and B.Ed students' confidence level in this activity. It was not very easy to make

judgements on students' understanding of appraising with limited questionnaire results. B.Ed students' understanding of appraising can be based on factual knowledge such as focusing on the history of music that they listen to, PGCE students' understanding of appraising music can be orientated to children's work and their criteria for appraising can be to see the children involving with activity. Therefore, this research didn't provide any evidence on what terms students' reflect their confidence on appraising activity.

7.6.2 Listening Activity

The PGCE students declared their enjoyment feelings of listening to music was not different from those specialist students. This finding shows that being a music specialist or not effect one's liking of listening to music which proves that everybody is potential listeners. Turkish students also showed their highest confidence in Listening activities which may results in students to increase the awareness on the importance of listening activities and reflect their enjoyment to children by encouraging children to listen, grow attention and concentration in children and to get children to respond effectively what they have heart. As it was discussed in section 6.10, Turkish students' high confidence in this activity could be due to their extensive experience of listening to music during their schools years. However, because listening activities can be used as a relaxant at the end of the busy day or as background music for other subjects they may not be considered as a valuable practice in educational term. This could be the reason why Turkish students' responses on 'enjoy teaching listening activities' did not appear in any of the factor scales. Therefore, as Mills (1991) pointed out that there can be a confusion between two words: hearing and listening due to that students' response to this question can be ambiguous as well, for this reason a further investigation is suggested about what student teachers understand by the meaning of listening and how they teach and evaluate purposeful listening activities.

7.6.3 Musical Games And Cross Curriculum Activities

Student teachers indicated their growing enjoyment on these two activities. Mills (1991) indicates that playing musical games is enjoyable not only by children but also by teachers who have worries of teaching music. For generalist students learning games can be the starting point to increase their confidence. The PGCE course tutor used this idea by emphasising its musical purpose as well as indicating the little need for the teacher to do anything musical but to explanation of the games. On the other hand,

students' developing enjoyment on cross curriculum activities is one of the good sign in terms of using music in wider context and with different content areas. This may enable children to transfer the music into daily life without considering music to be something special or apart from academics. This can increase children's positive attitudes towards the value of music. Similarly, if student teachers are aware of usability and integration of music in every curriculum area, they may be more positive towards teaching it.

7.6.4 Multi Cultural Music Activities

Multi-cultural music continues to be an important issue, particularly in the U.K. and USA, where society is getting more internationalised day by day. Multi-cultural education contributes to bridging the perceived gaps between different cultures.

Music education has been generally dominated by traditional western music (see Teicher, 1997) and many students may not have an opportunity to learn different cultural music. This explains the low confidence to teach multicultural music activities that was shown by PGCE, B.Ed and Turkish students. However, B.Ed students appeared to be more confident than PGCE students in this activity. Regarding multi-cultural British primary schools, student teachers should be educated in a way that they can offer diverse education for every individual child in the classroom. However, which music should be chosen and how should be taught seems to be the main difficult task for curriculum makers and for teacher education courses. Therefore, improving both group of students' low confidence in multi-cultural music activities can be problematic. This was seen in the findings that students did not improve confidence as their confidence remained same throughout the course.

In sum, the research results showed that English teacher education courses were successful for preparing teachers' for their music teaching. Their success was mainly: (1) educating students on more pedagogical issues rather than theoretical music content which gives them more confidence to teach music who generally lack of experience in music, (2) educating students on creative and compositional activities to encourage them to put their work in context rather than view them as artistic masterpieces, (3) students' enjoyment and confidence increased in listening and appraising activities, (4) Students' enjoyment on cross cross-curricular activities and involving with musical games in the classrooms was developed through their courses. The course structure,

content and tutor's teaching style and support played an important role in the development of PGCE student teachers' confidence.

7.7 INDICATIONS OF DIFFICULTIES

Whilst item-by-item analysis has pinpointed specific changes in students' confidence levels the total score of all the items in the factor (I) confidence in music content and teaching skills (pedagogical content knowledge) did not alter significantly. This indicates that other aspects in teaching might have a more global effect on students' confidence. The interviews clarified this area as classroom management and discipline problems were shown to be the biggest problem by both specialist and generalist students during their teaching practice experiences.

7.7.1 Management And Music Teaching

Issues of class management were mentioned by PGCE students that knowledge about classroom management and organisation procedures had had an impact on their teaching confidence. Classroom management is a crucial factor in that absence of poor control can result in prevents teachers coordinating other skills. According to Shulman, classroom management and organisation are an important aspect of pedagogical knowledge.

In addition, the questionnaire results showed the relationship between the class discipline (i.e. possible problems with disruptive children and the noise level) and the enjoyment of teaching primary music activities (i.e. enjoy of teaching composing, instrument, listening). This may imply that if student teachers do not enjoy or enthusiastic about teaching music activities they may be more anxious and less tolerant about management and discipline problems. In other words, students' confidence in their subject knowledge or teaching skills does not indicate their comfort or feeling less anxious in classroom management (see also Nisbet, 1991).

For example, creative activities in music or investigation of sounds with a variety of instruments, playing games or using music in different curriculum areas motivate children in particular young ones and cause great activity in the classrooms. This sometimes can cause teachers to lay down strict discipline rules, which might

reduce the enjoyment of making music by teacher and children and further, which may block children's creativity because of children's fear of being punished. However, teachers' own enthusiasm and enjoyment of music activities once established can reduce their anxiety towards children's excitement and they can feel able to justify, and so tolerate the high noise level due to children's excitement involving with extensive creative activities, which can reduce their anxiety towards certain disruptive behaviours.

However, this does not mean that all class management problems occur due to teachers' less enjoyment of music activities. For example, one student teacher with special music background indicated that the age of the children is an important factor and preferred to teach older children than young ones, which may indicate their lack of preparation for teaching young children. Same conclusion was drawn in the studies of Morton *et al.* (1997) and Griffin (1983) who found that the age level in the classroom has great effect on student teachers' confidence. Students were more confident to teach older children as there was a fewer management problems. This is important, as most of the special music teachers who teach at primary schools to young children may not be happy with young children's vigorous behaviour and try to control the class with more traditional teaching content rather than creative music activities. The management problems in the class further, results a change in the role of the teachers. For example teachers who meant to be supportive, friendly, enthusiastic, tolerant, they may act in opposite after the problems they face in the classroom which may cause a boredom in the children due to intolerance of their music teacher but on the other hand, the more high control approaches give security to teachers in their teaching, which can also make them feel confident (Temmerman, 1993).

It should be noted that students could be unable to attend to issues of content and pedagogy until this basic classroom management skill is mastered. At this pointteacher education courses should prepare student teachers for possible discipline problems by emphasising the nature of music activities. Videotape sessions can be used to introduce primary music lessons for student teachers and to understand the atmosphere in music classes that they are going to face in their teaching practice as mentioned by Barrett and Rasmussen (1996). At the end of these sample lessons, specific management and organisational process can be discussed between students and tutor to reduce possible behavioural problems.

However, it seems like class teachers, specifically in music subject, have unfortunate problems in primary schools as student teachers expressed these problems from their own music teaching experiences in the classrooms. The lack of special music room in primary school is shown as a problem, not only in terms of class organisation, management and assessment difficulties for teachers but also for children to use efficiently primary music instrument, moving freely around for certain musical games and allowing to work in group activities. In particularly, open-plan classroom designs may put teachers under pressure due to increasing noise level in the class, as most of their colleagues can be disturbed and have chance to observe and evaluate their teaching performance which can increase the anxiety as mentioned by Hart (1987).

Another issue raised by PGCE students was insufficient time for music teaching compare to other subjects. Student teachers expressed the difficulties to organise musical activities in that limited time. The danger of having music in limited timetable was indicated by Durrant and Welch (1995), who indicates that the last part of the lesson which is evaluation of the work can be cut off from the music program of teachers which can result in negative attitudes as children assuming their work is not valuable as much as other subjects. Therefore, the timing for arranging music activities is very important.

7.7.2 Teaching Practice

In this research the role of teaching practice has been considered as an important factor in student teachers' professional development as school culture is different than teacher education course environment. In England, teaching practice is organised such that students in the B.Ed and PGCE courses are in contact with working schools virtually throughout their courses. The B.Ed course, there were between 80 to 100 days per year for teaching practice. The PGCE course had between 70 to 90 days of teaching practice within a one-year course, i.e. in both courses, students spend sixty percent of the course time in schools.

Despite the high priority given to teaching practice in teacher education programs, PGCE student teachers revealed that music was not taught as much as other subjects during their teaching practice, this was due to primary school music programmes and policy. One hour of music teaching in a week is not sufficient to

provide opportunities to test and reconstruct students' general pedagogical knowledge. On the other hand, class teachers who permit their class to be taught by music specialist can be the inferior models for student teachers. Therefore, student teachers have less chance of teaching music compared to other subjects inevitably limits student teachers' professional growth in music. Fuller (1969) and Berliner (1986) suggest that to become expert teachers, student teachers or in their terminology, novice teachers, have to follow a path where teaching practice is an important structure in this development.

Furthermore, teaching practice makes students improve their approach towards management, organisation and instructional skills and make them focus on the needs of the children. Eventually, although during interviews students indicated some problems about management issues and not enough chance to teach music during their teaching practice, still the questionnaire results from English study before and after their teaching practice showed that student teachers increase their competence about their management knowledge. B.Ed students' high confidence in handling the management problems was considerably higher than PGCE students, which can be due to their longer teacher education courses and more chance to e involved with children in schools.

As far as Turkish teacher education course is concerned, teaching practice has no priority in the teacher education curriculum. A great proportion of course time is devoted to subject studies with a strong theoretical base, rather than being school-based. Accordingly, students generally practice in schools for only two or four weeks in their final academic year, and they have a very short amount of time to teach music during their teaching practice, as only 8% of their training period is allocated for teaching practice experience in schools. Furthermore, due to delaying the teaching practice experience until the final year of their course, student teachers do not have an opportunity to put the knowledge into practice that they have gained through the first three years of course work. Moreover, music subject matter, which was allocated in the 2nd and 3rd year of course, is not practised during these years. Students learn about music and teaching but are not aware of authentic learning and teaching situations in schools. Consequently they lack practice of implementing their knowledge.

7.8 WHO IS RESPONSIBLE FOR PRIMARY MUSIC CLASSES

In England and in most of the countries the debate on who should teach music in primary schools may still go on but this results different and variety of practices in primary schools. Some of them employ specialist music teachers who can play the piano; some prefers music coordinators who can support their colleges in the school as well as organising music activities and finally classroom teachers who knows the children best and capable of running the musical activities required by national curriculum. But our research showed that most of the PGCE and B.Ed students prefers both music coordinator and class teachers music teaching.

Although it is not very significant to mention but it is important to justify PGCE students improved confidence that at the end of their course there was a slight shift in favour of classroom teachers' music teaching. This could be explained either by their the own increased confidence or a sense they have to be independent because of the lack of support and communication witnessed between music coordinators and class teachers in practice. Although this shift is minimal it is fortunate to express student teachers' changing attitudes for music teaching compare to past years.

On the other hand B.Ed students' choice of the combination of class teacher and music coordinator was the expected result since they were intensively trained in music teaching along with other subjects to take up the role of a music coordinator. In contrast, PGCE students are expected to enhance their ability to become a good model for children and promote music in their schools. Results from B.Ed course were also fortunate as students were well aware of their role in the classrooms; as coordinators but not act as music specialists.

The figure 7.1 shows the competence of coordinators and classroom teachers in their own domain, which derived from Hargreaves' specialist-generalist control-autonomy model. This model shows the way of how and by whom music in primary schools should be taught. The area A and B shows the teachers' role in primary music teaching and they are assumed to be capable of doing music activities according to their own knowledge. The area of D and B is the interaction point where teachers can use each other's knowledge and skills. According to that classroom teachers can get support

from music coordinators in the area of (D) where more specialist knowledge is required such as organising music activities, school choir, reading or teaching music notation. In the same way coordinators can get support from classroom teachers in the area of (B) when they want to learn about children and their needs and achievements in the classroom, in order to motivate the children for successful music teaching.
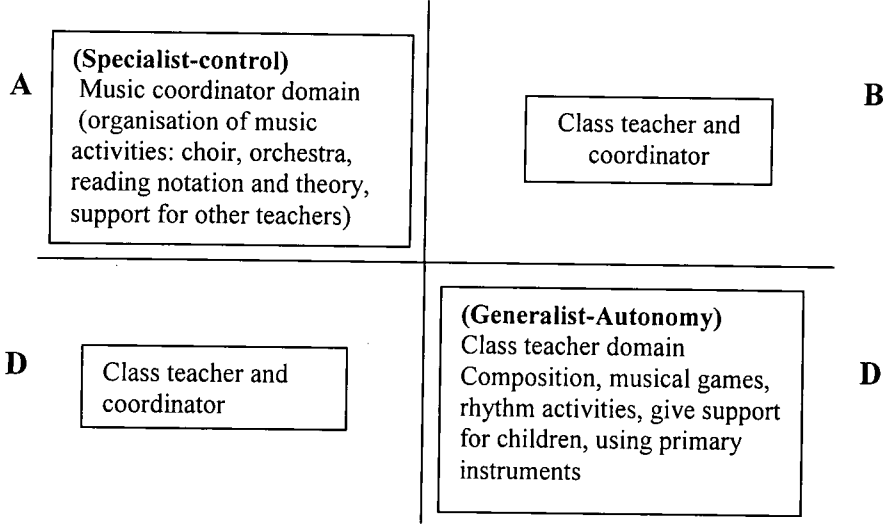
Figure 7.1 The role of music coordinators and classroom teachers

The majority of 3rd and 4th year Turkish student teachers selected specialist music teachers to teach music in the primary classroom. In choosing a particular teacher type, the student teachers might to some extent reflect their own confidence and understanding of the nature of what is required in a classroom. This might suggest that the student teachers were aware of their limited musical knowledge and lacked of music education as indicated in Chapter 2. This indicates student need for specialist and/or consultant support, even though specialist music teaching is not a common practice in the Turkish primary classroom due to minimum funding provision. It was interesting to find out that Turkish student teachers preferred specialist teaching, Despite their own experience of devalued school music, they now seem to be more aware of the importance of music, and they consider that the only way to bring music back to the classrooms (apart from class teachers) is through specialist music teaching.

7.9 STUDENT TEACHERS' MUSIC BACKGROUND

The study attempts to give a perspective on the nature of the sample, by investigating the student teachers' musical qualification and experiences with music during their own school days. The differences between English PGCE and B.Ed students' musical background may validate their roles as a specialist or a generalist. The differences were identified according to their grades in practical music and GCSE and GCE A-level music qualifications. However, the identification of student teachers' musical background based on their grades should not be the only criteria. Those PGCE students who had any musical qualifications revealed their engagement with musical activities in different parts of the community such as church, local choirs and bands. This highlights music in everyday life and demonstrates that higher or lower grades are not necessarily in indication of student teachers' musicality. This statement can play a key role in music education and in teachers' confidence and attitudes towards music teaching.

In the light of this statement, the comparison of two groups of generalist students, from England and Turkey, showed that Turkish students had less musical involvement and experience than the PGCE students. The main reason is that music is given the lowest priority in the educational system and society in Turkey. Individual efforts for music learning appear to stem mainly from family interest and support, rather than from schooling. For example, a family has to bear the instrumental teaching fees, which are exorbitant for many Turkish families. Therefore, unlike English students, Turkish students' musical experiences were generally limited to their schooling.

As far as experience in school was concerned, results from PGCE, B.Ed and Turkish student teachers showed similarities in their primary music experiences. Singing, listening and playing instruments were the most common primary music activities, whilst none of the groups recalled composing in their primary schools.

In England, teaching and learning of music through composition activities is still developing. In particular, primary schools have been encouraged in this since the time of the Plowden Report (1967) and before the inclusion of music in the National Curriculum; the least well-developed aspect of music in primary schools was composing. The mean age of PGCE and B.Ed students in this study was 22, so many of

them may not have had the chance to compose and explore musical ideas during their primary education. The conclusion to be drawn is that no strong model of children's composition was in existence in the vast majority of primary schools during 1970s and 1980s.

However, our results indicated that students' recollection of composing activities increased dramatically at secondary school. B.Ed students' higher response to the composition enquiry than PGCE students would be explained by their preparation for secondary GCSE music courses in which composing had become a required component. Recent documents indicate that many English schools now accept the value of composing but this acceptance has taken a long time.

Secondary school music experiences in England encompassed a wider range of musical activities. Great amounts of time were allocated to listening activities, more so than to other activities. Turkish students indicated almost similar activities, such as listening, singing and performing. Nevertheless, majority recalled that composing was not one of the activities in their secondary schools.

Furthermore, English student teachers recalled experience with a variety of instruments and musical styles whereas Turkish students recalled the use of limited musical styles and instruments. B.Ed students' experiences in school with classical, jazz and world music differed from PGCE students', who were more familiar with nursery rhymes.

The Turkish students experiences on musical styles are based more on school and Turkish folk music, where a smaller proportion of students recollected practising Turkish and Western classical music. This showed that music was practised in a simplistic fashion, mainly using folk and school music. Folk music is one of the most common music, owing to its cultural inheritance from the villages, where it is greatly appreciated and reflects the Turkish traditions in their society.

Folk music is easily taught in schools, due to children's familiarity in their environment and cultural background. The students' experience of Turkish and Western classical music was lower than of folk music. These styles are generally considered as elite music, where specialised musical knowledge and skills are required.

With regard to using instruments in schools, English National Curriculum requires music to be practised by using variety of instruments such as tuned and un-tuned percussion instruments. The most commonly used instruments were recorder and un-tuned by PGCE and B.Ed students. The differences between PGCE and B.Ed students occurred in using tuned instruments and piano. B.Ed students were more experienced with these instruments, and in particular the use of piano could be an indication of specialist teachers' involvement in B.Ed students' music education.

The findings were similar for Turkish students but the majority of students recalled recorder as the most popular instrument in their schools. A minority of students recalled using traditional Turkish instruments, such as 'Baglama' and 'Mandolin'. The popularity of recorders in both Turkey and England can be explained as follows:

Feasibility

- The low priority of music, particularly in the Turkish Curriculum, often means a low budget allocation in schools. Therefore, most primary schools are not able to purchase a variety of instruments.

- Generally, families purchase instruments for their children. The majority choose recorders as the most affordable.

- The written music materials for recorder are plentiful and inexpensive.

- Recorders are easy to manage and replace.

Teacher Related

- Turkish teachers may be reluctant to give up old traditional teaching instruments as they have become accustomed to recorders and neglect other instruments.

- Some classroom teachers may feel that using a variety of instruments in the classroom, will lead to management and discipline problems.

- Most classroom teachers may be inexperienced in the use of a variety of music instruments (such as 'Orff instruments') due to lack of knowledge and encouragement in teacher education institutions.

Although it was found singing, playing instruments and listening were the most common activities in both English and Turkish schools, differences still exist in their music education. The limitations in Turkish music education can be categorised as; of use of a variety of instruments in the classroom; the use of narrow range of musical styles; minimum encouragement to be involved with compositional activities.

The old school music experiences may have a long lasting influence on student teachers' growing understanding of music teaching. This may also play an important role in their motivation to choose music as a generalist or specialist subject. Although this study did not investigate student teachers' satisfaction or dissatisfaction about their school music experiences and their teachers, their hints about activities enables one to construct a good understanding of their attitudes and confidence level. Furthermore, their primary teachers' attitudes and practice may play a crucial role. Such as while showing sensivity to children regardless of their musical ability and knowledge increase student teachers' confidence and attitudes on the other hand over-emphasising music theory may discourage them to take part in music teaching activities in their classrooms.

7.10 SUMMARY OF THE DISCUSSION

The main aim of this chapter was to discuss the findings collected from student teachers in England and Turkey. In the light of the introduction chapter and Figure 1.1, the research tried to discuss the reasons of low status of music in primary education. As a result, the potential function of teacher education in preparing classroom teachers for their music-teaching role has been recognised. It was assumed that the perpetual cycle (see Figure 1.2), which results in music remaining in low status could be broken by the effects of courses on student teachers' attitudes and confidence in music teaching in primary schools. Therefore the research questions were set up to assess the success of courses.

On this foundation the findings, which were discussed in this chapter, showed that English teacher education courses, particularly the PGCE course, played a crucial role in increasing the confidence of generalist student teachers mainly in composing and pedagogical issues. However the problems such as class management and control related issues were found to have a power to decrease student confidence again. Further, the minimal music teaching time during students' teaching practice was a disadvantage

for students who were trying to find solutions to develop their skills in management and class control. In the Turkish course however, the lack of emphasis on pedagogy and creative activities and the lack of teacher practice during their four-year course were shown as the main problems for Turkish students.

The next and the final chapter of this thesis will conclude the study by summarising the findings from the research. According to the outcomes the implications will be made for constructing better affective teacher education courses to develop students' confidence in music teaching in England and Turkey.

8 CONCLUSION AND IMPLICATIONS

The study reported here, demonstrates some of the ways in which research might help to find out English and Turkish student teachers' confidence and attitudes towards primary music education and to introduce these findings for improvement of primary music in teacher education courses. This chapter initially presents the summary of all research findings from English and Turkish students, which then is followed by the main implications for teacher education courses derived from those results. This research, however, as with most educational enquiry, also raises many questions in the area of music teaching, which require further clarification and will be presented at the end of this chapter.

8.1 SUMMARIES AND CRITIQUE OF THE RESEARCH

The study was carried out in England and Turkey using principally a questionnaire survey method. From the beginning of this research, the aim was not to compare the teacher education courses in two countries but to indicate the possible difference between them. It was believed that rich data from English teacher education courses would provide some conceptions and implications for music education that can contribute to the solving of problems in teacher education. Further studies are required in the field in Turkey to get richer data to further develop the Turkish findings reported here.

Despite the limitations of questionnaire studies in general, the pre and post course questionnaire design for the PGCE and B.Ed courses, the interviews with PGCE students and questionnaires for 3rd and 4th year Turkish student teachers have provided a detailed basis for further study of Turkish student teachers' attitudes and confidence towards music teaching and about the role of teacher education in this process.

8.2 SUMMARY OF RESULTS

The results of this study were attained by mainly applying pre-post course questionnaires and supplementary interview data. The attitude items for the scales were produced by taking some of them from Tunks' questionnaire (1973), which measured student teachers' music attitudes. Later on, this scale was revised according to the response of the students to the pre-course questionnaire. After gaining high reliability, and optimal meaningful interpretation of content validity and factor analysis, the items were set to be used as a new instrument for the post-course questionnaire in which the following results were obtained.

8.2.1 English Students' Responses

• English student teachers' musical background is related to their development of positive or negative attitudes and confidence towards music teaching. B.Ed students had higher musical background than the PGCE students and they showed higher confidence and attitudes towards music teaching. Singing was the most common activity, composition was recalled as the least and recorder was shown as the main school instrument used by students, although some B.Ed students had a chance to access variety of school instruments. Classical western music was one of the most common used music styles in their school time. Majority of students from both courses participated in several music activities in and out of their school.

• B.Ed students' higher confidence than PGCE students to teach music does not imply that B.Ed students are necessarily better teachers for music teaching. It is found that PGCE students' confidence can be improved through teacher education courses by giving more emphasis on creative and pedagogical issues to teachers. This was the fundamental idea of Hargreaves' model in the teaching of teachers. The increases in PGCE students' confidence in composition can be the best indicator that these generalist teachers can run what is coming to be recognised as a vital area of the primary music curriculum namely creative music.

- Majority of PGCE and B.Ed students preferred the combination of music coordinator and class teacher to teach music. This changed slightly after the course where PGCE students were keener on classroom teachers' music teaching. In the light of the interview PGCE students believed that any enthusiastic teachers would be successful in their music teaching and further they said that knowing the children is more important than having an expertise knowledge of primary music. However, they believe that there should be cooperation between class teacher and music coordinator.

- Opportunities for music teaching during teaching practice were very few. Students said that as compared to other subjects, they had less opportunity to teach music because there would little time allocation to music in primary schools.

- PGCE students developed their confidence much faster than B.Ed students in teaching composing. This development also indicated in their enjoyment of teaching composition. Both PGCE and B.Ed students showed their least confidence area in multi-cultural music activities.

- The way in which the teacher education tutor worked with students was important in providing a role model, which students could emulate.

- Management and discipline issues were a great concern for students in particular, due to young children's over-excitement in music lessons. This is a result of the characteristics of music, which as music a practical activity is different from other subjects. In this respect management of music lesson is a challenge for all teachers.

8.2.2 Turkish Students' Responses

- Turkish student teachers' musical background is also related to their development of positive or negative attitudes and confidence towards music teaching. Listening and singing were used very frequently in their primary and secondary schools. Composition was the least practised activity by Turkish students. The recorder was the most common used school instrument.

- Turkish students' lack of experience with music during their school years and insufficient education in teacher education courses which focus on content rather than pedagogy result in unconfident feelings in student teachers' about music teaching. Students felt most confident in teaching listening activities. Composing was shown as the lowest confidence area of music activity. Further, 3rd year students appeared to have more confidence, and have more positive attitudes than 4th year students towards music teaching

- Most of the students from 3rd and 4th year tended to reveal that specialist teacher should teach music in primary classrooms which was considered as the indication of their low confidence in music teaching.

8.3 IMPLICATIONS

The present results lead to the conclusion that student teachers' confidence in music teaching without consideration of their positive or negative musical experiences, can be developed further during their teacher education courses. This study showed that however, a number of aspects have to be more emphasised in the teacher education course. We suggest that, the most important aspects for students' confidence development in music teaching through: (1) imparting students pedagogical knowledge such as teaching models, strategies, organising and planning lesson, good communication with children (2) giving students ideas on how to do creative activities with children (3) teaching music content however, the content should be more related with practical activities rather than theoretical knowledge such as, instead of trying to teach music notation from the book, students should explore the notation through their own compositions (4) showing music teaching as a fun curriculum subject but not aimless rather than something very special to learn. This will consequently develop their enjoyment of making music (5) providing students good classroom management skills in music.

These findings imply that English and Turkish teacher education courses and particularly the tutors should place greater emphasis on these aspects for music teaching in order to develop students teacher' confidence. Then eventually, when they reflect those aspects into their teaching, music in primary schools will not be isolated from other subjects because it will be done by class teachers, thus showing the children that

music is part of their teacher's repertoire. At the end, teachers' success and confidence affects children's attitudes positively. They in turn may transfer that attitude to the society, which brings in the notion that music is for everyone.

The difference between Turkish and English students' confidence occurred when English students showed more understanding in their pedagogical content knowledge. Our main and one of the most important suggestion to Turkish teacher education courses will be to integrate practical teaching knowledge and skills with their music content knowledge. On the other hand, students showed that one aspect of pedagogical knowledge; classroom management was a problem in their teaching. We can suggest that teacher education courses should give much greater importance to the development of management skills as it has influence on students' confidence and enjoyment. Further, this research suggests that pedagogical and class management skills should be interrelated and not be taught in isolation.

Since, different instructional strategies require different classroom management. This means that music hours in the classroom will contain extensive involvement with exploratory activities, different type of music instruments with more noise and free movement in the class than usual classroom standards. Therefore, educating teachers in classroom management skills needs consideration of the characteristics and nature of the subjects since class management techniques for maths lesson may not be applicable to music classrooms.

8.3.1 Composing And Teaching Styles

Fourthly, the general picture of teachers' education for music in Turkey has been one of apathy until now. Financial resources for research and curriculum development are still in short supply. However, after 1997 the reforms have brought the idea of creativity and composing to the music curriculum. One of the suggestions for Turkish teacher education on the base of English students' confidence, the idea of creativity and activity of composing should put into operation immediately without further delays. The results from English generalist students showed dramatic increase in their confidence in composing which resulted in more creative activities in primary schools and which led them to enjoy teaching music with children. This activity also begins to reduce the

highly teacher focused nature of the typical Turkish music lesson and gives the children bigger part to play.

It is strongly suggested that the traditional way of music teaching and learning such as, entirely singing activities and playing recorders should be changed towards creative activities, in which teachers may feel more confident than teaching music notation or teaching music theory. In prospect this will result an increase in the number of class teachers who can teach music to their classrooms confidently and enthusiastically. This can also solve one of the biggest problems in Turkish schools, which is the shortage of specialist music teachers available to work in schools. On the other hand, in order to increase teachers' confidence, user-friendly music resources should be produced particularly for Turkish teachers and further these teachers should be encouraged to participate in in-service courses to adapt themselves to the requirements of the new curriculum where composition appears. The money needs to be invested on those activities otherwise music will continue to be a very low status subject in primary school curriculum.

8.3.2 Teaching Practice

First of all, this implies that teacher education courses should have a strong relationship with schools. The balance between education in the teacher course and teaching practice at schools should be organised in an effective way. During this period student teachers, not only find an opportunity to test their subject and pedagogical knowledge in their teaching but also teaching practice provide students opportunities to experience with the children and their nature. This issue is very important for Turkish situation, as student teachers are unaware of real classrooms until end of their course. It is suggested that four-years course structure should be organised in a way that students are introduced with the classrooms and the children commencing with the first year of their course.

In the case of English PGCE teacher education, it is believed that the practice time at school is organised to provide good balance of theory (at teacher education course) and practice (at schools). However, there is an imbalance in students' experience on different curriculum areas. The extensive time devoted to the core areas Maths, Science and Literature in the National Curriculum means that student teachers

spend more time on these subjects and have minimal opportunities to practice teaching foundation subjects such as Music. In the first chapter we saw that the teacher education have a potential to break the perpetual cycle of low status of music education in society. Although, this has been achieved within the courses where students' appeared to develop enthusiasm and confidence to teach music, this potential will not be fulfilled in schools as long as there are few opportunities to teach music. Thus, music education may remain in the same perpetual downward cycle.

This is compounded by the tendency of music co-ordinators or specialist music teachers in school to take over music lessons from class teachers and assign students spectators role. Finally, class teachers' decisions to re-allocate time for music to the assessed core curriculum areas which alleviating pressure due to the demands of curriculum content reduces students' opportunities to teach music.

Therefore, it is suggested to both English and Turkish teacher education courses to build a strong coordination between class teacher in school and course mentor who observe students' progress throughout their teaching practice. Mentors should be ready for students during teaching practice. In particular, it is believed that in music since students have very little chance to have practice and thus to be observed by their mentors, they may get minimal feedback and support from the mentors compared to other curriculum subjects. On the other hand, specialist students can get more mentoring during their teaching practice, which may increase their knowledge on teaching skills and result in high confidence in themselves.

However, cross-curricular activities enable student teachers to extend their music teaching time further than the normal timetable of the music lesson in primary schools. Furthermore, an integrated model has great potential to stimulate children's motivation and enjoyment for both subject areas and allows teachers to create learning experiences for children, which are interconnected rather than disconnected. This has also direct effect on developing student teachers' confidence in their teaching which was found in English students' attitudes, whose confidence and enjoyment increased when they integrated music activities with other curriculum topics. Therefore, it is suggested that, teacher education courses should consider how music relates to other subjects and the benefits in children learning should be given to student teachers. Additionally, students should be encouraged to use integrated models during their

teaching practice by their tutors and mentors in order to get more practice apart from two hours music teaching in a week. In the case of Turkey, it is suggested that more textbooks and materials should be produced, as teachers urgently need experience how to integrate music with other topics as music so far has been kept outside of the other curriculum. For example, the work of Wheway & Thomson (1993) can be a good model of resource in the development of Turkish primary music materials.

8.3.3 Course Structure

Secondly, present music courses in Turkey are only available to 2nd and 3rd year students which this research showed that the big gaps could occur between 3rd and the 4th year students' confidence in subject and pedagogical knowledge, and in their enjoyment of involving with music activities due to, basically non continuation of music education in their last year. Furthermore, this can have a great effect on Turkish students' professional development, as they are not able to consult with their music tutors during their teaching practice, which is end of their 4th year. After this research finding it is strongly suggested that in order to retain students' knowledge in the content of music, pedagogy, enthusiasm and attitudes towards music teaching should be provided throughout the teacher education course, and music courses should be laid out into four years in Turkey. This will be the only way for maintaining the continuation in learning to teach music, which can have a great influence on students to build their confidence. This suggestion is not only done for Music but also for others, which are excluded from final year course curriculum such as, Art and Physical education.

It is also strongly recommended that all activities in this handbook, which is already in practice in teacher education courses, should be re-examined and revised Thus, although the new music program is an advance on the previous system (e.g. it includes composition) it still has considerable problems.

8.3.4 The Role of the Teacher Trainer

Music tutor are expected to act as facilitators in students' development; acting as counsellors, encouraging students to reflect, to analyse their practice and improve upon it. Therefore, it is believed that sustained professional development of student teachers requires a supportive teaching context. Tutors should make greater efforts to create a safe environment with constructive feedback for student teachers, which can develop

positive feelings and enjoyment towards the subject. Furthermore, they are expected to be good class teachers who are interested in working with children and knowing children. However, in Turkey music tutors generally act as knowledge providers who are generally assigned from Music departments in order to teach in primary teacher education courses. These tutors who have specialist music knowledge generally posses lack of knowledge about primary school context. May be two years ago this was the expected practice from tutors in Turkey, however, now these tutors will not be the right people due to the new curriculum content, and expectations. When we compare this situation with English teacher education policy about subject tutors, it is strongly recommended that the assigned music tutors in Turkey should have some teaching experience in primary schools with young children in order to provide primary school insights to student teachers. Moreover, knowledge of pedagogy is considered important not only for primary school teachers but also for many university tutors for effective education for teachers

8.3.5 The Role of the Music Coordinator

The need for the music coordinator in primary schools become clearer after the indication and a request for a teacher with some music knowledge and take responsibility for music teaching with classroom teachers. The expectations from music coordinator are to get support for classroom teachers in order to provide a broad and balanced music curriculum for children. Furthermore coordinators can have influence on classroom teachers' music confidence by providing good support and encouragement rather than taking the responsibility for music classes. This required support could be mainly on multi-cultural music and performing activities such as, preparation for concert and assemblies, instrument playing or reading a notation rather than composing, listening, or appraising activities. On the other hand, this role in Turkey has not been recognised or not being practiced in primary schools. However, we believed that the role of the coordinators' in music teaching is very important in terms of the development of the classroom teachers and to provide broader curriculum to children. Therefore, the coordinator system should be considered for introduction in Turkish classrooms. The role of the teacher education courses play crucial function here as they should support their students to choose music as a specialist subject in their 4th years in order to become music coordinators in the future. Otherwise music in Turkish primary

schools either will disappear or will be the practice of specialist teachers in very few schools who can pay for them.

8.3.6 Summary

In summary we close with the notion that the research reported here is important because it sheds light and provide guidance in terms of how primary teachers might be trained in music in order to increase not only their knowledge in the area but mainly to increase their teaching skills and attitudes towards music teaching. It is hoped that these findings can be useful for development of music teacher education programs in Turkey and England.

8.4 FUTURE STUDIES

Research questions guiding the work reported in this study are a subset of the questions which should remain to be addressed as is often the case, the analysis of the questions has already led to further investigation, in particularly the points given below.

Longitudinal case studies can be required which can track students teachers' (generalist-specialist) music teaching confidence from teacher education course until end of their first year teaching in primary classroom.

This study can be extended by investigating Turkish student teachers' reflections on their own music teaching during their teaching practice experience at schools.

The effects of the length of teaching practice on student teachers' music teaching competence and confidence can be investigated.

The new music curriculum in teacher education courses in Turkey can be evaluated in terms of its success.

The use of creative music activities and composition activities can be investigated in Turkish schools and teacher education courses.

The effects and the role of music tutors in the education of student teachers can be investigated.

The role of the mentor during student teachers' music teaching practice can be investigated further.

The Recent Situation in English Music

While this study was progressing the practice in English primary music education was changing, the recent findings of OFSTED (1999) showed that teaching class music has improved sharply between 1994 and 1998 and recently music has been shown as one of the best taught subjects in primary schools. It seems like the National Curriculum has resulted in a considerable increase in the amount of music being taught in primary school. In particular, compared to 1994 findings, composing activities have been understood by teachers and practised more confidently in the classroom. Since 1994, it has been shown that schools became more aware that good class teaching and poor specialist teaching both exist, and what matters is whether a teacher has the professional competence as well as subject knowledge.

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APPENDICES

Appendix 1: COURSE DESCRIPTIONS

Appendix 2: INTERVIEW QUESTIONS

Appendix 3: QUESTIONNAIRES

Appendix 4: FACTOR ANALYSIS

Appendix 5: ENGLISH STUDENTS' INSTRUMENTAL QUALIFICATION

Appendix 6: STATISTICAL ANALYSIS (ANOVA)

APPENDIX 1: COURSE DESCRIPTIONS

1(A) TURKISH PRIMARYteacher education COURSE PROGRAM

SINIF ÖÐRETMENLÝÐÝ LÝSANS PROGRAMI

BÝRÝNCÝ YIL

I. Yarýyýl

KODU	DERSÝN ADI	T	U	K
	Temel Matematik I	2	0	2
	Canlýlar Bilimi	3	0	3
	Türk Tarihi ve Kültürü	3	0	3
	Coðrafyaya Giriþ	2	0	2
	Türkçe I: Yazýlý Anlatým	2	0	2
	Yabancý Dil I	3	0	3
	Atatürk Ýlkeleri ve Ýnkýlap Tarihi I	2	0	2
	Öðretmenlik Mesleðine Giriþ	3	0	3
	Kredi		20	

II. Yarýyýl

KODU	DERSÝN ADI	T	U	K
	Temel Matematik II	2	0	2
	Genel Kimya	3	0	3
	Uygarlýk Tarihi	2	0	2
	Türkiye Coðrafyasý ve Jeopolitiði	3	0	3
	Türkçe II: Sözlü Anlatým	2	0	2
	Yabancý Dil II	3	0	3
	Atatürk Ýlkeleri ve Ýnkýlap Tarihi II	2	0	2
	Okul Deneyimi I	1	4	3
	Kredi		20	

ÝKÝNCÝ YIL

III. Yarýyýl

KODU	DERSÝN ADI	T	U	K
	Genel Fizik	3	0	3
	Türk Dili I: Ses ve ªekil Bilgisi	2	0	2
	Ülkeler Coðrafyasý	2	0	2
	Cumhuriyet Dönemi Türk Edebiyatý	3	0	3
	Sanat Eðit. Kuramlarý ve Yöntemleri	2	0	2
	Müzik I	2	0	2
	Beden Eðitimi I	2	0	2
	Bilgisayar	2	2	3
	Geliþim ve Öðrenme	3	0	3
	Kredi		22	

IV. Yarýyýl

KODU	DERSÝN ADI	T	U	K
	Çevre Bilimi	2	0	2
	Türk Dili II: Cümle ve Metin Bilgisi	2	0	2
	Çocuk Edebiyatý	3	0	3
	Resim-Ýþ Eðitimi	2	0	2
	Müzik II	2	0	2
	Beden Eðitimi II	2	0	2
	Fen Bilgisi Laboratuvarý	1	2	2
	Güzel Yazý Teknikleri ve Öðretimi	1	2	2
	Öðretimde Planlama ve Deðerlen.	3	2	4
	Kredi		21	

ÜÇÜNCÜ YIL

V. Yarýyýl

KODU	DERSÝN ADI	T	U	K
	Müzik Öðretimi	2	2	3
	Fen Bilgisi Öðretimi I	2	2	3
	Ýlkokuma ve Yazma Öðretimi	2	2	3
	Hayat Bilg. ve Sosyal Bilgiler Öðr. I	2	2	3
	Matematik Öðretimi I	2	2	3
	Öðretim Tek. ve Materyal Geliþt.	2	2	3
	Seçmeli I	2	0	2
	Kredi		20	

VI. Yarýyýl

KODU	DERSÝN ADI	T	U	K
	Beden Eðitimi ve Oyun Öðretimi	2	2	3
	Fen Bilgisi Öðretimi II	2	2	3
	Türkçe Öðretimi	2	2	3
	Hayat Bilg. ve Sosyal Bilg. Öðr. II	2	2	3
	Matematik Öðretimi II	2	2	3
	Sýnýf Yönetimi	2	2	3
	Seçmeli II	2	0	2
	Kredi		20	

DÖRDÜNCÜ YIL

VII. Yarýyýl

KODU	DERSÝN ADI	T	U	K
	Konu Alaný Ders Kitabý Ýncelemesi	2	2	3
	Vatandaþlýk Bilgisi	2	0	2
	Din Kültürü ve Ahlak Bilgisi	2	0	2
	Ýlköðretimde Drama	2	2	3
	Okul Deneyimi II	1	4	3
	Seçmeli III	2	0	2
	Kredi		15	

VIII. Yarýyýl

KODU	DERSÝN ADI	T	U	K
	Birleþtirilmiþ Sýnýflarda Öðretim	2	0	2
	Saðlýk ve Trafik Eðitimi	2	0	2
	Rehberlik	3	0	3
	Öðretmenlik Uygulamasý	2	6	5
	Seçmeli IV	2	0	2
	Kredi		14	
	TOPLAM KREDÝ		152	

T : Haftalýk teorik ders saati.
U : Haftalýk uygulama ders saati.
K : Dersin kredisi.
  Öðretmenlik Formasyonu Dersi

2039

1(B) MUSIC COURSE MATERIAL FOR COMPOSING UNIT

UNIT C: COMPOSING

[SEC]TION 1: Working with simple rhythmic units

[Intro]duction

[After] some work on pulse [unit G.1.] the most natural step is to introduce activities based on
[rhyth]m.
[Rhyth]m is the way in which different lengths of notes are superimposed on a pulse
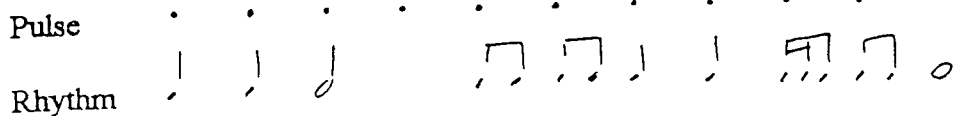
Pulse

Rhythm

[We] could say that the rhythm is heard and the pulse is felt.
[We] could start with simple rhythm awareness activities and progress to the reading of signs and
[symb]ols. Creative work can happen at all stages, with and without notation.

[Obje]ctives

[Music]al aims: to help students to
MEMORIZE and RECALL simple rhythmic patterns
PERFORM from simple rhythmic signs and symbols
USE rhythmic signs and symbols when composing
RECOGNISE rhytmic patterns in
music heard and performed

[Othe]r aims: to encourage group initiative and cooperation
to encourage imaginative responses
to develop memory

[ACT]IVITY 1: two musical games

[G]ame:- Say Your Name

[Th]e group learn this chant:- Bir, 'ki, üç, dört,
Annem beni seviyor

[In] between repetitions of this chant one child says his/her name to the rhythm of the chant and
[th]e whole group 'echo' clap. Thus:

Child: Ahmed, Ahmed, Ahmed, Ahmed

Group:

evelopment Choose four children, each to say their name on one beat. Eg.

Elif, Can, Gül, Ayşe

d the class 'echo-clap': ♫ ♩ ♩ ♫

d game This uses four flash cards, each with a picture and the rhythm

Gri Kuş | Altın Taç | Mor Palto | Mavi Çiçek
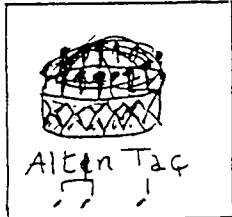
ou can use either the picture, or the words, or the musical signs to practice rhythm.

evelopment
Make a sequence of patterns
Try two groups playing two different patterns. It is better to use different sounds to differentiate the rhythms.
Moving from child to child. One child plays any two cards. The next child repeats the second card and adds a new one....and so on.
Encourage children to suggest their own rhythmic patterns. These can be based on any theme or topic that the class is studying

CTIVITY 2 a rhythm box
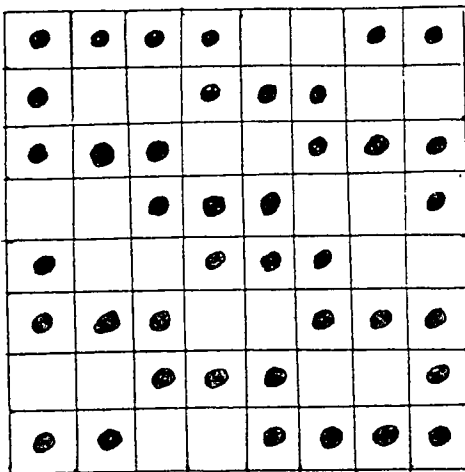
There are many ways of "playing" this rhythm piece

1. clap line by line
2. try different directions
3. try two groups ... as a canon

| KEEP A STEADY PULSE |

evelopment Children draw their own grid pattern and create a 'rhythm box' composition. This uld be a small group activity.

This 'rhythm box' notation can be written in a more traditional way.
Line 1 becomes :   ♩ ♩ ♩ ♩ 𝄽 𝄽 ♩ ♩
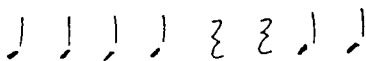
The rhythm boxes can be used to extend rhythmic understanding. Eg
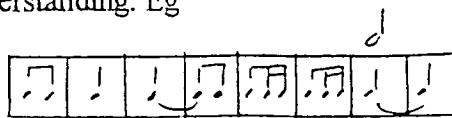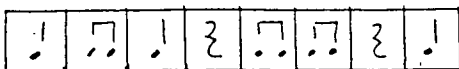
- These rhythm boxes can be composed by the teacher for class performing pieces

- Children should be encouraged to compose their own pieces.

ACTIVITY 3 This activity is based on the idea of layering or combining rhythmic patterns

- Make 3 rhythm cards:

A B. C
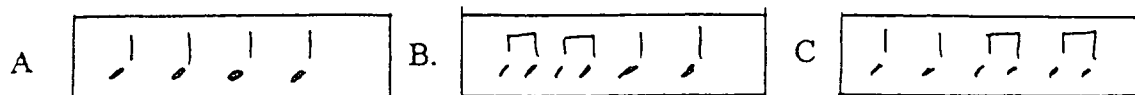
- Divide the class intro three groups. Start with A, add B, add C. Experiment with adding and omitting A, B and C.

[Note: the cards can be more complex for more advanced students]

Development

Small group composition. In groups of six - working in pairs - invent three different rhythms. Experiment with ways of organising these into a rhythm composition
Some questions:
- How will the piece start?
- How can the piece be given a satisfactory shape?
- Must the piece be notated? If so-how?

Listening   This is an opportunity to listen to music that is very rhythmically centred:-
- African Drumming
- Indian Tabla

ACTIVITY 4 A more advanced activity exploiting some rhythmic patterns used in pop and rock music. This work introduces two new rhythmic features:- syncopation and dotted rhythm.

- The basic rhythmic pattern

Closed hi-hat   [soft clapping]

Snare Drum   [loud clapping]

Bass Drum   [foot stamping]
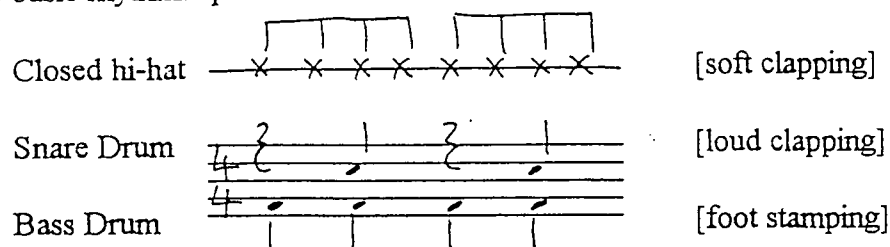
This can be performed with instruments or body sounds. Ideally it needs to be played quickly.

[The teacher playing a simple chord sequence on piano, guitar or mandolin will enhance this activity]

This rhythmic pattern can be used to accompany most popular songs

Two more patterns

-hat

are Drum

ss Drum

-hat
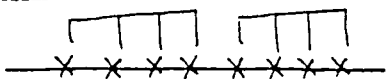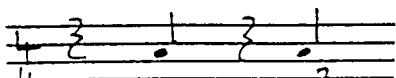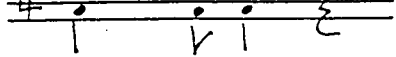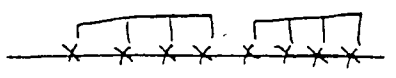
are Drum
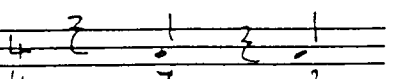
ss Drum
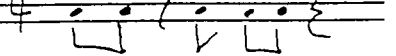
Composing / Arranging

re are four rhythmic patterns - each 2 bars

1

2

3

4

rking in small groups practise these rhythmic patterns and then decide on a structure to create
interesting piece of music.
ink about:-

- overall shape - it could start with just one pattern, then build up, and finally end with
  one pattern. There are many other possibilities.

- the speed

- introducing some dynamics

- how you will remember the composition?

___

ally All the work in this unit has either been in or implied $\frac{4}{4}$ time. Similar activities could be
ised for $\frac{3}{4}$, $\frac{6}{8}$ and other time signatures.

to relate this specific work on rhythm to singing and listening. Draw attention to the rhythm of
ng being sung or a theme being played.

UNIT C : COMPOSING

SECTION 2 : Developing melodic ideas.

Introduction

For many people music means melody. It is usually the melody of a piece that is remembered. Melody consists of two main elements : rhythm and pitch. With young children it is better to work firstly on rhythm [see Section 1]. Later pitch can be added to rhythm to create melodies.

Unit F Section 1 explored repetition and contrast and in Activity 2 balanced phrases. This activity should be done before working on this unit.

Objectives

Musical aims : to help students to
- be aware of melodic shape
- recognise step, leap and repeated notes
- create melodies featuring different types of movement
- be aware of melodic shape when listening to and performing music

ACTIVITY 1 : repeated notes

Consider this melody : -
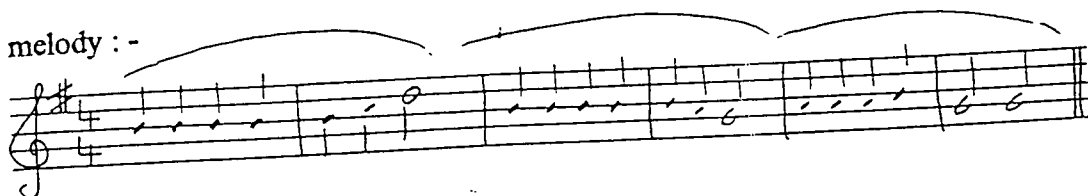
What do you notice about the shape?

1. centres around one note [B]
2. bars 1 and 3 exactly the same
3. simple and repetitive rhythm
4. three equal phrases

- Using a recorder, keyboard or other melodic instrument write a melody that uses repeated notes. Here are two starts, but you can create your own.
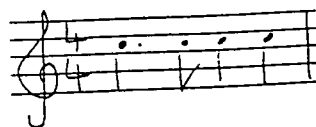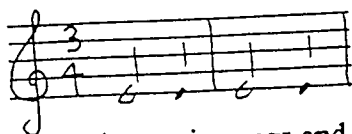
- Listen out for repeated notes in songs and instrumental works.

Rossini. William Tell Overture

C5

Vivaldi. The Four Seasons [Autumn]
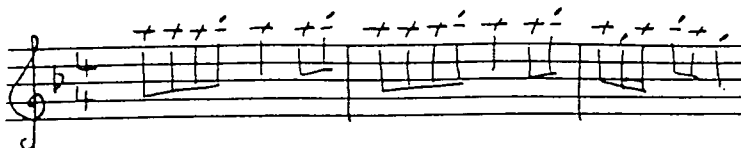
Mozart. Horn Concerto No3 [3rd Mvt]
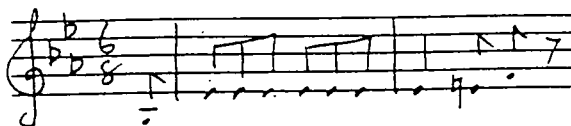
ACTIVITY 2 : smooth melodies

Consider this melody : -
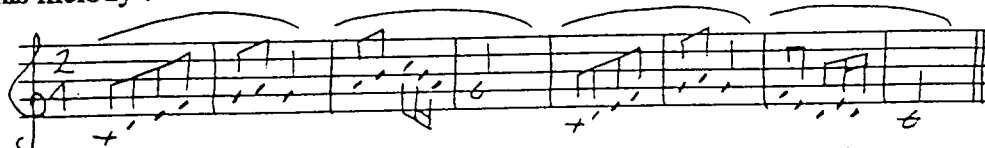
1. Moves by step
2. 4 x 2 bar phrases
3. Phrases 1 and 3 are exactly the same
4. Simple, repeating rhythms

- Using a recorder, keyboard or other melodic instrument write a melody that uses mainly smooth step by step notes. Here are two starts, but you can create your own.
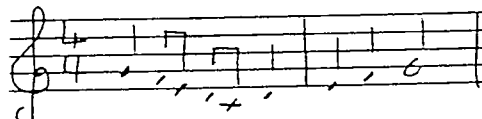
- Listen and for smooth melodies in songs and instrumental works.

Smetana. Mà Vlast [Vltava]
[NB. This tunes represents a flowing river]
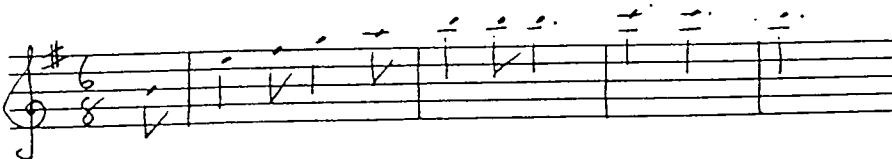
Rossini. William Tell Overture

ACTIVITY 3 : leaps

Consider this melody : -
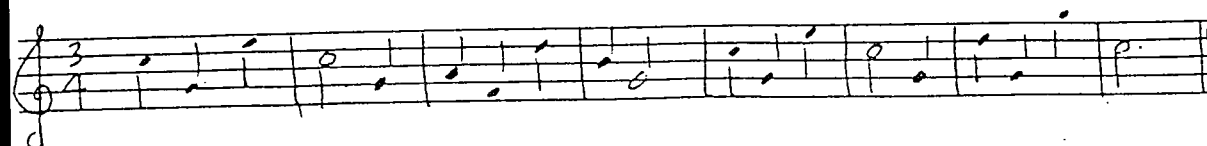
1. Almost all leaps
2. 4 x 2 bar phrases
3. Phrases 1 + 3 are the same
4. Simple repeating rhythms

C6

- Using a recorder, keyboard or other melodic instrument write a melody that uses mainly leaps. Here are two starts, but you can create your own.

- Listen out for songs and instrumental pieces that use mainly leaps in the melody.

Mozart. Eine Kleine Nachtmusik
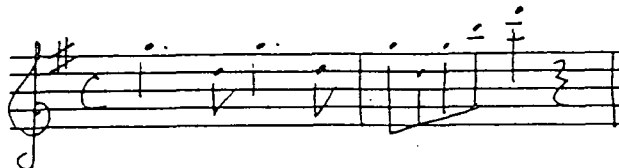
Shostakovitch "Symphony No7"
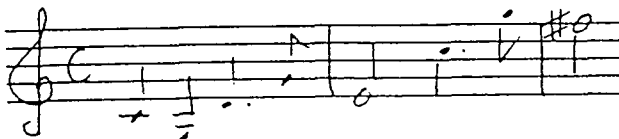
- What kind of feeling is created by melodies that use mainly leaps?

ACTIVITY 4 : repeat, step and leap

In activities 1,2 and 3 we worked on three different types of melodic movement.

Most melodies use a mixture of -

- repeated notes
- movement by step
- movement by leap

Example : - [Tchaikovsky 1812 Overture]
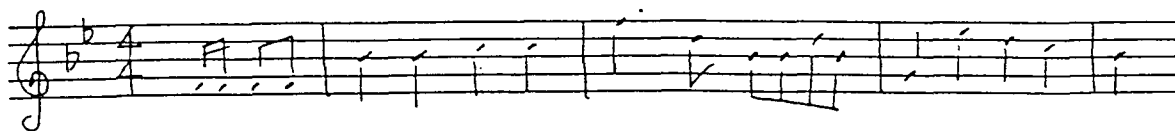
repeated notes   movement by leap   movement by step

- Using a recorder, keyboard or other melodic instrument write a melody that uses a mixture of repeated notes, movement by step and movement by leap.

1(C) DESCRIPTION OF ENGLISH B.Ed COURSE

TEACHER TRAINING COURSES

In England, there are two main teacher education routes becoming a teacher. Teacher candidates must either already be graduates who take a one year Postgraduate course (PGCE) which lasts for a minimum of 36 weeks or must attend undergraduate courses who take a four year course leading to a Bachelor of Education Degree (B.Ed). The common expectations for both courses are shown by Department for Education and Employment circular number 4/98. The new initial teacher training national curricula set out in this document emphasised the British Government's policy for raising the attainment targets in literacy and numeracy, as well as information and communications technology. The curricula particularly stressed the importance of core of knowledge, understanding and skills which student teachers must be taught.

The below requirements for *Primary courses* of Initial Teacher Training was taken from the DfEE circular 4/98.

\

xii. understand how pupils' learning in the subject is affected by their physical, intellectual, emotional and social development;

xiii. have, for their specialist subject(s), a secure knowledge and understanding of the content specified in the ITT National Curriculum for Information and Communications Technology in subject teaching;

xiv. are familiar with subject–specific health and safety requirements, where relevant, and plan lessons to avoid potential hazards.

2. Primary

For all courses, those to be awarded Qualified Teacher Status must, when assessed, demonstrate that they:

a. understand the purposes, scope, structure and balance of the National Curriculum Orders as a whole and, within them, the place and scope of the primary phase, the key stages, the primary core and foundation subjects and RE;

b. are aware of the breadth of content covered by the pupils' National Curriculum across the primary core and foundation subjects and RE;

c. understand how pupils' learning is affected by their physical, intellectual, emotional and social development;

d. for each core and specialist subject[4] covered in their training:

i. have, where applicable, a detailed knowledge and understanding of the relevant National Curriculum programmes of study and level descriptions or end of key stage descriptions across the primary age range;

ii. for RE specialists, have a detailed knowledge of the Model Syllabuses for RE;

iii. cope securely with subject–related questions which pupils raise;

iv. understand the progression from SCAA's *"Desirable Outcomes for Children's Learning on Entering Compulsory Education"* to KS1, the progression from KS1 to KS2, and from KS2 to KS3;

v. are aware of, and know how to access, recent inspection evidence and classroom relevant research evidence on teaching primary pupils in the subject, and know how to use this to inform and improve their teaching;

vi. know pupils' most common misconceptions and mistakes in the subject;

vii. have a secure knowledge and understanding of the content specified in the ITT National Curriculum for Information and Communications Technology in subject teaching;

viii. are familiar with subject–specific health and safety requirements, where relevant, and plan lessons to avoid potential hazards;

---

4. *A specialist subject may be one of the core subjects.*

e. **for English, mathematics and science,** have a secure knowledge and understanding of the subject content specified in the ITT National Curricula for primary English, mathematics and science[5];

f. **for any specialist subject(s),** have a secure knowledge of the subject to at least a standard approximating to GCE Advanced level in those aspects of the subject taught at KS1 and KS2;

g. **for any non–core, non–specialist subject covered in their training,** have a secure knowledge to a standard equivalent to at least level 7 of the pupils' National Curriculum. For RE, the required standard for non–specialist training is broadly equivalent to the end of Key Stage statements for Key Stage 4 in QCA's Model Syllabuses for RE[6].

3.   Additional standards relating to early years (nursery and reception) for trainees on 3–8 and 3–11 courses

Those to be awarded Qualified Teacher Status must, when assessed, demonstrate that they:

a. have a detailed knowledge of SCAA's *"Desirable Outcomes for Children's Learning on Entering Compulsory Education";*

b. have a knowledge of effective ways of working with parents and other carers;

c. have an understanding of the roles and responsibilities of other agencies with responsibility for the care of young children.

B.   PLANNING, TEACHING AND CLASS MANAGEMENT

This section details the standards which all those to be awarded Qualified Teacher Status must demonstrate, when assessed, in each subject that they have been trained to teach. For primary non–core, non–specialist subjects, trainees being assessed for Qualified Teacher Status must meet the required standards but with the support, if necessary, of a teacher experienced in the subject concerned.

1.   Primary English, mathematics and science

For all courses, those to be awarded Qualified Teacher Status must, when assessed, demonstrate that they:

a. have a secure knowledge and understanding of, and know how and when to apply, the teaching and assessment methods specified in the ITT National Curricula for primary English, mathematics and science[5];

b. have a secure knowledge and understanding of, and know when to apply in relation to each subject, the teaching and assessment methods specified in the ITT National Curriculum for Information and Communications Technology in subject teaching.

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5. *For primary science this does not apply until September 1999.*

6. *Where providers offer more limited coverage of subjects than the required non–core, non–specialist subjects, eg a few hours of taster training in a foundation subject, safety training in PE and/or design and technology, the nature and extent of such training can be recorded on the newly qualified teacher's TTA Career Entry Profile.*

3

2. Primary and secondary specialist subjects

For all courses, those to be awarded Qualified Teacher Status must, when assessed, demonstrate that they have a secure knowledge and understanding of, and know how and when to apply, in relation to their specialist subject(s), the teaching and assessment methods specified in the ITT National Curriculum for Information and Communications Technology in subject teaching.

3. Secondary English, mathematics and science

To be awarded Qualified Teacher Status specialists in secondary English, mathematics or science must, when assessed, demonstrate that they have a secure knowledge and understanding of, and know how and when to apply, the teaching and assessment methods specified in the relevant ITT National Curriculum[1].

4. Primary and secondary for all subjects

Planning

For all courses, those to be awarded Qualified Teacher Status must, when assessed, demonstrate that they:

a. plan their teaching to achieve progression in pupils' learning through:

   i. identifying clear teaching objectives and content, appropriate to the subject matter and the pupils being taught, and specifying how these will be taught and assessed;

   ii. setting tasks for whole class, individual and group work, including homework, which challenge pupils and ensure high levels of pupil interest;

   iii. setting appropriate and demanding expectations for pupils' learning, motivation and presentation of work;

   iv. setting clear targets for pupils' learning, building on prior attainment, and ensuring that pupils are aware of the substance and purpose of what they are asked to do;

   v. identifying pupils who:

   - have special educational needs, including specific learning difficulties;

   - are very able;

   - are not yet fluent in English;

   and knowing where to get help in order to give positive and targeted support;

b. provide clear structures for lessons, and for sequences of lessons, in the short, medium and longer term, which maintain pace, motivation and challenge for pupils;

c. make effective use of assessment information on pupils' attainment and progress in their teaching and in planning future lessons and sequences of lessons;

d. plan opportunities to contribute to pupils' personal, spiritual, moral, social and cultural development;

e. where applicable, ensure coverage of the relevant examination syllabuses and National Curriculum programmes of study.

4

Teaching and class management

For all courses, those to be awarded Qualified Teacher Status must, when assessed, demonstrate that they:

    f.   ensure effective teaching of whole classes, and of groups and individuals within the whole class setting, so that teaching objectives are met, and best use is made of available teaching time;

    g.   monitor and intervene when teaching to ensure sound learning and discipline;

    h.   establish and maintain a purposeful working atmosphere;

    i.   set high expectations for pupils' behaviour, establishing and maintaining a good standard of discipline through well focused teaching and through positive and productive relationships;

    j.   establish a safe environment which supports learning and in which pupils feel secure and confident;

    k.   use teaching methods which sustain the momentum of pupils' work and keep all pupils engaged through:

        i.   stimulating intellectual curiosity, communicating enthusiasm for the subject being taught, fostering pupils' enthusiasm and maintaining pupils' motivation;

        ii.   matching the approaches used to the subject matter and the pupils being taught;

        iii.   structuring information well, including outlining content and aims, signalling transitions and summarising key points as the lesson progresses;

        iv.   clear presentation of content around a set of key ideas, using appropriate subject–specific vocabulary and well chosen illustrations and examples;

        v.   clear instruction and demonstration, and accurate well–paced explanation;

        vi.   effective questioning which matches the pace and direction of the lesson and ensures that pupils take part;

        vii.   careful attention to pupils' errors and misconceptions, and helping to remedy them;

        viii.   listening carefully to pupils, analysing their responses and responding constructively in order to take pupils' learning forward;

        ix.   selecting and making good use of textbooks, ICT and other learning resources which enable teaching objectives to be met;

        x.   providing opportunities for pupils to consolidate their knowledge and maximising opportunities, both in the classroom and through setting well–focused homework, to reinforce and develop what has been learnt;

        xi.   exploiting opportunities to improve pupils' basic skills in literacy, numeracy and ICT, and the individual and collaborative study skills needed for effective learning, including information retrieval from libraries, texts and other sources;

        xii.   exploiting opportunities to contribute to the quality of pupils' wider educational development, including their personal, spiritual, moral, social and cultural development;

<div style="text-align: right">

xiii. setting high expectations for all pupils notwithstanding individual differences, including gender, and cultural and linguistic backgrounds;

xiv. providing opportunities to develop pupils' wider understanding by relating their learning to real and work–related examples;

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l. are familiar with the Code of Practice on the identification and assessment of special educational needs and, as part of their responsibilities under the Code, implement and keep records on individual education plans (IEPs) for pupils at stage 2 of the Code and above;

m. ensure that pupils acquire and consolidate knowledge, skills and understanding in the subject;

n. evaluate their own teaching critically and use this to improve their effectiveness.

5. Additional standards relating to early years (nursery and reception) for trainees on 3–8 and 3–11 courses

For all courses, those to be awarded Qualified Teacher Status must, when assessed, demonstrate that they:

a. plan activities which take account of pupils' needs and their developing physical, intellectual, emotional and social abilities, and which engage their interest;

b. provide structured learning opportunities which advance pupils':

    i. personal and social development;

    ii. communication skills;

    iii. knowledge and understanding of the world;

    iv. physical development;

    v. creative development;

c. use teaching approaches and activities which develop pupils' language and provide the foundations for literacy;

d. use teaching approaches and activities which develop pupils' mathematical understanding and provide the foundations for numeracy;

e. encourage pupils to think and talk about their learning and to develop self–control and independence;

f. encourage pupils to concentrate and persevere in their learning for sustained periods, to listen attentively and to talk about their experiences in small and large groups;

g. use teaching approaches and activities which involve planned adult intervention, which offer opportunities for first–hand experience and co–operation, and which use play and talk as a vehicle for learning;

h. manage, with support from an experienced specialist teacher if necessary, the work of parents and other adults in the classroom to enhance learning opportunities for pupils.

C. MONITORING, ASSESSMENT, RECORDING, REPORTING AND ACCOUNTABILITY

This section details the standards which all those to be awarded Qualified Teacher Status must demonstrate, when assessed, in each subject that they have been trained to teach. For primary non-core, non-specialist subjects, trainees being assessed for Qualified Teacher Status must meet the required standards but with the support, if necessary, of a teacher experienced in the subject concerned.

For all courses, those to be awarded Qualified Teacher Status must, when assessed, demonstrate that they:

a. assess how well learning objectives have been achieved and use this assessment to improve specific aspects of teaching;

b. mark and monitor pupils' assigned classwork and homework, providing constructive oral and written feedback, and setting targets for pupils' progress;

c. assess and record each pupil's progress systematically, including through focused observation, questioning, testing and marking, and use these records to:

    i. check that pupils have understood and completed the work set;

    ii. monitor strengths and weaknesses and use the information gained as a basis for purposeful intervention in pupils' learning;

    iii. inform planning;

    iv. check that pupils continue to make demonstrable progress in their acquisition of the knowledge, skills and understanding of the subject;

d. are familiar with the statutory assessment and reporting requirements and know how to prepare and present informative reports to parents;

e. where applicable, understand the expected demands of pupils in relation to each relevant level description or end of key stage description, and, in addition, for those on 11–16 or 18 and 14–19 courses, the demands of the syllabuses and course requirements for GCSE, other KS4 courses, and, where applicable, post–16 courses;

f. where applicable, understand and know how to implement the assessment requirements of current qualifications for pupils aged 14–19;

g. recognise the level at which a pupil is achieving, and assess pupils consistently against attainment targets, where applicable, if necessary with guidance from an experienced teacher;

h. understand and know how national, local, comparative and school data, including National Curriculum test data, where applicable, can be used to set clear targets for pupils' achievement;

i. use different kinds of assessment appropriately for different purposes, including National Curriculum and other standardised tests, and baseline assessment where relevant.

D.   OTHER PROFESSIONAL REQUIREMENTS

Primary and secondary

For all courses, those to be awarded Qualified Teacher Status should, when assessed, demonstrate that they:

    a.   have a working knowledge and understanding of:

        i.   teachers' professional duties as set out in the current School Teachers' Pay and Conditions document, issued under the School Teachers' Pay and Conditions Act 1991;

        ii.   teachers' legal liabilities and responsibilities relating to:

- the Race Relations Act 1976;

- the Sex Discrimination Act 1975;

- Section 7 and Section 8 of the Health and Safety at Work etc. Act 1974;

- teachers' common law duty to ensure that pupils are healthy and safe on school premises and when leading activities off the school site, such as educational visits, school outings or field trips;

- what is reasonable for the purposes of safeguarding or promoting children's welfare (Section 3(5) of the Children Act 1989);

- the role of the education service in protecting children from abuse (currently set out in DfEE Circular 10/95 and the Home Office, Department of Health, DfEE and Welsh Office Guidance *"Working Together: A guide to arrangements for inter–agency co–operation for the protection of children from abuse 1991");*

- appropriate physical contact with pupils (currently set out in DfEE Circular 10/95);

- appropriate physical restraint of pupils (Section 4 of the Education Act 1997 and DfEE Circular 9/94);

- detention of pupils on disciplinary grounds (Section 5 of the Education Act 1997).

    b.   have established, during work in schools, effective working relationships with professional colleagues including, where applicable, associate staff;

    c.   set a good example to the pupils they teach, through their presentation and their personal and professional conduct;

    d.   are committed to ensuring that every pupil is given the opportunity to achieve their potential and meet the high expectations set for them;

    e.   understand the need to take responsibility for their own professional development and to keep up to date with research and developments in pedagogy and in the subjects they teach;

    f.   understand their professional responsibilities in relation to school policies and practices, including those concerned with pastoral and personal safety matters, including bullying;

    g.   recognise that learning takes place inside and outside the school context, and understand the need to liaise effectively with parents and other carers and with agencies with responsibility for pupils' education and welfare;

    h.   are aware of the role and purpose of school governing bodies.

B.Ed COURSE IN CAMBRIDGE HOMERTON COLLEGE

Homerton College provides B.Ed students to prepare for teaching in the primary sector, specializing in either the 4-8 (lower primary), the 7-11 (upper primary), or the 9-13 (Key Stage 2/3) age range. During the first two years of the course much of the time is spent on the study on one main subject, chosen from Biological Sciences, Drama, English, Geography, History, Mathematics, Music or Religious Studies. In the second two years of degree student follow courses in Curriculum and Professional Studies and Education Studies, when most of the teaching practice is undertaken.

Aims Of The Music Course in B.Ed

The aim of the four-year course is, in musically, to enable students to develop their practical and performing skills to the highest possible standard, and to introduce them a wide variety of experiences in improvisation and composition. They are also provided opportunity to broaden and deepen understanding of musical style. In educationally, assist student in developing a range of teaching approaches in music and prepare them to take a leadership role in schools and develop their understanding of the principles of music educational practice.

To this end the course offers students:

- continuing development of their practical and performing abilities
- a wide variety of experience in improvisation and composing
- a deepening understanding of musical styles
- an understanding of the principles of music educational practice and issues of current interest.

Additionally, music students are expected to participate in making music together both informally, and formally in and out of College. The college orchestra, Choir, Exhibitioners' Choir and Steel Band meet on a regular basis and perform in concerts throughout the year. To achieve these aims, students follow variety of courses throughout the four years, in Education, Professional Studies and Music.

Course Structure

Year 1, provides a foundation for subsequent study; it is broad based and reflects the diversity of musical experience, knowledge and procedures envisioned within the National Curriculum at Key Stage 1 and 2. There are three elements in the course in which two of them are examined in Year 1

Element 1: Music Making
Element 2: Musical Style and Idea

Element 3, Application of Subject Knowledge, is examined at the end of the second year. Furthermore, in second year students are broaden and deepen their experience and knowledge through four papers.

   a) Music Education: the teaching and learning of music
   b) Performance and Rehearsal Techniques
   c) Arts and Performance paper
   d) Students select one paper in Harmony, Counterpoint, Music History, Ethnomusicology, and Acoustics.

   a) Music Making

Performing
Students are required to develop performing on one main instrument or the voice to a high standard. They are supported in this by regular lessons from distinguished teachers. In addition students are helped to develop confidence in working in flexible ways through a wide range of instruments to include keyboards, guitar, gamelan, steel pans, assorted percussion and voice. Students are also encouraged to involve themselves in the College orchestra and choir either as performers or conductors and take part in ensemble and solo performance.

<u>Composing</u>

Through composition, students are aimed to develop their analytical skills and an insight into compositional processes in several styles, resulting in a deeper appreciation and understanding of those styles. Composition is also considered as a vehicle for inventive thought and self- expression; the skills acquired provide a broad base, which is of undoubted value to both professional skills and academic studies.

b) Musical Style and Idea

Through stylistic studies, students acquire knowledge of musical styles, past and present. They are encouraged to study primary recourses (i. e. music itself) in order to develop aural perception and memory, to promote intellectual understanding of the musical object, to form their own judgments and to deepen their aesthetic awareness. Such a study is not only valuable to them as musicians, but it also enables them to draw on a rich experience of all kinds of music for teaching proposals. The pattern learning includes lecturers, seminars, personal listening essays and analyses.

- Music of the twentieth century.
- Aspects of Early, baroque, Classical and romantic Music.

c) The Application of Subject Knowledge

The course is designed to teach students how to implement and assess the Attainment Targets of performance and Composing, Listening and Appraising within the context of the Music National Curriculum. The third year- course examines the role of the curriculum leader in the primary school in readiness for the fourth year extended teaching practice.

Thus, the whole aim of the B.Ed course is,

- to develop students' insight into the nature of music and the ways music may be learned and taught
- to give students personal experience in preparation for classroom teaching
- to consider the requirements of music within the National Curriculum

- to begin to prepare students to take a leadership role in the teaching of music, a foundation subject of the National Curriculum

	COURSE CONTENT	Allocation time
Module 1	Performing Skills 1	4 × 4 hours
Module 2	Performing Skills 1	4 × 4 hours
Module 3-4	Composing Skills 1 and 2	8 × 3 hours
Module 5	Listening Skills	4 × 3 hours
Module 6	An holistic approach to the delivery and assessment of the music in the NC	4 × 3 hours
Module 7	Focused evaluation of teaching practice	
Module 8	Performing skills revisited and the application of music information technology	4 × 2 hours
Module 9	Composition skills revisited and supporting the general class teacher of music	4 × 2 hours
Module 10	Listening and appraising revisited	4 × 2 hours

1(D) DESCRIPTION OF ENGLISH PGCE COURSE

Description of PGCE Course In Leicester University

Primary teacher training at Leicester is essentially a highly school-based course. The course has divided two separate specialism: Early Years- 3 to 8 and, Junior- 7 to 11. There is also a small contingent of Educational Psychology students who form part of the 7-11 age specialism.

The PGCE timetable was very crowded. The course has planned for 38 weeks. There were three terms. The autumn term was 15 weeks between 3rd September and 19th December 1997. The Spring Term was 12 ½ weeks between 5th of January and 3rd of April 1998. Last term was summer term with 10 ½ weeks between 20th April and 3rd July 1998. The day normally operated from 9:15 am to 12:45 or 1:00 pm and from 2:00 to 4:00 p.m.

The first two weeks of the course students had eight-day observation in schools in the students' home area. These schools are chosen by students who work under Head supervision. At the end of their observation students completed a short task and the Heads write a brief report on the students activities. Between 3rd and the 5th week student teachers spent their time in School of Education. The beginning of the weeks, students worked mainly in groups with tutors and doing some activities such as library introduction, computer sessions, tutorial groups and Individual Action Plans' (IAPs). Individual Action Planning is a set of minimum standards, which has been developed by Teacher Training Agency to enable students and tutors to monitor student teachers development as a teacher over the PGCE Course. Following weeks followed by curriculum studies such as Math, Science and English and Foundation courses in the department.

Between 6th and 16th week, the timetable has been prepared for students who worked in pairs alongside a teacher in order to build up their responsibility until they took over the class in the final week of the Paired Teaching Experiences. In the time table there is another activity, which is called focus day. Focus Days were four one day school visits by groups of students to focus on particular topics. Curriculum studies coverage during the year essentially comprised block of between one and two days given over sequentially to English, Science, Maths and Foundations. Foundation lessons were; Technology, Art,

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History, Geography, Music and P.E.(including dance). In addition religious education formed separate category.

On the 17th and 18th week curriculum studies had continued at the school of education and final preparations were made for teaching practice. After these preparations, students were on teaching practice for 7 weeks. In this teaching practice students individually built up to take full responsibility for a class with visits from tutor. Before the end of spring term students spent their time at school of education for 5 weeks. During this period curriculum and professional course elements have continued. There were also teacher mentor meetings and preparatory visits to their second block teaching experiences.

Between 30th and 32nd weeks students have been prepared for final teaching experiences and have continued work on curriculum areas. In addition to the full range of legislated core and foundation subjects which compose the curriculum of the primary school, the educational studies component also included sessions and activities which highlight the many issues which face primary teachers, such as child development, control and discipline, individual differences, gender and parental and community involvement. After that student teachers again were out for 7 weeks for final teaching practice. They have completed the course by spending 1 week at the school of education.

In addition during the course time there were some written work for students who need to write these works as part of their professional role. The course policy is this; "Writing is a powerful medium for recording, reflecting and for sorting out and shaping ideas." There were three assignments, which were about,

1) Educational Studies,
2) Developing Children's Learning
3) The Curriculum Studies.

As can be seen, this course seems very demanding on student teachers and different from undergraduate courses in terms of preparations of students for a heavy workload in one-year time.

As it is said before foundations on the PGCE course was made up of the six curriculum elements Art, Music, History, Geography, Drama and P.E. The six subjects were presented with student groups rotating round the sessions as set out blow. The foundation subjects in the course overall was split into four blocks. Two of these were in the autumn term, one in the Spring term and the final one in the summer term. Foundation music is a series of 4 x half day sessions per group. Approximately 12 hours in one year PGCE course time.

Aims Of The Music Course in PGCE

Foundation of music is consisted of four sessions. Each session was held up in one foundation block. First session was a kind of introduction of primary music. This session was encourage them to consider what they understand about primary music curriculum and offered the opportunity to experience activities, which support music development for all children. These activities called warm up activities, which were selected for them by the generalist music teacher and aimed to boost the confidence of students who might feel they require specialist skills to teach music. This session aimed to pedagogically developed students awareness of;

- ➤ issues relating to teaching/learning styles, organisation and resources for the primary music curriculum.

- ➤ music as part of an entitlement curriculum for all children and the need for appropriate planning linked to the expectations of the National Curriculum for Music KS1 and 2.

- ➤ the role of the generalist teacher of music in developing children's learning within the music curriculum.

Second session introduced activities to student teachers, which supports children's learning in music and skills related to pulse, rhythm and pitch. They learned how these activities might be enhanced to develop children's sequences and compositions, and ways in which these processes could be appraised by the teacher and children to further enhance learning. At the end of this session students were expected to develop their skills in composing pieces around basis rhythm and melodic patterns, furthermore, their co-

ordination skills and appraisal skills related to performances and development of compositions expected to improve along this session. The second session aimed to pedagogically developed students awareness of;

> the need for consultation and careful planning for progression across KS1 and 2 and beyond.

> the need for, and available resources for, developing activities which allow for open ended outcomes, which enhance learning and offer extension opportunities for the more able.

> the importance of organisation in promoting learning.

The third session introduced student teachers to activities which support children's learning in music ideas/stimuli for composition. they learned how the generalist music teacher can support composition and recording skills. Students were expected to develop their own composing skills, and their ability to record their compositions and communicate meaning through appropriate notations. The third session aimed to pedagogically developed students awareness of ;

> the nature of children's compositions and how to stimulate children's composition work thorough generalist teaching rather than specialist teaching skills.

> the broad range of support materials and activities to support the non specialist music teacher.

> the ability of all children to create, record and appraise their own work.

The fourth session introduced student teachers to an understanding of, and activities which support, children's vocal development. They learned how the generalist music teacher can support singing developments and have practical experience of a range of singing activities designed for KS1 and 2. At the end of this session, student teachers could gain skills in presenting singing with the classroom. They had a small repertoire of vocal exercises and songs for use across KS1 and 2 music. They can develop ways of listening to and appraising extracts of recorded music. The fourth session aimed to pedagogically developed students awareness of ;

> singing as a innate ability of all children which can be developed.

> materials which promote and support the development of children's singing and listening skills.

> the importance of live and recorded music in developing skills across AT1 and 2 curriculum music.

Thus,

> To promote music in schools through teacher education as part of the entitlement curriculum

> To promote an approach to planning which recognises the need for continuity, progression and differentiation.

> To facilitate the provision in schools of a broad and balanced music curriculum, and be aware of the possibilities for integration into the whole curriculum, as well as recognise that which is unique in music education.

> To provide an understanding of National Curriculum documentation, and how to put its requirements into good practice.

> To recognise and value the roles of curriculum music co-ordinator and the generalist teacher in primary schools.

Students will become confident and competent in;

> Selecting appropriate activities to provide opportunity for composing, performing, listening and appraising for pupils in primary schools.

> Providing a music curriculum, which is unbiased with regard to any gender, ethnic, ability or minority group.

APPENDIX 2: INTERVIEWS

1. Can you give some information about your music background before entering this course.

2. What was your feeling about music teaching at the beginning of the course?

3. Was there any change in your feelings at the end of the course?

4. Have you taught music in your Teaching Practice.

   If Yes - how many times?
   If No - what was the reason?

5. Tell me about your music lesson. How did it go according to you?

   What did you do with the children?
   Did it go as planned?
   Would you teach music in same way again (i.e. any change in the style of teaching)?

6. What was your feeling while you were teaching?

   What made you feel bad or nervous while you were teaching?

7. In which activity (singing- performing-listening-composing-appraising) did you feel more comfortable?

   What makes you comfortable in that activity?

8. What do you think about the response of the children towards your music teaching?

9. Did you get any help from your tutor in your music teaching?

   What was it about?

10. Can you give some information about your TP school's attitude towards music?

    Who was teaching music in the TP School. Specialist or generalist?

11. Do you think that primary music should be taught by specialist or class teachers?

12. If music is wanted to be reduced in the NC because of numeracy and literacy. What would you think about this?

13. When you become a teacher will you teach music to your students?

14. What do you think an ideal music teacher should be like?

15. If you compare your first TP experience and last TP experience what things do you think TP has improved in your music teaching?

16. What do you think about your training course?

What type of things did you gain from your training?

Did you enjoy teaching music in primary school?

APPENDIX 3: QUESTIONNAIRES

APPENDIX 3(A) PILOT QUESTIONNAIRE

MUSIC BACKGROUND, ATTITUDE AND CONFIDENCE QUESTIONNAIRE

(Please Tick as appropriate)

1. YOUR SEX

Male ☐   Female ☐

2. YOUR AGE GROUP

20s ☐   30s ☐   40s ☐   50s ☐

3. WHAT ARE YOUR TEACHING QUALIFICATIONS?

Initial Teaching ☐   Cert. educ. ☐   Dip. Educ. ☐   B. Ed. ☐   PGCE ☐   Other ☐

4. MUSIC QUALIFICATIONS

None ☐   GCE O Level ☐   GCSE ☐   GNVQ ☐   GCE A Level ☐   Other ☐

MUSICAL BACKGROUND

5. DID YOU HAVE MUSIC AS A CURRICULUM SUBJECT WHEN YOU WERE AT SCHOOL?

	YES	NO
Primary		
Secondary		

5 (a) IF *YES* to primary music; In your primary school how often did the music activities include?

	NEVER	SOMETIMES	USUALLY
Singing			
Listening			
Performing			
Composing			

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5 (b) IF *YES* to secondary music; In your secondary school how often did the music activities include?

	NEVER	SOMETIMES	USUALLY
Singing			
Listening			
Performing			
Composing			

6. WHAT MUSICAL INSTRUMENTS DID YOU* USE DURING YOUR SCHOOL MUSIC LESSONS? (*not teacher)

None	
Guitar	
Violin	
Recorder	
Tuned Percussion	
Un-tuned Percussion	
Other	
Piano /keyboard	

7. IF YOU HAVE CHOSEN MORE THAN ONE INSTRUMENT IN THE ABOVE QUESTION, PLEASE INDICATE THE MOST FREQUENTLY USED INSTRUMENT.

8. HOW WAS THE CLASS USUALLY ORGANISED DURING THESE LESSONS

(Please Tick as many appropriate)

As a whole class	
In small groups	
Pairs	
Individual	
Other	

9. WHICH OF THE FOLLOWING MUSIC STYLES WERE USED IN YOUR CLASSROOM? *(Tick as many appropriate)*

Classical	
Pop music/ rock music	
Folk Music	
Jazz	
World music	
Nursery Rhymes	
Other	

10. DID YOU EVER TAKE PART IN A SCHOOL MUSICAL PERFORMANCE?

	YES	NO
Primary		
Secondary		

10 (a) If indicated *YES* in the above question; Which of the following activities did this include? *(Please Tick as appropriate)*

Choir Singing	
Solo Singing	
Solo Instrumental	
Group Instrumental	
Other	

11. DID YOU HAVE ANY MUSICAL ACTIVITIES OUTSIDE OF THE CLASSROOM ?

YES		NO	

11 (a) If *YES* to the above question; What type of activities were these?

12. IN THIS SECTION PLEASE INDICATE TO WHAT EXTENT DO YOU AGREE OR DISAGREE, CONCERNING GENERAL MUSIC IN THE PRIMARY SCHOOL

Please number your responses in the empty boxes provided :

Strongly Disagree | 1 | Disagree | 2 | Agree | 3 | Strongly Agree | 4 |

- It is important that children should be aware of the various types of music ········· ☐

- Music classes are very important for developing the ability to listen ················· ☐

- It is more practical to teach group co-operation through team sports, than through music activities ··············· ☐

- Music classes are essential in developing a love for music ··················· ☐

- Music is very important and valuable in the school as a means of expression for the child ··················· ☐

- Music is essential to help overcome shyness in a students················· ☐

- Music classes are important in helping the developing child's self-discipline ········· ☐

- Time for music teaching should not be reduced or allocated to other subjects (math, reading, etc.) ··················· ☐

- I do not give music classes to the child with no interest················· ☐

- Music time should be spent on fun and games rather than instruction················· ☐

- Music should not be allocated more than an hour a week················· ☐

- I spent equal time with each student for music teaching················· ☐

- I would like to provide at least two or three hours a week for music teaching ··················· ☐

- Considering the special expenses involved, money should be spent per student for music teaching than other curriculum areas ··················· ☐

13. IN YOUR OWN OPINION, PRIMARY GENERAL MUSIC SHOULD BE TAUGHT BY:

(Please tick only ONE of the following boxes)

The classroom teacher

Music specialist

The classroom teacher, with a music specialist as consultant

Both the classroom teacher and music specialist

14. A SPECIALIST TEACHER ARE REQUIRED TO TEACH ART, MUSIC AND PHYSICAL EDUCATION ;

(Please tick the following boxes)

	YES	NO
MUSIC		
ART		
PE		

14 (a) If you have ticked *YES* in one of the above boxes; How often should they teach Art, Music, and Physical Education ?

(Please tick the following boxes)

	Every Lesson	Weekly	Monthly	On call
ART				
MUSIC				
PE				

15. As a Non-Specialist Teacher Of Art, Music, And Physical Education. In Which Of The Following Items Would You Need Specialist Teacher Support?

Below are given seven items for each subjects. Rank them in order from one through seven according to the amount of stress you would want the specialist teacher to place on teaching subject.

Do not repeat the same rank number in the same subject column.

(where ,ONE is minimum, SEVEN is maximum)

	Art	Music	Physical Education
Aesthetic understanding and appreciation			
Creative experiences and development			
Learning the subject content			
Psychomotor skill development			
Recreation, free activity			
Social emotional development			
Transmission of the culture			

16. Tick The Following, According To How Confident You Feel About Teaching These Subjects In Primary School?

	Very Confident	Confident	Less Confident	Not Confident
Art				
PE				
Music				
Math				
Science				

17. PLEASE TICK INDICATING HOW CONFIDENT YOU FEEL IN THE FOLLOWING ACTIVITIES.

	Very Confident	Less Confident	Confident	Very Confident
Composing				
Performing				
Listening				
Appraising				
Public Presentation				
Personal Instrumental Skill				
Multi-Cultural Music				

18. IF YOU ARE REQUIRED TO ATTEND A PRIMARY SCHOOL AND TEACH MUSIC TO 30 PUPILS OF AGE NINE YEARS OLD FOR HALF AN HOUR, WHAT WOULD YOU DO WITH THEM? (*Be As Specific As You Can*)

19. GRADE EACH OF THE FOLLOWING STATEMENTS ACCORDINGLY FROM 1 TO 4

Not at all like me | 1   Not much like me | 2   Quite Much like me | 3   Very much like me | 4

- Music reading is a complete mystery to me ⬜
- I can recognise the names of any notes in treble clef ⬜
- I know at least five notes on the recorder, and their positions in treble clef ⬜
- I can read bass clef fluently ⬜
- I can work out the timing of simple rhythms from their notation ⬜
- If I am given music for a song, I can always work out what the melody sounds like ⬜

20. DID YOU TEACH MUSIC IN YOUR TEACHING PRACTICE TRAINING SCHOOL?

YES		NO	

20 (a) If *YES*; How often did you teach music (or music related activity)?

Every day	
More than once each week	
Once per 2 weeks	
Only one or two times	
Never	

20 (b) If *NO*; What are the reasons?

No equipment for music	
No space	
I have no confidence	
Pupils did not want to learn music	
No time	

21. PLEASE NUMBER THE FOLLOWING STATEMENT FROM 1 TO 4

Not at all like me $\boxed{1}$ Not much like me $\boxed{2}$ Quite Much like me $\boxed{3}$ Very much like me $\boxed{4}$

- When designing student activities in music area, I should take an important role in the teaching program .... $\square$

- I would like to specialise in teaching music in my school .... $\square$

- In music lesson, I am sure that my pupils will not be bored........................... $\square$

- I feel confident that I can plan music activities that are effective for the pupils .... $\square$

- I can plan music lessons to suit different levels of musical ability for my pupils........................... $\square$

- I look forward to planning and teaching music lessons in which I can integrate music with other subjects in the curriculum .... $\square$

- I feel confident that I will be able to make music lessons interesting to my pupils .... $\square$

- I can select appropriate teaching methods and techniques for teaching music........................... $\square$

- I am confident to answer pupils questions clearly about music .... $\square$

- Teaching music is enjoyable and stimulating for me .... $\square$

- The thought of teaching music makes me feel restless, irritable and impatient .... $\square$

- I am not the type of person who could teach music very well .... $\square$

22. IN PRIMARY TEACHING I AM ....

(Please Number Your Responses In The Empty Boxes Provided)

Very anxious | 1   Anxious | 2   Less anxious | 3   Not anxious | 4

- About my singing .... ☐

- About my repertoire .... ☐

- About teaching primary music activities .... ☐

- About possible problems with individual disruptive children .... ☐

- About using the primary musical instrument .... ☐

- About controlling the noise level in the class .... ☐

- About being able to play the Piano .... ☐

23. PLEASE RATE IN ORDER THE FOLLOWING CLASSROOM MUSIC ACTIVITIES ACCORDING TO YOUR ENJOYMENT.

(Where 5= I enjoy this very much ; 1= I do not enjoy this activity)

Singing with child	
Composing	
Listening	
Playing Instruments	
Playing musical games	
Music, as cross curricular activities	
Teaching specific instruments	

Please write any further comments regarding you and teaching music, the questionnaire style, presentation and any other helpful hints, **Thank you for your time**.

APPENDIX 3(B): PRE COURSE QUESTIONNAIRE

1. YOUR SEX

Male [ ]   Female [ ]

2. YOUR AGE GROUP

20s [ ]   30s [ ]   40s [ ]   50s [ ]

3. WHAT ARE YOUR TEACHING QUALIFICATIONS?

PGCE [ ]

1st group [ ]   2nd grp. [ ]   3rd grp. [ ]   4th grp. [ ]

BEd [ ]   1st year [ ]   2nd year [ ]   3rd year [ ]   4th year [ ]

4. GENERAL MUSIC QUALIFICATIONS

None [ ]   GCE O Level [ ]   GCSE [ ]   GNVQ [ ]   GCE A Level [ ]   BA [ ]   B Mus. [ ]

4 (a) PRACTICAL MUSIC QUALIFICATIONS

INSTRUMENT	GRADE	BOARD

5. DID YOU HAVE MUSIC AS A CURRICULUM SUBJECT WHEN YOU WERE AT SCHOOL?

	YES	NO
Primary		
Secondary		

5(a) If <u>YES</u> to primary music; in your primary school how often did the music activities include?

	NEVER	SOMETIMES	USUALLY
Singing			
Listening			
Playing			
Composing			

(Please Tick as appropriate)

5(b) If <u>YES</u> to secondary music; in your secondary school how often did the music activities include?

	NEVER	SOMETIMES	USUALLY
Singing			
Listening			
Playing			
Composing			

6. WHAT MUSICAL INSTRUMENTS DID YOU USE <u>DURING</u> YOUR SCHOOL MUSIC LESSONS (* you, not teacher)

None
Guitar
Violin
Recorder
Tuned percussion
Un-tuned percussion
Other
Piano/keyboard

i

11. In This Section Please Indicate To What Extent Do You Agree Or Disagree, Concerning General Music In The Primary School.

Please number your responses in the empty boxes provided:

| Strongly Disagree | 1 | Disagree | 2 | Agree | 3 | Strongly Agree | 4 |

It is important that children should be aware of the various types of music

Music classes are very important for developing the ability to listen

It is more practical to teach group co-operation through team sports, than through music activities.

Music classes are essential in developing love for music

Music is very important and valuable in the school as a means of expression for the child

Music is essential to help overcome shyness in a students

Music classes are important in helping the developing child's self-discipline

Time for music teaching should not be reduced or allocated to other subjects (math, reading, etc.)

I do not give music classes to the child with no interest

Music time should be spent on fun and games rather than instructions

Music should not be allocated more than an hour a week

I spend equal time with each student for music teaching

I would like to provide at least 2 or 3 hours a week for music teaching

Considering the special expenses involved, more money should be spent per student for music teaching than other curriculum areas

---

7. If You Have Chosen More Than One Instrument In The Above Question, Please Indicate The Most Frequently Used Instrument.

8. Which Of The Following Music Styles Were Used In Your Classroom?

(Tick as many appropriate)

Classical	
Pop music/rock music	
Folk music	
Jazz	
World Music	
Nursery Rhymes	
Other	

9. Did You Ever Take Part In A School Musical Performance?

	YES	NO
Primary		
Secondary		

9(a) IF indicated **YES** in the above question; which of the following activities did this include? *(Please tick as appropriate)*

Choir singing	
Solo singing	
Solo instrument playing	
Group instrument playing	
Other	

10. Did You Have Any Musical Activities Outside Of The Classroom?

| YES | | NO | |

10 (a) If **YES** to the above question; What type of activities were these?

15. HAVING DONE YOUR TP , IF YOU HAD TO TEACH MUSIC WITH A YR. 3/4 CLASS FOR 30 MINUTES WHAT WOULD YOU DO WITH THEM ? *(Be As Specific As You Can)*

[box]

16. MUSIC NOTATION CAN BE OFF PUTTING FOR TEACHERS AND CHILDREN.

PLEASE GRADE EACH OF THE FOLLOWING STATEMENTS ACCORDINGLY FROM **1** TO **4**

Not at all like me **1**	Not much like me **2**	Quite Much like me **3**	Very much like me **4**

Music Reading is a complete mystery to me

I can recognise the names of any notes in treble clef

I know at least five notes on the recorder, and their positions in treble clef

I can read bass clef fluently

I can work out the timing of simple rhythms from their notation

If I am given the notation for a song, I can always work out what the melody sounds like

---

12. IN YOUR OWN OPINION, PRIMARY GENERAL MUSIC SHOULD BE TAUGHT BY:

(Please tick only ONE of the following boxes)

The classroom teacher

Music specialist

The classroom teacher, with a music specialist as consultant

Both the classroom teacher and music specialist

13. TICK THE FOLLOWING, ACCORDING TO HOW CONFIDENT YOU FELT ABOUT TEACHING THESE SUBJECTS IN PRIMARY SCHOOL?

	Very Confident	Confident	Less Confident	Not Confident
Art				
PE				
Music				
Math				
Science				

14. PLEASE TICK INDICATING HOW CONFIDENT YOU FEEL AFTER TP IN THE FOLLOWING ACTIVITIES.

	Very Confident	Confident	Less Confident	Not Confident
Composing				
Performing				
Listening				
Appraising				
Multi-Cultural Music				

19. PLEASE NUMBER THE FOLLOWING STATEMENT FROM 1 TO 4

Not at all like me [1] Not much like me [2] Quite Much like me [3] Very much like me [4]

When designing student activities in music area, I can take an important role in the teaching program

I would like to specialize in teaching music in my school

In music lesson, I am sure that my pupils will not be bored

I feel confident that I can plan music activities that are effective for the pupils

I can plan music lessons to suit different levels of musical ability for my pupils

I look forward to planning and teaching music lessons in which I can integrate music with other subjects in the curriculum

I feel confident that I will be able to make music lessons interesting to my pupils

I can select appropriate teaching methods and techniques for teaching music

I am confident to answer pupils questions clearly about music

Teaching music is enjoyable and stimulating for me

The thought of teaching music makes me feel restless, irritable and impatient

I am not the type of person who could teach music very well

20. PLEASE RATE IN ORDER THE FOLLOWING CLASSROOM MUSIC ACTIVITIES ACCORDING TO YOUR ENJOYMENT.

(Where 5= I enjoy this very much; 1= I do not enjoy this activity)

Composing
Listening
Playing Instruments
Playing musical games
Music, as cross curricular activities
Teaching specific instruments

---

17. HAVE YOU ALREADY HAD SOME TEACHING PRACTICE?

YES [ ] NO [ ]

17 (a) Did You Teach Music In Your Teaching Practice Training School?

YES [ ] NO [ ]

17 (b) If _YES_, how often did you teach music (or music related activity)?

Every day
More than once each week
Once a week
Once per 2 weeks
Never

17 (c) If _NO_, what are the reasons?

No equipment for music
No space
I have no confidence
Pupils did not want to learn music
No time
Other :

18. IN PRIMARY TEACHING I WAS, *(Please Number Your Responses In The Empty Boxes Provided)*

Very anxious [1] Anxious [2] Little anxious [3] Not anxious [4]

About my singing
About transfer my music knowledge to children
About teaching primary music activities
About possible problems with individual disruptive children
About using primary musical instrument
About controlling the noise level in the class
About being able to play the Piano

APPENDIX 3(C): POST QUESTIONNAIRE

MUSIC BACKGROUND, ATTITUDE AND CONFIDENCE POST TRAINING QUESTIONNAIRE

1. NAME

2. YOUR SEX

Male ☐   Female ☐

3. YOUR AGE GROUP

20s ☐   30s ☐   40s ☐   50s ☐

4. WHAT ARE YOUR TEACHING QUALIFICATIONS?

PGCE ☐

	1st group	2nd grp.	3rd grp.	4th grp.
	☐	☐	☐	☐
	1st year	2nd year	3rd year	4th year
	☐	☐	☐	☐

BEd ☐

5. GENERAL MUSIC QUALIFICATIONS

None ☐   GCE O Level ☐   GCSE ☐   GNVQ ☐   GCE A Level ☐   BA ☐   B Mus. ☐

5) (a) PRACTICAL MUSIC QUALIFICATIONS

INSTRUMENT _____   GRADE _____   BOARD

---

6. When you did music when you were child, in your primary and secondary school how often did these music activities happen?

	NEVER	SOMETIMES	USUALLY
Singing			
Listening			
Playing			
Composing			

(Please Tick as appropriate)

7. DID YOU DO ANY MUSICAL ACTIVITIES OUTSIDE OF THE CLASSROOM?

YES ☐   NO ☐

7) (a) If *YES* to the above question; What type of activities were these?

8. HAVE YOU ALREADY HAD SOME TEACHING PRACTICE?

YES ☐   NO ☐

8. (a) Did You Teach Music In Your Teaching Practice Training School?

YES ☐   NO ☐

8 (b) If *YES*; how often did you teach music (or music related activity)?

Every day
More than once each week
Once a week
Once per 2 weeks
Never

i

8 (c) If _NO_, what are the reasons?

No equipment for music	
No space	
I have no confidence	
Pupils did not want to learn music	
No time	
Other :	

9. WHICH OF THE FOLLOWING TEACHERS, IF ANY, DID YOU HAVE THE OPPORTUNITY TO OBSERVE TEACHING MUSIC DURING YOUR TEACHING PRACTICE? *(TICK ALL THAT APPLY)*

Class teacher music teaching

Coordinators music teaching

Coordinators and class teacher together music teaching

Specialist music teacher music teaching

HOW IMPORTANT WAS MUSIC IN THE OVERALL CURRICULUM IN YOUR TEACHING PRACTICE SCHOOL? *(Please Circle the Number)*

Minimal importance ———— 1 ———— 2 ———— 3 ———— 4 ———— Extremely Important

11. TICK THE FOLLOWING, ACCORDING TO HOW CONFIDENT YOU FELT ABOUT TEACHING THESE SUBJECTS IN PRIMARY SCHOOL?

IN THE LAST COLUMN, FOR EACH SUBJECT TICK WHETHER YOUR CONFIDENCE HAS INCREASED OR DECREASED DURING TP.

	Very Confident	Confident	Less Confident	Not Confident	Increased Confidence	Decreased Confidence
Art						
PE						
Music						
Math						
Science						

12. PLEASE TICK INDICATING HOW CONFIDENT YOU FEEL AFTER TP IN THE FOLLOWING ACTIVITIES.

	Very Confident	Confident	Less Confident	Not Confident
Composing				
Performing				
Listening				
Appraising				
Multi-Cultural Music				

13. HAVING DONE YOUR TP, IF YOU HAD TO TEACH MUSIC WITH A YR. 3/4 CLASS FOR 30 MINUTES WHAT WOULD YOU DO WITH THEM ? *(Be As Specific As You Can)*

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16. MUSIC NOTATION CAN BE OFF PUTTING FOR TEACHERS AND CHILDREN.

PLEASE GRADE EACH OF THE FOLLOWING STATEMENTS ACCORDINGLY FROM **1** TO **4**

Not at all like me [1]	Not much like me [2]	Quite Much like me [3]	Very much like me [4]

☐ ☐ ☐ ☐ ☐

I can recognise the names of any notes in treble clef

I know at least five notes on the recorder, and their positions in treble clef

I can read bass clef fluently

I can work out the timing of simple rhythms from their notation

If I am given the notation for a song, I can always work out what the melody sounds like

17. IN PRIMARY TEACHING I WAS, *(Please Number Your Responses In The Empty Boxes Provided)*

Very anxious [1]	Anxious [2]	Little anxious [3]	Not anxious [4]

☐ ☐ ☐ ☐ ☐ ☐

About my singing

About transfer my music knowledge to children

About possible problems with individual disruptive children

About using primary musical instrument

About controlling the noise level in the class

About being able to play the Piano

---

14. IN THIS SECTION PLEASE INDICATE TO WHAT EXTENT DO YOU AGREE OR DISAGREE, CONCERNING GENERAL MUSIC IN THE PRIMARY SCHOOL

Please number your responses in the empty boxes provided:

Strongly Disagree [1]	Disagree [2]	Agree [3]	Strongly Agree [4]

☐ ☐ ☐ ☐ ☐ ☐

Music classes are very important for developing the ability to listen

Music classes are essential in developing love for music

Music is very important and valuable in the school as a means of expression for the child

Music is essential to help overcome shyness in a students

Music classes are important in helping the developing child's self-discipline

Time for music teaching should not be reduced or allocated to other subjects (math, reading, etc.)

15. IN YOUR OWN OPINION, PRIMARY GENERAL MUSIC SHOULD BE TAUGHT BY:

(Please tick only ONE of the following boxes)

☐ ☐ ☐ ☐

The classroom teacher

Music specialist

The classroom teacher, with a music specialist as consultant

Both the classroom teacher and music specialist

18 PLEASE RATE IN ORDER THE FOLLOWING CLASSROOM MUSIC ACTIVITIES ACCORDING TO YOUR ENJOYMENT.

(Where 5= I enjoy this very much; 1= I do not enjoy this activity)

Composing	
Listening	
Playing Instruments	
Playing musical games	
Music, as cross curricular activities	
Teaching specific instruments	

19. PLEASE NUMBER THE FOLLOWING STATEMENT FROM 1 TO 4

| Not at all like me | **1** | Not much like me | **2** | Quite Much like me | **3** | Very much like me | **4** |

When designing student activities in music area, I can take an important role in the teaching program

I would like to specialize in teaching music in my school

In music lesson, I am sure that my pupils will not be bored

I feel confident that I can plan music activities that are effective for the pupils

I can plan music lessons to suit different levels of musical ability for my pupils

I look forward to planning and teaching music lessons in which I can integrate music with other subjects in the curriculum
I feel confident that I will be able to make music lessons interesting to my pupils

I can select appropriate teaching methods and techniques for teaching music

I am confident to answer pupils questions clearly about music

Teaching music is enjoyable and stimulating for me

The thought of teaching music makes me feel restless, irritable and impatient

I am not the type of person who could teach music very well

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APPENDIX 3(D): TURKISH QUESTIONNAIRE

MUZIK GECMISINIZ, MUZIK OGRETIMINE KARSI TUTUMUNUZ VE KENDINIZE GUVENINIZ.

Uygun Olani Isaretleyiniz)

1. CINSIYETINIZ   BAYAN   ERKEK

2. YAS GRUBUNUZ   20lerde   30larda   40larda   50lerde

5. OKUL YASAMINIZDA MUZIK DERSI ALDINIZMI ?

	EVET	HAYIR
Ilkokul		
Ortaokul		

5 (a) Eger ilkokulda muzik dersi aldiysaniz asagidaki muzik aktivitelerini ne kadar siklikta yaptiniz ?

	ASLA	BAZEN	GENELLIKLE
Sarki soyleme			
Dinleme			
Calgi calma			
Besteleme			

(Lutfen uygun olani isaretleyiniz)

5 (b) Eger Ortaokul da muzik dersi aldiysaniz asagidaki muzik aktivitelerini ne kadar siklikta yaptiniz ?

	ASLA	BAZEN	GENELLIKLE
Sarki soyleme			
Dinleme			
Calgi calma			
Besteleme			

6. OKUL YASANTINIZDA ASAGIDAKI ENSTRUMANLARIN HANGILERINI KULLANDINIZ ?

Gitar
Keman
Blokflut
Baglama
Metalifon /Ksilofon
Vurmali Calgilar
Piano /keyboard
Mandolin
Diger

7. SAYET YUKARIDA BIRDEN FAZLA ENSTRUMAN SECTIYSENIZ SINIFTA EN COK KULLANILAN ENSTRUMANI ASAGIDAKI KUTUYA LUTFEN YAZINIZ.

Lutfen fikirlerinizi cumlelerin yan tarafindaki kutulara numaralayiniz.

Katiliyorum [1]   Olabilir [2]   Az Katiliyorum [3]   Katilmiyorum [4]

Cocuklarin degisik turdeki muzikleri bilmeleri onemlidir

Muzik dersleri cocuklarin dinleme yeteneginin gelismesi acisindan onemlidir

Grup calisma bilincini muzik aktiveteleriyle asilamak spor aktivitelerinden daha pratioktir

Muzik dersleri muzik sevgisini gelistirmede onemli rol oynar

Okulda muzik dersleri cocugun kendini ifade etmesinde onemli yeri vardir

Muzik cocugun utangacligini yenmesinde onemli rol oynar

Cocugun disiplin kazanmasinda muzik dersleri onemlidir

Muzik derslerinde muzik ogretilmelidir baska bir ders bu saatte ogretilmemelidir

Muzige ilgisi olmayam ogrenciye muzik dersi vermem

Muzik dersinde ders anlatmaktan cok egitsel oyuna ve eglenceye yer verilmelidir

Muzik dersi haftada bir saatten fazla olmamalidir

Muzik dersinde yetenekli veya yeteneksiz ayrimi yapmadan herkese esit zaman ayririm

Haftada 2 - 3 saat muzik dersi yapmak isterim

Egitim harcamalarini dusunursek diger derslere nazaran muzik ogretimi icin daha cok para harcanmalidir

12. Size Gore Genel Ilkokul Muzigi Kim Tarafindan Ogretilmelidir ?

(Asagidaki Kutulardan Sadece Bir Tanesini Isaretleyininz.)

Sinif Ogretmeni

Muzik Ogretmeni

Sinif Ogretmeni ve Muzik Ogretmeni Beraber

8. Sinifinizda Asagidaki Muzik Stillerinden Hangisi Kullanildi ?

Klasik Bati Muzigi	
Pop muzik/ rock muzik	
Turk Halk Muzigi	
Caz	
Klasik Turk Muzigi	
Cocuk muzigi ve Tekerlemeler	
Diger	

9. Okul Muzik Aktivitelerinde Yer Aldiniz Mi ?

	EVET	HAYIR
Ilkokul		
Ortaokul		

9 (a) Eger Evet cevabi veridyseniz bu aktiveteler nelerdir?

Koroda sarki soyleme	
Solo Sarki soyleme	
Solo Enstruman calma	
Group Enstruman Calma	
Diger	

10. Okul Disinda Hic Muzik Aktivetesi Yaptinizmi?

EVET | | HAYIR | |

10 (a) Eger Evet diyorsaniz Ne tur aktivite veya aktiviteler de bulundunuz ?Lutfen asagidaki kutuya yaziniz.

15. İLKOKULLARDA AŞAĞIDAKI DERSLERİ ÖĞRETMEK İÇİN KENDİNİZE NE KADAR GÜVENİYORSUNUZ ? LÜTFEN İŞARETLEYİNİZ.

	Kendime çok guveniyorum	Kendime guveniyorum	Kendime guvenmiyorum	Kendime hic guvenmiyorum
Resim				
Beden Egitimi				
Muzik				
Matematik				
Fen Bilgisi				

16. AŞAĞIDA VERİLEN MUZİK AKTIVETELERİ ÖĞRETİRKEN KENDİNİZE NE KADAR GÜVENİYORSUNUZ ? LÜTFEN İŞARETLEYİNİZ.

	Kendime Cok Guveniyorum	Kendime Guveniyorum	Kendime Az Guvenmiyorum	Kendime Guvenmiyorum
Besteleme				
Calgi calma				
Dinleme				
Degerlendirme				
Diger Kulturlerin muziklerini ogretme				

17. ŞU ANDA 30 KİŞİLİK YAŞ GRUBU 9 OLAN BİR İLKOKUL SINIFINDA OLSANIZ, BU ÖĞRENCİLERLE MUZİK DERSİNDE NE YAPARDINIZ ?

(Lütfen Ayrıntılı Biçimde Yazınınız)

18. MUZİK NOTASINI OKUMAK BAZEN ÖĞRETMENLER VE ÇOCUKLAR İÇİN ZOR OLABİLİR.

LÜTFEN AŞAĞIDAKI HER CÜMLEYİ SİZE UYGUN OLAN NUMARAYA GÖRE NUMARALAYINIZ.

Tamamen Katiliyorum	1	Katiliyorum	2	Az Katiliyorum	3	Katilmiyorum	4

Muzik notasini okumak bana gore cok zor

Porte de yazili her notanin ismini soyleyebilirim

Blokflutde en az bes notanin yerini biliyorum ve bu notalari porte de okuyabilirim

Bas partisyonunda yazili notalari rahatlikala okuyabilirim

Basit ritmlerin degerlerini biliyorum

Eger bana bir nota verilse melodiyi notalardan soyleyebilirim

19. OKULLARA STAJYER OLARAK BULUNDUNUZMU ?

EVET	HAYIR

19. (a) Eger cevabiniz yukardaki soruya evetse stajyerlik yaptiginiz okulda muzik ogrettiniz mi ?

EVET	HAYIR

19 (b) Hangi siklikta muzik ogrettiniz ?

Hergun	
Haftada birden fazla	
Iki haftada bir kere	
Haftada bir	

19 (c) Eger 19 cu soruya HAYIR isaretlediyseniz bunun sebebi asagidakilerden hangisidir ?

Muzik aleti yoktu	
Muzik yapilacak oda yoktu	
Muzik ogretmek icin kendime guvenmiyorum	
Ogrenciler muzik ogrenmek istemiyor	
Muzik ogretmeye zaman kalmiyor	
Baska sebeleri lutfen belirtiniz:	

ILKOKUL MUZIK OGRETIMINDE KENDIMI

(Lutfen cevaplarinizi cumlelerin yanindaki bos kutulara numaralayiniz.)

Cok Endiseli [1]	Endiseli [2]	Az Endiseli [3]	Endisesiz [4]

Sarki soyleme konusunda

Muzik bilgimi cocuklara aktarmak konusunda

Ilkokul muzik aktiviteleri konusunda

Sinif icerisinde olusabilecek disiplin problemleri konusunda

Ilkokul muzik aletlerini kullanmak konusunda

21.LUTFEN ASAGIDA VERILEN CUMLELERIN YANINDAKI BOS KUTULARA SIZE UYGUN OLAN NUMARAYLA NUMARALAYINIZ.

Katiliyorum [1]	Olabilir [2]	Az katiliyorum [3]	Katilmiyorum [4]

Ifade	
Muzik alaninda ogrenci aktivitelerini hazirlarken ogretim programinda onemli bir rol ustlenebilirim.	
Okulumda muzik alani konusunda uzmanlasmak isterim	
Ogrencilerin muzik dersimde eminim sikilmayacaklar.	
Ogrencilerim icin etkili muzik aktiviteleri hazirlama konususnda kendime guveniyorum.	
Farkli yetenek seviyesine sahip olan ogrencilere uygun muzik aktiviteleri hazirlayabilirim.	
Diger mufredat derslerinin konularina gore muzik derslerini planlamak ve ogretmek istiyorum.	
Muzik drslerini ogrencilerime ilginc hale getirme konusunda kendime guveniyorum.	
Muzik derslerini ogretmede uygun ogretme metodu ve teknigi secebilirim.	
Ogrencilerin sorularina acik ve anlasilir cevaplar verme konusunda kendime guveniyorum.	
Muzik ogretmek cok hosuma gidiyor ve beni canlandiriyor.	
Muzik ogretmek fikri beni cok rahatsiz ediyor, muzik ogretmeye korkuyorum.	
Muzik dersi ogretmek bana gore degil.	

22. LUTFEN ASAGIDAKI SINIF ICI MUZIK AKTIVITELERI KENDI BEGENINIZE GORE NUMARALAYINIZ.

(5 = Bu aktivite cok hosuma gidiyor; 1= Bu aktiviteden hoslanmiyorum)

Cocuklarla sarki soylemek	
Beste Yapmak	
Muzik dinlemek	
Enstruman calmak	
Muzikli oyunlar oynamak	
Muzikle diger mufredat derslerini birlestirmek	
Belli bir enstrumani ogretmek	

ANKET SONU

Lutfen muzik ogretimi konusunda veya anket hakkinda eklemek yada belirtmek istediginiz birsey varsa asagidaki bos kutuya yazabilirsiniz. Ankete ayirdiginiz zaman icin size cok tesekkur ediyorum.

APPENDIX 4: FACTOR ANALYSIS

APPENDIX 4(A): ENGLISH STUDENTS' RESPONSES

Factor Analysis

Communalities

	Initial	Extraction
attitude a	1.000	.137
attitudeb	1.000	.351
attitude d	1.000	.372
attitute e	1.000	.510
attitude f	1.000	.448
attitude g	1.000	.454
attitude h	1.000	.429
attitude j	1.000	8.293E-02
attitude I	1.000	.206
attitude n	1.000	.204
notation b	1.000	.661
notation c	1.000	.517
notation d	1.000	.352
notation e	1.000	.662
notation f	1.000	.644
i AM ANXIOUS A	1.000	.273
I AM ANXIOUS B	1.000	.510
I AM ANXIOUS D	1.000	.389
I AM ANXIOUS E	1.000	.582
I AM ANXIOUS F	1.000	.251
I AM ANXIOUS G	1.000	.429
attitude1	1.000	.431
attitude2	1.000	.789
attitude3	1.000	.436
attitude4	1.000	.588
attitude5	1.000	.580
attitude6	1.000	.586
attitude7	1.000	.593
attitude8	1.000	.593
attitude9	1.000	.684
attitude10	1.000	.641
attitude11	1.000	.496
attitude12	1.000	.465
enjoy singing	1.000	8.617E-02
enjoy composing	1.000	.765
enjoy listening	1.000	.416
enjoy playing instruments	1.000	.539
enjoy playing games	1.000	.427
enjoy cross curriculum	1.000	.503
enjoy teaching instruments	1.000	.632

Extraction Method: Principal Component Analysis.

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total
1	13.398	33.496	33.496	13.398	33.496	33.496	10.883
2	2.991	7.478	40.974	2.991	7.478	40.974	7.167
3	2.325	5.814	46.788	2.325	5.814	46.788	5.817
4	2.125	5.313	52.100				
5	1.944	4.861	56.961				
6	1.565	3.913	60.874				
7	1.381	3.452	64.326				
8	1.276	3.190	67.516				
9	1.159	2.898	70.414				
10	1.033	2.582	72.996				
11	.983	2.457	75.453				
12	.950	2.375	77.828				
13	.813	2.033	79.860				
14	.773	1.932	81.792				
15	.726	1.816	83.608				
16	.632	1.579	85.187				
17	.602	1.506	86.693				
18	.566	1.414	88.108				
19	.453	1.133	89.241				
20	.423	1.058	90.299				
21	.403	1.008	91.307				
22	.361	.901	92.208				
23	.332	.831	93.039				
24	.315	.788	93.827				
25	.283	.708	94.535				
26	.250	.625	95.161				
27	.231	.578	95.739				
28	.222	.556	96.295				
29	.213	.531	96.826				
30	.201	.502	97.328				
31	.169	.422	97.750				
32	.162	.405	98.155				
33	.148	.370	98.525				
34	.137	.343	98.868				
35	.107	.268	99.136				
36	9.878E-02	.247	99.383				
37	9.044E-02	.226	99.609				
38	6.481E-02	.162	99.771				
39	5.238E-02	.131	99.902				
40	3.918E-02	9.796E-02	100.000				

Extraction Method: Principal Component Analysis.

a. When components are correlated, sums of squared loadings cannot be added to obtain a total variance.

Component Matrix[a]

	Component		
	1	2	3
attitude2	.882		
attitude9	.809		
attitude10	.798		
attitude6	.760		
attitude5	.758		
I AM ANXIOUS E	.758		
enjoy composing	.756		.423
attitude8	.754		
attitude4	.753		
attitude7	.730		
enjoy teaching instruments	.710		
notation b	.699	-.414	
attitude11	-.684		
notation e	.678		
I AM ANXIOUS B	.674		
notation f	.669	-.442	
attitude1	.639		
attitude3	.604		
enjoy cross curriculum	.600		
attitude12	-.593		
enjoy playing instruments	.566		.462
I AM ANXIOUS G	.561		
notation c	.513	-.446	
attitude h	.505	.413	
attitude g	.502		
i AM ANXIOUS A	.480		
attitude d	.403		
attitude l			
I AM ANXIOUS F			
enjoy singing			
attitude a			
attitude j			
notation d		-.574	
attitute e	.448	.491	
I AM ANXIOUS D		.490	
attitude f	.410	.455	
attitude n			
enjoy playing games			.580
enjoy listening			.513
attitudeb			-.408

Extraction Method: Principal Component Analysis.

a. 3 components extracted.

Pattern Matrix[a]

	Component		
	1	2	3
notation f	.820		
notation e	.815		
notation b	.807		
notation c	.744		
attitude9	.687		
I AM ANXIOUS B	.656		
attitude8	.645		
attitude2	.622		
I AM ANXIOUS G	.588		
attitude5	.582		
I AM ANXIOUS E	.576		
attitude12	-.570		
notation d	.557		
attitude1	.551		
attitude10	.538		
attitude6	.528		
attitude11	-.522		
attitude4	.414		
i AM ANXIOUS A			
attitude j			
enjoy singing			
attitute e		.714	
attitude f		.678	
attitude d		.606	
attitude g		.596	
attitudeb		.586	
attitude h		.546	
attitude7	.417	.502	
attitude3		.481	
attitude a			
attitude l			
attitude n			
enjoy composing			.669
enjoy listening			.660
enjoy playing games			.631
enjoy playing instruments			.589
enjoy teaching instruments	.405		.566
I AM ANXIOUS D			.535
enjoy cross curriculum			.518
I AM ANXIOUS F			.406

Extraction Method: Principal Component Analysis.
Rotation Method: Oblimin with Kaiser Normalization.

a. Rotation converged in 17 iterations.

Structure Matrix

	Component		
	1	2	3
notation e	.803		
notation b	.802		
notation f	.799		
attitude9	.778		.429
attitude2	.770	.506	.557
attitude8	.729		
I AM ANXIOUS B	.701		
attitude5	.694	.463	
I AM ANXIOUS E	.687	.417	.438
notation c	.687		
attitude10	.685	.555	.417
attitude6	.662	.536	
attitude11	-.627	-.491	
attitude1	.620		
attitude12	-.618	-.415	
I AM ANXIOUS G	.604		
attitude4	.589	.585	.453
i AM ANXIOUS A	.459		
notation d	.404		
attitude j			
enjoy singing			
attitute e		.713	
attitude f		.669	
attitude7	.584	.647	
attitude g		.623	
attitude h		.617	
attitude d		.610	
attitude3	.430	.592	
attitudeb		.555	
attitude I			
attitude n			
attitude a			
enjoy composing	.553		.781
enjoy teaching instruments	.556		.678
enjoy listening			.643
enjoy playing instruments	.476		.637
enjoy cross curriculum		.450	.628
enjoy playing games			.586
I AM ANXIOUS D			.527
I AM ANXIOUS F			.460

Extraction Method: Principal Component Analysis.
Rotation Method: Oblimin with Kaiser Normalization.

Component Correlation Matrix

Component	1	2	3
1	1.000	.296	.232
2	.296	1.000	.274
3	.232	.274	1.000

Extraction Method: Principal Component Analysis.
Rotation Method: Oblimin with Kaiser Normalization.

Scree Plot
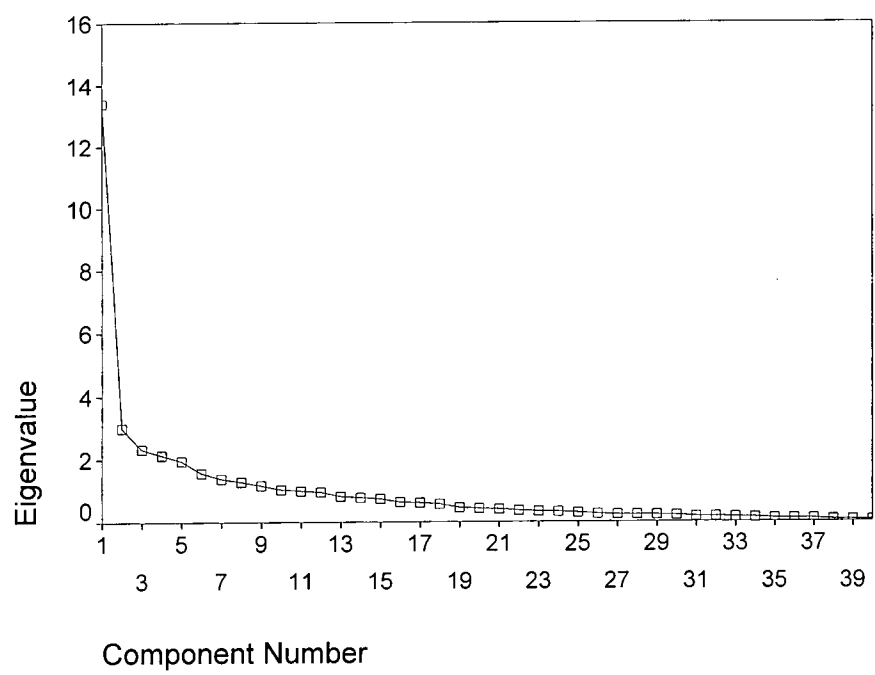
APPENDIX 4(B): ENGLISH STUDENTS' (PGCE & B.Ed) MEANS AND STANDARD DEVIATIONS ON THREE FACTOR SCALES

	SCALE 1	PRE TEST		POST TEST	
		PGCE	B.Ed	PGCE	B.Ed
1	I can work out the timing of simple rhythms from their notation	2.79 (1.18)	3.94 (0.25)	2.41 (1.19)	3.91 (0.43)
2	I can recognize the names of any notes in treble clef	2.76 (1.26)	4.00 (0.00)	2.41 (1.28)	4.00 (0.00)
3	I am given to music for a song, I can always work out what the melody sounds like	2.34 (1.13)	3.50 (0.67)	2.15 (1.11)	3.55 (0.60)
4	I am confident to answer pupils questions clearly about music	2.00 (0.80)	3.41 (0.56)	2.40 (0.90)	3.76 (0.44)
5	I would like to specialize in teaching music in my school	1.61 (0.75)	3.81 (0.59)	1.56 (0.86)	3.76 (0.54)
6	I can select appropriate teaching methods and techniques for teaching music	2.32 (0.66)	3.31 (0.54)	2.68 (0.79)	3.57 (0.51)
7	I am not anxious about my knowledge of music	2.55 (0.83)	3.66 (0.60)	2.45 (0.84)	3.62 (0.50)
8	I can plan music lessons to suit different levels of musical ability for my pupils	2.07 (0.63)	3.41 (0.56)	2.40 (0.86)	3.62 (0.59)
9	I am not anxious about how to teach primary musical instrument to children	2.68 (0.74)	3.69 (0.47)	3.08 (0.93)	3.81 (0.40)
10	I know at least five notes on the recorder and their positions in treble clef	2.94 (1.26)	3.88 (0.55)	2.56 (1.31)	3.95 (0.21)
11	Teaching music is enjoyable and stimulating for me	2.56 (0.82)	3.78 (0.42)	2.71 (0.95)	3.95 (0.22)
12	I look forward to planning and teaching music lessons in which I can integrate music with other subjects in the curriculum	2.60 (0.84)	3.72 (0.46)	2.55 (0.83)	3.67 (0.58)
13	The thought of teaching music makes me feel restless, irritable and impatient®	1.90 (0.88)	1.06 (0.25)	1.76 (0.84)	1.00 (0.00)
14	When designing student activities in music area, I should take an important role in the teaching program	2.68 (0.74)	3.35 (0.71)	2.80 (0.93)	3.57 (0.51)
15	I am not the type of person who could teach music very well ®	2.15 (0.74)	1.41 (0.91)	2.00 (0.84)	1.15 (0.37)
16	I am not anxious being able to play piano	1.91 (0.98)	3.22 (1.04)	2.21 (1.28)	3.14 (1.11)
17	I feel confident that I can plan music activities that are effective for the pupils	2.49 (0.61)	3.41 (0.50)	2.88 (0.77)	3.57 (0.51)
18	I am not anxious about my singing	2.52 (1.02)	3.31 (0.97)	2.68 (0.99)	3.33 (0.80)
19	I can read bass clef fluently	2.71 (5.16)	3.88 (0.42)	1.87 (1.16)	4.00 (0.00)
20	I feel confident that I will be able to make music lessons interesting to my pupils	2.67 (0.56)	3.50 (0.51)	2.91 (0.72)	3.71 (0.46)
21	**In music lesson, I am sure that my pupils will not be bored**	2.63 (0.57)	3.31 (0.64)	2.91 (0.78)	3.33 (0.58)

	SCALE 2	PRE TEST		POST TEST	
		PGCE	B.Ed	PGCE	B.Ed
1	Music is very important and valuable in the school as a means of expression for the child	3.18 (0.48)	3.56 (0.50)	3.15 (0.58)	3.59 (0.50)
2	Music is essential to help overcome shyness in a students	2.27 (0.61)	2.61 (0.76)	2.36 (0.79)	2.59 (0.73)
3	Music classes are important in helping the developing child's self discipline	2.44 (0.65)	2.97 (0.47)	2.49 (0.68)	2.86 (0.35)
4	Time for music teaching should not be reduced or allocated to other subjects	2.96 (0.69)	3.44 (0.72)	2.96 (0.66)	3.50 (0.60)
5	Music classes are essential in developing love for music	2.10 (0.73)	2.63 (0.71)	2.40 (0.65)	2.45 (0.67)
6	Music classes are very important for developing the ability to listen	3.38 (0.59)	3.66 (0.48)	3.39 (0.65)	3.55 (0.51)

	SCALE 3	PRE TEST		POST TEST	
		PGCE	B.Ed	PGCE	B.Ed
1	I enjoy composing	1.30 (0.52)	3.78 (1.58)	3.25 (1.17)	4.30 (0.73)
2	I enjoy teaching instruments	1.09 (1.54)	3.23 (1.89)	2.14 (1.18)	4.15 (0.75)
3	I enjoy listening	3.41 (1.68)	3.75 (1.48)	4.03 (0.91)	4.43 (0.98)
4	I enjoy playing instruments	2.83 (1.84)	4.44 (1.27)	3.54 (1.24)	4.48 (0.75)
5	I enjoy cross curriculum	2.12 (1.93)	3.88 (1.64)	3.40 (1.14)	4.52 (0.60)
6	I enjoy playing games	3.51 (1.89)	4.38 (1.50)	4.14 (1.00)	4.71 (0.46)
7	I am not anxious about possible problems with individual disruptive children	2.67 (0.70)	2.88 (0.79)	2.82 (0.91)	3.24 (0.70)
8	I am not anxious controlling the noise level of the class	2.78 (0.68)	3.09 (0.81)	2.91 (0.84)	3.52 (0.75)

APPENDIX 4(C): TURKISH STUDENTS' RESPONSES

Factor Analysis

Communalities

	Initial	Extraction
attitude a	1.000	.758
attitudeb	1.000	.434
attitude c	1.000	.328
attitude d	1.000	.217
attitute e	1.000	.647
attitude f	1.000	.554
attitude g	1.000	.346
attitude h	1.000	.266
attitude i	1.000	.188
attitude j	1.000	.125
attitude k	1.000	.444
attitude l	1.000	.429
attitude m	1.000	.465
attitude n	1.000	.110
nota	1.000	.415
notb	1.000	.473
notc	1.000	.212
not d	1.000	.447
note	1.000	.436
notf	1.000	.729
ANX A	1.000	.476
ANXB	1.000	.372
ANXC	1.000	.632
ANXD	1.000	.409
ANXE	1.000	.473
A	1.000	.655
B	1.000	.453
C	1.000	.443
D	1.000	.678
E	1.000	.503
F	1.000	.695
G	1.000	.584
H	1.000	.562
I	1.000	.318
J	1.000	.798
K	1.000	.585
L	1.000	.566
ENJSING	1.000	.471
Enjoy composing	1.000	.138
enjoy listening	1.000	.493
enjoyed playing	1.000	.380
enjoyed games	1.000	.373
enjoed cross curriculum	1.000	.460
enjoy teaching instrument	1.000	.324

Extraction Method: Principal Component Analysis.

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total
1	9.513	21.621	21.621	9.513	21.621	21.621	4.984
2	4.122	9.368	30.988	4.122	9.368	30.988	5.220
3	3.220	7.317	38.306	3.220	7.317	38.306	5.899
4	3.008	6.837	45.142	3.008	6.837	45.142	5.965
5	2.554	5.804	50.947				
6	2.278	5.177	56.123				
7	2.147	4.880	61.003				
8	1.913	4.347	65.351				
9	1.745	3.966	69.317				
10	1.503	3.417	72.734				
11	1.389	3.158	75.892				
12	1.238	2.814	78.706				
13	1.100	2.499	81.205				
14	1.012	2.301	83.506				
15	.961	2.184	85.690				
16	.859	1.953	87.643				
17	.817	1.857	89.500				
18	.631	1.435	90.934				
19	.583	1.326	92.260				
20	.536	1.219	93.479				
21	.495	1.126	94.605				
22	.394	.897	95.501				
23	.357	.811	96.312				
24	.323	.735	97.047				
25	.267	.607	97.654				
26	.233	.529	98.183				
27	.191	.435	98.618				
28	.151	.342	98.961				
29	.120	.274	99.234				
30	9.507E-02	.216	99.450				
31	7.472E-02	.170	99.620				
32	5.777E-02	.131	99.752				
33	4.920E-02	.112	99.863				
34	3.634E-02	8.260E-02	99.946				
35	2.378E-02	5.404E-02	100.000				
36	4.715E-16	1.072E-15	100.000				
37	2.593E-16	5.892E-16	100.000				
38	1.624E-16	3.692E-16	100.000				
39	1.132E-16	2.572E-16	100.000				
40	-3.275E-17	-7.443E-17	100.000				
41	-1.018E-16	-2.313E-16	100.000				
42	-1.883E-16	-4.280E-16	100.000				
43	-2.404E-16	-5.463E-16	100.000				
44	-6.657E-16	-1.513E-15	100.000				

Extraction Method: Principal Component Analysis.

a. When components are correlated, sums of squared loadings cannot be added to obtain a total variance.

Scree Plot

Component Number
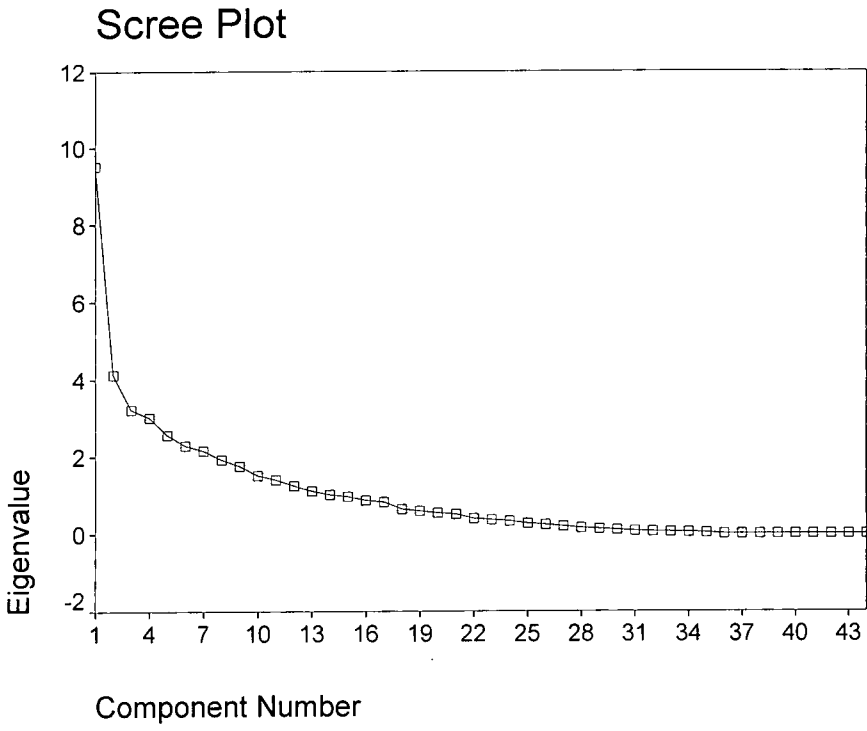
Component Matrix[a]

	Component			
	1	2	3	4
J	.754			
F	.709	.426		
D	.706			
K	.697			
notf	.695			
H	.667			
ANX A	.663			
G	.662			
A	.660			
E	.658			
L	.632			
notb	.631			
C	.597			
nota	.581			
ENJSING	.551			
note	.536			
not d	.495			
B	.491	.442		
ANXB	.476			
enjoyed playing	.471			
attitude c				
notc				
enjoy teaching instrument				
attitude j				
attitute e		.688		
attitude a	.447	.606		
ANXC		-.571	.466	
attitude f		.539	.457	
attitude g		.513		
enjoed cross curriculum	.427	.512		
ANXE		-.474		
ANXD		-.459		
enjoyed games		.451		
attitude d		.437		
attitude k			-.638	
enjoy listening			.586	
attitude m	.439		-.440	
attitude l				.632
I				-.469
attitudeb		.422		.424
attitude h				.407
attitude i				
attitude n				
Enjoy composing				

Extraction Method: Principal Component Analysis.

a. 4 components extracted.

Pattern Matrix[a]

	Component			
	1	2	3	4
notf	.676			
not d	.589			
note	.577			
I	.560			
attitudeb	-.552			
attitude l	-.513			
attitude h	-.506			
E	.412		.404	
H	.409			
ANX A				
attitude n				
attitude a		.812		
F		.650		
attitute e		.648		-.427
enjoed cross curriculum		.624		
attitude f		.576		
B		.574		
enjoyed games		.485		
attitude g		.446		
attitude d		.437		
ANXC			.760	
D			.688	
G			.630	
ANXE			.601	
A			.595	
attitude k			-.568	.435
ANXB			.487	
attitude c			.478	
ANXD			.471	
ENJSING			.435	
nota			.433	
attitude m				.659
enjoyed playing				.588
J		.516		.587
L	.412			.584
K				.568
enjoy teaching instrument				.554
enjoy listening				-.536
C				.511
notb				.473
notc				.412
Enjoy composing				
attitude i				
attitude j				

Extraction Method: Principal Component Analysis.
Rotation Method: Oblimin with Kaiser Normalization.
   a. Rotation converged in 149 iterations.

Structure Matrix

	Component			
	1	2	3	4
notf	.731		.474	
not d	.614			
note	.613			
I	.561			
attitudeb	-.536			
attitude h	-.512			
H	.489	.459	.463	
attitude l	-.449			
attitude n				
attitude a		.815		
F		.715		
enjoed cross curriculum		.646		
B		.615		
attitute e		.589		
enjoyed games		.508		
attitude f		.501		
attitude d		.430		
attitude g		.429		
D			.759	
ANXC			.718	
G			.695	
A			.666	.465
ANXE			.611	
nota			.515	
ANXB			.512	
attitude c			.500	
E	.489		.490	
ENJSING		.439	.480	
attitude k			-.458	
ANXD			.411	
J		.613		.676
attitude m				.657
K	.446			.639
L	.471			.628
enjoyed playing				.610
C				.587
enjoy teaching instrument				.552
notb	.417			.545
ANX A	.466			.485
notc				.432
enjoy listening				
attitude i				
Enjoy composing				
attitude j				

Extraction Method: Principal Component Analysis.
Rotation Method: Oblimin with Kaiser Normalization.

Component Correlation Matrix

Component	1	2	3	4
1	1.000	8.096E-02	.119	9.466E-02
2	8.096E-02	1.000	7.465E-02	.133
3	.119	7.465E-02	1.000	.199
4	9.466E-02	.133	.199	1.000

Extraction Method: Principal Component Analysis.
Rotation Method: Oblimin with Kaiser Normalization.

APPENDIX 4(D): TURKISH STUDENTS' (3RD & 4TH YEAR) T-TEST RESULTS ON FOUR FACTOR SCALES

Factor Items		Mean and SD		t-value	Sig.
		Year 3 n=28	Year 4 n=32		
Scale-1	**If I am given music for a song, I can always work out what the melody sounds like**	**2.50 (0.96)**	**1.84 (0.92)**	**2.70**	**P < 0.009**
	I can read bass fluently	1.80 (1.00)	1.77 (0.82)	0.13	
	I can work out the timing of simple rhythm from their notation	**2.93 (0.98)**	**2.37 (1.19)**	**1.96**	**P < 0.05**
	I am confident to answer pupils questions clearly about music	3.04 (0.81)	2.81 (1.00)	0.96	
	I can select appropriate teaching methods and techniques for teaching music	2.67 (0.88)	2.66 (0.90)	0.45	
Scale-2	**It is important that children should be aware of the various types of music**	**3.64 (0.56)**	**3.06 (1.06)**	**2.58**	**P < 0.01**
	I look forward to planning and teaching music lessons in which I can integrate music with other subjects in the curriculum	3.07 (0.92)	2.66 (1.15)	1.55	
	Enjoy making music by integrating with other subjects in the curriculum	**4.48 (0.80)**	**3.52 (1.70)**	**2.68**	**P < 0.01**
	I would like to specialize in teaching music in my school	2.11 (1.19)	2.09 (1.15)	0.06	
	Music is very important and valuable in the school as a means of expression for the child	3.21 (0.79)	3.32 (0.94)	-0.48	
	Enjoy games	**3.96 (1.53)**	**3.10 (1.74)**	**1.96**	**P < 0.05**
	Music is essential to help overcome shyness in a child	3.86 (0.36)	3.48 (0.96)	2.01	
	Music classes are essential in developing love for music	3.50 (0.96)	3.52 (0.89)	-0.07	
	Music classes are important in helping the developing child's self discipline	2.64 (0.73)	2.65 (1.05)	-0.01	
Scale-3	"I feel confident that I can plan music activities that are effective for the pupils	2.59 (0.93)	2.59 (0.87)	-0.00	
	I am not anxious about how to teach primary music activities	2.70 (0.72)	2.75 (0.76)	-0.23	
	I feel confident that I will be able to make music lessons interesting to my pupils	2.81 (0.88)	2.88 (0.94)	-0.25	
	When designing student activities in music area, I should take an important role in the teaching program	2.37 (0.97)	2.06 (0.80)	1.32	
	I am not anxious about how to teach primary musical instrument to children	2.74 (0.81)	2.34 (1.00)	1.68	
	Music reading is not a complete mystery to me	**3.10**	**2.53**	**2.66**	**P < 0.01**

			(0.79)	(0.88)		
		I am not anxious about my knowledge of music	**3.04 (0.94)**	**2.31 (0.97)**	**2.91**	**P < 0.005**
		Music activities would provide children to learn group cooperation than sports activities	2.79 (0.88)	2.58 (0.99)	0.84	
		I can plan music lessons to suit different levels of musical ability for my pupils	**2.37 (0.97)**	**1.88 (0.87)**	**2.07**	**P < 0.04**
		Enjoy teaching singing	**4.61 (1.40)**	**3.63 (1.72)**	**2.41**	**P < 0.02**
		I am not anxious about possible problems with individual disruptive children	3.44 (0.80)	3.28 (0.92)	0.73	
Scale-4		*Teaching music is enjoyable and stimulating for me*	2.63 (1.08)	2.75 (1.11)	-0.42	
		I would like to provide at least two or three hours a week for music teaching	3.21 (1.07)	3.55 (0.85)	-1.32	
		The thought of teaching music does not make me feel restless irritable and impatient	3.41 (0.89)	3.00 (1.19)	1.50	
		I am the right type of person who could teach music very well	2.93 (1.33)	2.69 (1.33)	0.69	
		Enjoy playing	3.04 (1.68)	3.11 (1.76)	-0.14	
		In music lesson, I am sure that my pupils will not be bored	3.22 (0.85)	3.13 (0.91)	0.43	
		Enjoy teaching instruments	2.61 (1.70)	3.08 (1.83)	-0.93	
		I can recognise the names of any notes in treble clef	**3.39 (0.69)**	**2.63 (1.10)**	**3.19**	**P < 0.02**
		I am not anxious about singing	2.85 (0.86)	2.88 (1.01)	-0.09	
		I know at least five notes on the recorder and their position in treble clef	3.44 (1.12)	3.09 (1.03)	1.24	

APPENDIX 5: ENGLISH STUDENTS' INSTRUMENTAL QUALIFICATION

COURSE	FLUTE	THEORY OF MUSIC	PIANO	GUITAR	CELLO	OBOE	VIOLIN	SINGING	TROMBONE	SITAR	TRUMPET	CLARINET	SAXOPHONE	ORGAN	RECORDER	BASSOON	EUPHONIUM
PGCE	G4, G5	G5, G3	G4*4, G5*4, G6, G7	G1, G3	G5, G8	G8	G2, G6, G8	G5, G7	G4	G3	G1						
BEd	G4, G6, G8*4, A.L		G3, G4, G5*2, G6*3, G7*3, G8*1, 7	G5	G7*2, G8	G5, G8*2	G2, G4, G6, G8*3, AL	G8*3			G5, G7	G4, G5, G8*3	G4*, 2, G7	G7	G5	G8	G8

A.L = Advance Level

(G4*4)= Four students have grade four

APPENDIX 6: STATISTICAL ANALYSIS (ANOVA)

APPENDIX 6(A): ANOVA (COURSE- TIME- CURRICULUM SUBJECTS)

Analysis of Variance

Descriptive Statistics

Dependent Variable: ART CONFIDENT

TIME	course	Mean	Std. Deviation	N
England grp1	pgce	2.6528	.7152	72
	bed	2.5313	.7177	32
	Total	2.6154	.7147	104
England grp 2	pgce	2.7821	.7144	78
	bed	2.6316	.7609	19
	Total	2.7526	.7221	97
Total	pgce	2.7200	.7153	150
	bed	2.5686	.7281	51
	Total	2.6816	.7198	201

Tests of Between-Subjects Effects

Dependent Variable: ART CONFIDENT

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	1.618[a]	3	.539	1.041	.375
Intercept	1015.547	1	1015.547	1961.321	.000
Time	.477	1	.477	.921	.338
Course	.669	1	.669	1.292	.257
Time x Course	7.576E-03	1	7.576E-03	.015	.904
Error	102.004	197	.518		
Total	1549.000	201			
Corrected Total	103.622	200			

a. R Squared = .016 (Adjusted R Squared = .001)

Analysis of Variance

Descriptive Statistics

Dependent Variable: PE CONFIDENT

TIME	course	Mean	Std. Deviation	N
England grp1	pgce	2.6667	.6500	72
	bed	2.4688	.8026	32
	Total	2.6058	.7025	104
England grp 2	pgce	2.7722	.7671	79
	bed	2.8421	.7647	19
	Total	2.7857	.7632	98
Total	pgce	2.7219	.7133	151
	bed	2.6078	.8020	51
	Total	2.6931	.7363	202

Tests of Between-Subjects Effects

Dependent Variable: PE CONFIDENT

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	2.576[a]	3	.859	1.598	.191
Intercept	1046.426	1	1046.426	1947.410	.000
COUNTRY	2.076	1	2.076	3.864	.051
COURSE	.148	1	.148	.276	.600
COUNTRY * COURSE	.650	1	.650	1.209	.273
Error	106.394	198	.537		
Total	1574.000	202			
Corrected Total	108.970	201			

a. R Squared = .024 (Adjusted R Squared = .009)

Analysis of Variance

Descriptive Statistics

Dependent Variable: MUSIC CONFIDENT

Time	course	Mean	Std. Deviation	N
England grp1	pgce	2.2917	.8125	72
	bed	3.6875	.4709	32
	Total	2.7212	.9700	104
England grp 2	pgce	2.4684	.7483	79
	bed	3.6842	.4776	19
	Total	2.7041	.8520	98
Total	pgce	2.3841	.7820	151
	bed	3.6863	.4686	51
	Total	2.7129	.9125	202

Tests of Between-Subjects Effects

Dependent Variable: MUSIC CONFIDENT

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	65.820[a]	3	21.940	42.788	.000
Intercept	1332.796	1	1332.796	2599.267	.000
Time	.272	1	.272	.531	.467
Course	61.768	1	61.768	120.462	.000
Time ✗ Course	.293	1	.293	.572	.450
Error	101.526	198	.513		
Total	1654.000	202			
Corrected Total	167.347	201			

a. R Squared = .393 (Adjusted R Squared = .384)

Analysis of Variance

Descriptive Statistics

Dependent Variable: MATH CONFIDENT

TIME	course	Mean	Std. Deviation	N
England grp1	pgce	2.8194	.6571	72
	bed	2.6875	.6445	32
	Total	2.7788	.6530	104
England grp 2	pgce	3.1154	.6238	78
	bed	2.7895	.7873	19
	Total	3.0515	.6673	97
Total	pgce	2.9733	.6548	150
	bed	2.7255	.6951	51
	Total	2.9104	.6723	201

Tests of Between-Subjects Effects

Dependent Variable: MATH CONFIDENT

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	5.741[a]	3	1.914	4.454	.005
Intercept	1177.576	1	1177.576	2740.579	.000
Time	1.432	1	1.432	3.332	.069
Course	1.896	1	1.896	4.412	.037
Time x Course	.340	1	.340	.792	.375
Error	84.647	197	.430		
Total	1793.000	201			
Corrected Total	90.388	200			

a. R Squared = .064 (Adjusted R Squared = .049)

Analysis of Variance

Descriptive Statistics

Dependent Variable: SCIENCE CONNFIDENT

TIME	course	Mean	Std. Deviation	N
England grp1	pgce	2.7222	.6103	72
	bed	2.4375	.7594	32
	Total	2.6346	.6691	104
England grp 2	pgce	3.0256	.6237	78
	bed	2.5789	.7685	19
	Total	2.9381	.6741	97
Total	pgce	2.8800	.6337	150
	bed	2.4902	.7582	51
	Total	2.7811	.6869	201

Tests of Between-Subjects Effects

Dependent Variable: SCIENCE CONNFIDENT

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	9.468[a]	3	3.156	7.323	.000
Intercept	1047.738	1	1047.738	2431.155	.000
Time	1.790	1	1.790	4.152	.043
Course	4.837	1	4.837	11.225	.001
Time x Course	.237	1	.237	.550	.459
Error	84.900	197	.431		
Total	1649.000	201			
Corrected Total	94.368	200			

a. R Squared = .100 (Adjusted R Squared = .087)

APPENDIX 6(B): ANOVA (COURSE- TIME- MUSIC ACTIVITIES)

Analysis of Variance

Descriptive Statistics

Dependent Variable: composing confident

TIME	course	Mean	Std. Deviation	N
England grp1	pgce	1.7917	.6907	72
	bed	3.1563	.7233	32
	Total	2.2115	.9417	104
England grp 2	pgce	2.4872	.7515	78
	bed	3.3810	.6690	21
	Total	2.6768	.8185	99
Total	pgce	2.1533	.8005	150
	bed	3.2453	.7045	53
	Total	2.4384	.9119	203

Tests of Between-Subjects Effects

Dependent Variable: composing confident

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	65.447[a]	3	21.816	42.341	.000
Intercept	1108.057	1	1108.057	2150.553	.000
Time	8.021	1	8.021	15.567	.000
Course	48.307	1	48.307	93.756	.000
Time x Course	2.100	1	2.100	4.075	.045
Error	102.533	199	.515		
Total	1375.000	203			
Corrected Total	167.980	202			

a. R Squared = .390 (Adjusted R Squared = .380)

Analysis of Variance

Descriptive Statistics

Dependent Variable: performing confident

TIME	course	Mean	Std. Deviation	N
England grp1	pgce	2.3750	.7400	72
	bed	3.4063	.4990	32
	Total	2.6923	.8253	104
England grp 2	pgce	2.6026	.8113	78
	bed	3.4762	.5118	21
	Total	2.7879	.8363	99
Total	pgce	2.4933	.7836	150
	bed	3.4340	.5004	53
	Total	2.7389	.8300	203

Tests of Between-Subjects Effects

Dependent Variable: performing confident

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	36.651[a]	3	12.217	23.716	.000
Intercept	1332.277	1	1332.277	2586.281	.000
Time	.838	1	.838	1.627	.204
Course	34.368	1	34.368	66.717	.000
Time x Course	.235	1	.235	.457	.500
Error	102.511	199	.515		
Total	1662.000	203			
Corrected Total	139.163	202			

a. R Squared = .263 (Adjusted R Squared = .252)

Analysis of Variance

Descriptive Statistics

Dependent Variable: listening confident

TIME	course	Mean	Std. Deviation	N
England grp1	pgce	2.8889	.7032	72
	bed	3.2813	.6342	32
	Total	3.0096	.7036	104
England grp 2	pgce	2.9367	.7222	79
	bed	3.5714	.5071	21
	Total	3.0700	.7283	100
Total	pgce	2.9139	.7112	151
	bed	3.3962	.5993	53
	Total	3.0392	.7147	204

Tests of Between-Subjects Effects

Dependent Variable: listening confident

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	10.280[a]	3	3.427	7.337	.000
Intercept	1524.801	1	1524.801	3264.880	.000
Time	1.084	1	1.084	2.320	.129
Course	10.007	1	10.007	21.427	.000
Time x Course	.557	1	.557	1.193	.276
Error	93.406	200	.467		
Total	1988.000	204			
Corrected Total	103.686	203			

a. R Squared = .099 (Adjusted R Squared = .086)

Analysis of Variance

Descriptive Statistics

Dependent Variable: appraising confident

TIME.	course	Mean	Std. Deviation	N
England grp1	pgce	2.3889	.7609	72
	bed	3.1290	.8059	31
	Total	2.6117	.8429	103
England grp 2	pgce	2.7089	.8646	79
	bed	3.3333	.6583	21
	Total	2.8400	.8613	100
Total	pgce	2.5563	.8297	151
	bed	3.2115	.7498	52
	Total	2.7241	.8576	203

Tests of Between-Subjects Effects

Dependent Variable: appraising confident

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	20.986[a]	3	6.995	10.913	.000
Intercept	1255.694	1	1255.694	1958.862	.000
Time	2.583	1	2.583	4.029	.046
Course	17.498	1	17.498	27.296	.000
Time x Course.	.126	1	.126	.196	.658
Error	127.565	199	.641		
Total	1655.000	203			
Corrected Total	148.552	202			

a. R Squared = .141 (Adjusted R Squared = .128)

Analysis of Variance

Descriptive Statistics

Dependent Variable: cultural music confidence

TIME	course	Mean	Std. Deviation	N
England grp1	pgce	1.9722	.6708	72
	bed	2.6875	.8206	32
	Total	2.1923	.7892	104
England grp 2	pgce	1.9740	.8268	77
	bed	2.7143	.7171	21
	Total	2.1327	.8572	98
Total	pgce	1.9732	.7529	149
	bed	2.6981	.7742	53
	Total	2.1634	.8214	202

Tests of Between-Subjects Effects

Dependent Variable: cultural music confidence

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	20.556[a]	3	6.852	11.792	.000
Intercept	826.382	1	826.382	1422.156	.000
Time	7.730E-03	1	7.730E-03	.013	.908
Course	20.035	1	20.035	34.479	.000
Time x Course	5.902E-03	1	5.902E-03	.010	.920
Error	115.053	198	.581		
Total	1081.000	202			
Corrected Total	135.609	201			

a. R Squared = .152 (Adjusted R Squared = .139)

APPENDIX 6(C): ANOVA (COURSE- TIME- TOTAL MEAN SCORE FACTOR ITEMS)

Analysis of Variance

Descriptive Statistics

Dependent Variable: PFACTOR1

country-2	course	Mean	Std. Deviation	N
England grp1	pgce	50.9333	11.0190	60
	BEd	70.5806	4.8496	31
	Total	57.6264	13.2327	91
England grp 2	pgce	51.0938	12.3130	64
	BEd	71.8000	4.5837	20
	Total	56.0238	14.0926	84
Total	pgce	51.0161	11.6577	124
	BEd	71.0588	4.7388	51
	Total	56.8571	13.6364	175

Tests of Between-Subjects Effects

Dependent Variable: PFACTOR1

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	14535.509[a]	3	4845.170	46.494	.000
Intercept	521477.765	1	521477.765	5004.102	.000
Time	16.620	1	16.620	.159	.690
Course	14215.747	1	14215.747	136.414	.000
Time x Course	9.789	1	9.789	.094	.760
Error	17819.919	171	104.210		
Total	598084.000	175			
Corrected Total	32355.429	174			

a. R Squared = .449 (Adjusted R Squared = .440)

Analysis of Variance

Descriptive Statistics

Dependent Variable: PFACTOR2

country-2	course	Mean	Std. Deviation	N
England grp1	pgce	16.3043	2.4090	69
	BEd	18.8710	2.2172	31
	Total	17.1000	2.6266	100
England grp 2	pgce	16.6622	2.4566	74
	BEd	18.5455	1.7922	22
	Total	17.0937	2.4455	96
Total	pgce	16.4895	2.4318	143
	BEd	18.7358	2.0395	53
	Total	17.0969	2.5330	196

Tests of Between-Subjects Effects

Dependent Variable: PFACTOR2

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	201.057[a]	3	67.019	12.254	.000
Intercept	46857.830	1	46857.830	8567.463	.000
Time	9.869E-03	1	9.869E-03	.002	.966
Course	187.305	1	187.305	34.247	.000
Time x Course	4.417	1	4.417	.808	.370
Error	1050.101	192	5.469		
Total	58543.000	196			
Corrected Total	1251.158	195			

a. R Squared = .161 (Adjusted R Squared = .148)

Analysis of Variance

Descriptive Statistics

Dependent Variable: PFACTOR3

country-2	course	Mean	Std. Deviation	N
England grp1	pgce	19.7015	7.1711	67
	BEd	29.7419	8.0786	31
	Total	22.8776	8.7864	98
England grp 2	pgce	26.2537	5.3438	67
	BEd	33.8000	2.8396	20
	Total	27.9885	5.8220	87
Total	pgce	22.9776	7.1066	134
	BEd	31.3333	6.7990	51
	Total	25.2811	7.9425	185

Tests of Between-Subjects Effects

Dependent Variable: PFACTOR3

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	4217.532[a]	3	1405.844	34.433	.000
Intercept	106946.348	1	106946.348	2619.442	.000
Time	1004.190	1	1004.190	24.596	.000
Course	2758.859	1	2758.859	67.573	.000
Time x Course	55.490	1	55.490	1.359	.245
Error	7389.852	181	40.828		
Total	129847.000	185			
Corrected Total	11607.384	184			

a. R Squared = .363 (Adjusted R Squared = .353)