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DESIGN AND EVALUATION OF A VIDEOTAPE
INTRODUCING CREATIVE MUSIC APPROACHES FOR TEACHERS

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ABSTRACT

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DESIGN AND EVALUATION OF A VIDEOTAPE INTRODUCING CREATIVE MUSIC APPROACHES FOR TEACHERS

This study consisted of the design and evaluation of a videotaped program demonstrating an approach to teaching music that would effect a positive change in teachers' apprehensiveness toward teaching music creatively. The videotape contained a developmental creative music activity involving groups of children ages 5 to 12 in a music room situation. Fifteen elementary school teachers participated in the program evaluation consisting of a pre-viewing survey of the teachers' teaching and music education background, the viewing of the program, a discussion period following the viewing and a post-viewing evaluation questionnaire on the program content and technical quality. Similar attitudinal items were included in both survey instruments. The subjects rated the program content at 6.1 and technical quality at 4.35 on a seven-point scale. On the attitudinal items the findings indicated a mean positive increase of .21 or 5.91% from a mean score of 3.56 on a five-point scale on the pre-viewing survey to 3.77 on the post-viewing questionnaire. Based on this try-out, specific changes in the program were suggested. It appears that videotapes have a good potential in the area of teacher training and further explorations are recommended.

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INTRODUCTION

This thesis-equivalent will explore the use of closed-circuit television (CCTV) in teacher-training and in-service training and focus on teacher attitude toward music education in the elementary schools of the English sector of the Montreal Catholic School Commission (MCSC). The study includes a description of the problem situation and a proposed solution, a review of the literature on contemporary creative music education, on the use of CCTV in teacher-training and on the difficulties of measuring attitude change, a description of the design and production of the videotaped program, the evaluation design and results.

Context of the Problem

It is a well-known fact that music as a classroom subject has been seriously neglected in many elementary schools in Montreal. For a number of reasons teachers have developed an indifferent attitude toward the mandate to teach the music program with any degree of consistency. Some teachers feel totally unprepared to teach the subject; others feel the job should be turned over to music specialists. Graham Knott, music consultant for the Protestant School Board of Greater Montreal comments on the situation: "It is the right of every child to have a musical education, but parents in Quebec are being 'short changed'...we are living in one of the few places in North America not to have an instrumental program by grade 4 or 5." (The Gazette, Sept. 18, 1974, p. 39) In the English sector of the MCSC the problem is accentuated because of the priority given to the teaching of French. The chance that music specialists will be assigned to elementary schools remains dim because the great majority of the supplementary teachers allotted by provin-

cial norms are assigned to the teaching of French.

Let us look at some of the underlying factors that may have caused this situation. Trow (1966, p.363) discussing teacher education brings out some interesting observations.

Efforts to raise the quality of education by strengthening the school curriculum and teacher-training - that is, through labor intensive efforts to raise the quality of the teacher's performance in the classroom - are agonisingly slow to take effect.... But over and above the inertia and resistance of teachers and educators, efforts to up-grade the curriculum and the education of teachers are slow to take effect because they are aimed at raising the performance of teachers, whose academic qualifications and abilities are relatively low as compared with other professional and college-educated groups.

The situation that Trow describes applies to Montreal and is prevalent in the area of music education. Mursell (1951, p.110) describes the predicament that faces the classroom teacher, for example, when it comes to singing:

To many classroom teachers, singing is a great stumbling block, the great obstacle which too often prevents them from bringing music to their children at all.... They shrink from any suggestions that they might get their children to sing, partly because they have a natural objection to looking and feeling foolish, and partly because they feel that they are not capable of helping their children avoid bad habits and bad methods of vocal production and tone placement. Since to many such teachers music in the classroom means singing and nothing else, the outcome of all these vocal inhibitions is that their children have virtually no contact with music at all.

The music program prescribed by the MCSC prior to 1968 was prefaced by the general observations that the program consisted of six interrelated phases, namely: singing rhythmic activities, instrumental activities, creative expression, music listening and reading. The guide stated that the essential thing was experiencing music but insisted on the importance of a working knowledge of the rudiments which Fox and Hopkins (1936, p.43) criticized as "music....dissected before the child is given a chance to love and appreciate it". Teacher-training in music education usually

consisted of a thirty-hour course in theory and the rudiments of music. Consequently, the teacher knew a little about music reading and singing, but little or nothing about teaching music to a large group of young children although he was expected to teach music as part of the elementary curriculum. Instruments, except for the piano, materials, and music appreciation records were practically non-existent in our schools. The result was often a music class where too much time and emphasis were given to the rudiments and little or no time to the other more relevant phases mentioned above. Many teachers ended up ignoring the music program altogether.

The Present Situation

It is only recently (post 1970) that the elementary schools of the MCSC can dispose of certain resources.

Facilities and materials. Music rooms are now incorporated in the plans for new elementary schools. As space becomes available in older schools, the school administration can designate a room for music education. Fine Orff instruments are furnished along with rhythm instruments and recorder flutes.

In-service courses. Courses are offered through the office of the coordinator of music on professional days. The universities offer courses for teachers such as the following at McGill University: Basic Musician-ship, a thirty-hour credit course, and non-credit courses entitled Class Piano for Classroom Teachers, Ukelele for Beginners, Recorder for Beginners, and Basic Musician II. (McGill-University, 1974)

Resource personnel. Since 1971 the English sector of the MCSC provides the services of a coordinator of music and two music animators to see to the needs of eight hundred elementary school teachers providing

them with programs, ideas, methods and approaches and encouraging interest and participation in cultural activities.

Media and music education. The Educational Broadcasting services of the Canadian Broadcasting Corporation and the "Service des moyens techniques d'enseignement" of the Quebec Ministry of Education offer programmed lessons at certain levels in different aspects of music and in music appreciation.

Specialists versus generalists. Historically the elementary teacher has been a generalist responsible for teaching all areas of the curriculum. However, pressures mainly from teachers' union have lobbied for the introduction of specialists in the teaching of French, music, physical education, plastic arts and remediation. The effect on teachers is that they feel less inclined to teach these subjects. On the other hand, teacher/pupil ratios still do not permit the hiring of the personnel necessary to assure that these subjects are taught with any degree of consistency and continuity. Moreover, the first priority for the use of the few specialists available under present conditions in the English sector of the MCSC are allocated to the teaching of French as a second language. Finally, the continued thrust towards the use of specialists in certain subjects at the primary level may stifle the artistry of teaching since music, plastic arts, physical education and certain other subjects should be part and parcel of the teacher's pedagogical tools. The risk would be knocking creativity out of teaching and making school a rather dull experience.

Music Education for All Children

All children are entitled to music experience in their harmonious development and the fact that music is included in the elementary school curriculum is an attempt to foster that development. This author is concerned that certain practices by directors and consultants are masking the truth about the degree and quality of music education that actually goes on in the average school.

A case in point must be mentioned with all due respect to the individuals who in good faith devoted many hours and much energy to bring the project to its successful conclusion. The case is presented merely as an example to illustrate a concern. Briefly, a school in the more affluent area of the school commission made extensive use of the three consultants in music for the purposes of preparing the school choir to perform at the Canadian Music Educators' Association national convention in Edmonton Alberta. Although the group had not earned this prestigious honour by any evident superiority, the parents' committee successfully campaigned to obtain funding and support for the endeavour.

Two issues arise from this case, the first is the use of consultant time and the second is the concept of elitist education versus the developmental needs of each child. On the first issue, one can understand the consultant's pride in presenting a show piece. On the other hand teachers in many schools have basic needs if they are to provide music education to their children. The second issue must be seriously considered. There must be a carefully defined distinction between the program that ensures that each child participates in a sound music program and the special program or additional activity reserved for the more talented. One danger is to ignore one to the detriment of the other.

Another danger is stressing excellence of rote performance rather than developing creative potential. Finally, there is the effect that superior performance by more experienced teachers will be frustrating to the less experienced teacher unless there is a clear understanding by all teachers of the difference between excellence of performance and the importance of a developmental music program for each child.

Toward a Solution.

Although this study will focus on teachers, the causes of the situation are deep-rooted and this author is of the firm conviction that the lack of music education is not caused by the lack of goodwill on the part of teachers. Rather a review of existing practices will demonstrate the conditioning of teachers which has resulted in the present state of affairs. Because of the scope of this paper we will only list the crucial causes in the context of this school commission and local teacher-training institutes:

- . syndical pressures for the allocation of specialists in music and other subjects at the elementary level
- . the insistence by school administrators on the teaching of the basic skills to the detriment of the harmonious development of the whole child
- . the certification and engagement of pre-school and primary school teachers without music education preparation
- . the lack of teacher-training in techniques and approaches in music as a classroom subject
- . the concern for excellence of performance rather than developmental consideration

The solution envisaged by this study attempts in a very personal way to

reach out directly to teachers and to encourage them to look at music in a new way. It is through the medium of closed-circuit television (CCTV) and the videotaped program that this author proposes to tackle the problem.

The Proposal

The proposal is the production and evaluation of a pilot videotape recording of approximately twenty minutes' duration in the area of creative musical expression. This recording will be a teacher-training device demonstrating a creative approach to the teaching of music. It will feature classroom situations in which teacher and pupils are actively involved in a creative activity on some aspect of music education. The program will take into consideration the teacher's level of experience with music as a classroom subject, permitting the teacher to develop her own capacity for the subject through the interaction with the pupils. It is hoped that upon viewing this audio-visual document, the teacher could immediately enrich her classroom activities in this area.

There are three ways suggested for the use of this program:

1. Individual use by a classroom teacher who wishes to discover ideas to enhance her own music program.
2. Group use by a school staff which has decided to place more emphasis in the area of music education.
3. Music consultant's use in workshops to promote the creative aspect of music education.

The most profitable way to use such a document would be in a situation where constructive exchanges would be encouraged. Above all, the atmosphere that should permeate the use of this program should be one that would reduce to a minimum the anxiety experienced by teachers faced with teaching music with a minimum of musical background.

The chapters that follow describe related research and the design and evaluation of the program. Chapter I reviews the literature relating to creativity in music education, then turns to the area of attitudes change and the lack of evaluative instruments for measuring behavior change, and finally, the chapter includes a review of some experiments in the use of Closed-Circuit Television in teacher education. Chapter II describes the design and production of the videotaped programme. Chapter III includes the evaluation design, results, discussions and conclusions. Recommendations regarding the program are listed in Chapter IV.

CHAPTER I

Literature Review

Review of the Literature Related to Creative Musical Education

For the purposes of this paper, we will restrict our efforts to the literature that deals with the creative aspect of music education. Our first source is the program guide entitled Musical Expression prepared by the curriculum department of the Quebec Department of Education (1969, p.5). The following statements taken from different authorities are quoted in support of the program:

Education in the arts and its corollary, creativity, form the basis of any true educational reform.

The most important results of education in the arts are:

- (a) the development of creativity,
- (b) the development of the emotional senses,
- (c) the development of perception,
- (d) the development of the social sense.

In elementary schools, where it is taught by active methods, music is one of the major means of forming individuals who succeed in expressing themselves, and hence, in asserting themselves.

Music education should be considered in the light of the teaching program and of the school subjects as a whole, not because it is necessary to keep a sense of proportion but also because a pedagogical principle should be universal and applicable to every subject.

While it is not a question of making each child an artist in the traditional sense of the term (a performer in a specific art), it is, however, a question of nurturing a creator in the broadest and most profound sense of that term.

Rather than concentrate on discovering special talents, music education should use the subject matter it teaches as a means of developing the whole child.

Although all the texts on music education devote a more or less important section to creative expression it was in a text by Marsh (1972)

entitled Explore and Discover Music that we found an orientation which most closely matched the concern we had in mind in producing our program.

Explore and Discover Music grew from a desire to share with others the excitement that can result from helping students become actively involved in creating their own music.... This excitement may be felt by pre-service teachers in a music education class, or by in-service teachers. The key to developing such interest in music is involvement of the individual in experiences that are meaningful and satisfying to himself. Marsh (1972, p.ix)

The book serves as a professional stimulus and a practical reference for those engaged in teaching and supervising teaching. There are numerous suggestions for promoting musical creativity in students of all ages, some of which were incorporated into the videotaped program that was produced for this study.

Many authors have criticized traditional practices in music education in elementary schools. The following echo some of the concerns that prompted this study. Austin (1974, p.59) expresses that concern in this way:

If we, music teachers bring to our work with young children the traditional conservatory approach to music, we can destroy confidence, interest, the willingness to try, the eagerness to learn, and the delight in small accomplishments.... May we never again tell a child not to sing, just to move his lips! Hundreds of thousands of adults are obediently doing just that.

This cautionary note is shared by others in the field. Fox and Hopkins (1936, p.43) report on the teaching of music rudiments. "Music is dissected before the child is given a chance to love and appreciate it."

Krones (1972, p.68) expresses the same thought in these terms:

The basic fundamentals of music education are not the acquisition of techniques and knowledge of the rudiments of musical theory, as we see it, but rather they are musical experiences in the fundamental forms of expression through which children develop in and through music.

Mursell and Glenn (1938, p.21) put it this way. "Music education should be planned, not in terms of technique and drill, but in terms of self-expression, emotional release, and the creative impulse". Mary Val Marsh (1972, p. 1) expounds,

If music is to survive in the curriculums of American education, its goals must also be reconsidered, and its presentation revitalized so that it will become a truly significant part of the lives of boys and girls. This can happen only as teachers transmit to their students the excitement of involvement in music of creating and recreating it.

Most authors believe that it is through the interest and motivation aroused through creative musical expression that genuine interest in the discipline will develop. Murphy (1964, p.145) notes, "One of the important effects of creative activities can be to give the child a very personal interest in notation". Mary Val Marsh sees other developments: "Music does have communicative powers, but these must be discovered by the children themselves as they engage in meaningful exploration, and from their creative endeavors build concepts that are related to the total discipline". (1972, p.x)

Other proponents of the use of creative musical expression in education have developed live demonstrations which they use with interested groups of teachers during professional days, have gone into the production of educational kits for use in music education classes, or have used the film media in order to broadcast their concern for the survival of music education as a significant aspect of the elementary school curriculum.

Lois Birkenshaw, Ron Holland and Murray Schafer are three Canadians who in their concern for music education in the schools have taken to the above-mentioned media to promote the creative use of music in the schools.

Each in his or her own way attempts to make music a living and dynamic classroom activity.

Lois Birkenshaw may be the ideal resource person for the elementary school teacher interested in making music part and parcel of her teaching techniques. Ms. Birkenshaw believes in practising what she preaches. Although she has published a text incorporating some of her ideas, her most distinguishing asset is her ability to demonstrate the different uses she makes of music. This author witnessed one of her demonstrations at the Council for Exceptional Children convention in Los Angeles, California, in April 1975. Demonstrating the use of music in several teaching-learning situations including speech, reading, rhythmic and especially psycho-motor development with exceptional children, she was enthusiastically acclaimed by a wide cross section of North American educators. As a musician and former music educator, this author was awestruck by the potential versatility this teacher had found in music.

Ron Holland of Carleton University, Ottawa, sensing the need for increased musical activities in the classroom, undertook the production of C.R.A. (Creative Rhythmic Approach by SRA, 1974) as a resource to regular class teachers who wished to develop creative activities for their pupils. The kit itself comprises a series of taped percussive rhythms, prepared transparencies and a teacher's manual. These are used as a basic framework within which the teacher and pupils are free to develop endless improvisations. Commenting on his resource kit in particular, and the music education situation in general he states his concern in a specially prepared taped interview to promote his product. Some of his observations have direct bearing on the concern in this paper:

Most classroom teachers are without formal training designed for classroom teachers....Teacher-training establishments have so little time in which to prepare classroom teachers for the skills of teaching a variety of subjects....Then, one is obviously brought to the question of just how much time can be devoted to training teachers to teach music....And because of the difficulties that the average classroom teachers experience in the classroom, I felt it important to provide something which would save them countless hours of preparation....and yet at the same time, something which was indeed truly creative both for them and for their students.... I've been in teaching for over twenty years and I did have a wonderful experience of being on the staff of Toronto Teachers' College and I realized that teacher education had a long way to go, and, at this point in time, until we are able to train perhaps many, many more music specialists and so on, we have to provide resources which are, in fact, geared to the kinds of programs that are offered, but more importantly, resources which in themselves enable people to become creative. This whole question of creativity concerns me a great deal.... I'm able to look at music in another way, a different way, a way that has a much broader perspective so that I see perhaps music in the whole context of education; whereas, when I was a music teacher, I perhaps was to some extent looking at it through tunnel vision. (CRA Promotion tape by SRA 1974) -

Murray Schafer in the award winning National Film Board film entitled Bing Bang, Boom, (1969) explores the creative use of sound with a group of sixth-grade students. In the film, the teacher guides the pupils in sensing the great variety of every day sounds ranging from very soft to very loud. He encourages the group to gather, organize and orchestrate sounds in their own way. The result is that the students experience and explore composition, notation, tempo, dynamics which they themselves produce, in an exciting contrast with the monotonous rote learning of music rudiments.

These authorities in the field of music education are all attempting to show in their own way the endless possibilities of music as a classroom subject per se or as medium for the harmonious development of the whole child. It is following this vein of thought that the videotape entitled A Space Dream: Creative Musical Expression was produced.

Review of the Literature on Attitude Change

Let us now take a brief look at what some of the current thought is on the research that proposes to measure attitude change. The following definition by Allport (1935, p.17) points to the complex factors which face the researcher in this domain:

Attitude is a mental and neural state of readiness, organized through experience, exerting a directive and dynamic influence upon the individual's response to all objects and situations with which it is related.

In effect, according to Khan and Weiss (1973, p.786) not much has been researched in the area of affective behaviour, let alone teaching in the area of the affective domains like art and music:

Even fewer studies have been conducted in the arts, with most of them confined to interests. Studies using the Kuder Preference Record have been conducted for music (Buegel and Billing, 1952) and art (Borg, 1950). Eisner (1965,66) has conducted studies which have examined students' attitudes toward art and artists. Given the increasingly greater emphasis on leisure time in our society, much more will have to be done about the role of the school in developing attitudes towards the arts.

The concern in this work has been to develop a sample instrument representative of a type of resource that will effectively prepare the teachers of our students in developing attitudes and competencies in the arts. And before proceeding any further in this discussion, the reader must be made aware that research in this area is but in its infancy. Travers (1973, p.vii) laments the weaknesses of educational research that was collated for the Second Handbook of Research On Teaching. In his preface to this book he states:

An interesting point in connection with the complaints of authors concerning the quality of material reviewed is that although there has certainly been an improvement in the statistical design of studies over the last decade, a corresponding improvement in conceptual design is often not apparent. Of what avail is it to apply excellent statistical design to the execution of poorly conceived research? Perhaps the emphasis on statistical design in graduate training programs in educa-

tion needs to be balanced by an effort to train students in the knowledge acquired in the behavioural sciences on conceptualizing problems.

And he concludes:

The heavy emphasis in this volume on what is wrong with educational research must not be attributed to any author's particular love for hammering at issues of method but it reflects the general level of inadequacy of much of the research that has been undertaken.

It is not surprising when we deal with human dimensions that the research design often fails to reveal clear-cut findings. Much of educational research would be much more relevant if stringent follow-up requirements insisted that the researcher design follow-up evaluation instruments to test the results of his original findings and periodically modify or qualify those findings. This will continue to happen as long as research is attached to the obtaining of certification and degrees.

Bloom (1964, p.86) described the situation as follows:

Only a few of the hundreds of studies have built-in follow-up procedures for ascertaining if a treatment has had more than short term effect. An example of this approach has been suggested by the literature which reports either on attitudes of student teachers toward attitudes of student teachers may be useful information, it would be even more revealing if follow-up data were collected after the students had entered teaching and if information on their students was also collected.

In the concluding remarks of Research on affective response Khan and Weiss (1973, p.790) express the hope of developing more valid instruments in this field:

It may also be equally true that the instrumentation and quantification procedures in the study of affective outcomes are perhaps more complex than they have been in the study of cognitive outcomes. The research on affective behaviour is still in its infancy and it is our hope that this chapter may represent a timely effort for taking stock of the current situation in order to plan future endeavours.

This author hopes the study undertaken here can be a contributing building block in finding more adequate instruments to measure attitude change.

Review of the Literature on Research in the Use of

Closed-Circuit Television in Teacher-Training

Closed-circuit television (CCTV) may well be the tool par excellence in the area of teacher education. In this chapter we will examine briefly the advantages of CCTV in teacher-training and some of the experiments that support this assertion.

Experiments with CCTV in Teacher Education

At Stanford University research has shown that success in micro-teaching and successful teaching in the normal classroom situation are highly correlated. McLean (1968) describes micro teaching as a scaled down teaching situation, scaled down in both class size and in time. A television videotape recording is made of the lesson, the practice teacher will review his tape, receive student evaluations of his teaching, review the lesson with his supervisor and re-teach his lesson to a new group of students to see what improvement he can make. Koran (1969) demonstrated that the presentation of a model of a specific teaching skill, by way of a filmed portrayal, produced highly significant improvements in the acquisition of this skill by one hundred twenty-one intern-teachers at Stanford University. And Vitek (1965) found that the students with the classroom simulated experiences exhibited a higher level of self-confidence about their teaching ability than did the comparison group. James (1970) found that a combination of supervision with self-confrontation via videotaped feedback was significantly superior to traditional supervision alone in getting student teachers to move toward indirect teaching strategies.

Classroom observation with CCTV. Although classroom observation by television can be useful at all school stages, one should mention its

particular value in the study of very young children. Here the intrusion of students in a group of any size can be especially distracting, and any less obtrusive form of surveillance is to be welcomed. Because it is so desirable that a class should be seen in its normal setting, mobile television unit with videotaping capacity can collect material from a wide range of schools and subject matter. Research at East Texas State College list among others the following advantages of classroom observation CCTV:

1. Provides a common experience for all college students
2. Lessens disruption of public school classroom activities
3. Provides close-ups of children's reactions to instructional situations. (Johnson and Taylor, 1964)

The Kansas State Teachers' College Research Project

This research project confirmed many advantages of CCTV in teacher-training. Sandefur, Pankratz and Couch (1967) examined the effectiveness of CCTV in teacher-training hoping to demonstrate that the expenditure for the necessary hardware would be more justified in the superior training that could be given to student teachers. One of the stated objectives was, to assess the primary function and value of observing videotapes of classroom situations as a laboratory experience for pre-service teachers. In the beginning the students observed classrooms through CCTV and by direct visits. These observations were freely discussed in seminar, each week, along with issues raised by assigned writings in the behavioural sciences and in pertinent educational fields. This was followed by participation experiences and then by graduated instructional responsibilities, climaxed in the final year by practice teaching. Only informal informational statements were made by the instructors, spontaneously, if this answered an expressed need of a particular student. There

were no formal lectures at any time. There were no tests. Instead there was continuous recording and discussion of each student's observable performance in the instructional task. Since the classes were intended to be as nearly threat-free as possible, there was a firm rule against sarcasm and ridicule.

The results were that this experimental group gained. They were fairer, more democratic, more responsive, more understanding, more stimulating, more original, more alert, more responsible, steadier, more poised, more confident, more systematic, etc., than the control group. They tried significantly more indirect activities and their pupils showed considerably more self-initiated activity and more thoughtfully inquiring action. Sandefur concluded that directly involving a prospective teacher in the teaching-learning process is a far more potent way to effect behaviour changes than giving theoretical training in advance of first-hand experience.

The findings of this experiment with regard to the use of the CCTV medium were that the most important values of videotapes were, in order of decreasing importance:

1. expanded perception of teacher behaviour;
2. allowed viewing to be stopped for discussion and to be replayed,
3. distinguished between uninteresting, monotonous teaching and stimulating teaching,
4. helped develop insights into the roles of the teacher,
5. allowed to record the number and regularity of student responses to the teacher, and also record student-initiated activity for future interpretation,

6. provided the opportunity to relate theory to practice.

Uses of CCTV in Teacher Education

Among the specific possibilities of CCTV in teacher education, Adkins (1960, p.60) proposes the observation of instructional demonstrations by expert teachers, and recordings of student teachers in action. Videotapes can also record for immediate or future use, teachers using special methods and techniques.

With proper planning, isolated or regular demonstrations can be executed so that the content can be specifically illustrated at the proper time. The expert teacher who handles the demonstration group can work with the college instructor without too much difficulty. The demonstration teacher can meet with the students both before and after the demonstration and discuss with them the nature of what they will see or have seen.... CCTV demonstrations can be provided throughout the entire four years of teacher education, thus providing a concurrent experience of fused theory and practice. The presentation of methods, techniques, or materials in verbalized form, which may well sound like unrealistic "theory" to the undergraduate, can be expertly applied in the classroom.

Here then are the advantages of CCTV in teacher education. CCTV is non-intrusive or disruptive of routine classroom activities. It is threat-free permitting privacy for self-criticism. Videotape recordings can be stored for future reference, and reproduced for dissemination, immediate playback, instant stop, and replay capabilities enable the student to make a careful study of a given situation. CCTV and videotaped materials make intimate observation of behaviour and interaction possible for large groups of student teachers facilitating group criticism and group interaction. Through video-taped programs large groups of teachers or student teachers can be exposed to model lessons by master teachers.

CHAPTER II

Design and Production of the Program

Hypothesis

All that most teachers need to develop creative musical activities in their classrooms is a little bit of confidence in their own inventive spirit and the natural musical ability of their pupils. And to instill this confidence a series of activities could be recorded and made available to teachers for discussion at workshops and for supplying initial ideas which would later generate original activities within the classroom. This would guarantee a more creative development of the musical aspects of the curriculum. Teachers would accept to develop musical activities invented by the class and would overcome the feeling of anxiety which have often plagued teachers confronted with the conventional music program.

Approach Strategy

If the program were to achieve the aim of motivating the regular class teacher into doing some creative music activities, certain conditions would have to be met:

- (a) that the action would take place in a classroom situation,
- (b) that a sufficient number of children would be involved to show that such activities are feasible with the number of pupils in a regular class,
- (c) that the pedagogical process would be shown, and
- (d) that emphasis on musical theory and musical skills would be kept at a minimum.

Production Strategy

To demonstrate creative musical expression and to maintain the interest of teachers certain strategies and techniques were employed.

The program was recorded in the familiar classroom setting. In portraying creative activity, it is important to capture the spontaneity of both children and teacher. It was soon realized that retaking sequences would have to be kept to a minimum thus sacrificing some technical polish so that the genuine interaction among pupils and teacher could be shown. Another strategy was to train the cameras primarily on the children so that the teacher would not dominate the scene. The effect anticipated was that the viewer would focus on the process rather than evaluate the performance of the television teacher. Also, the program was purposely devoid of commentary. Sequencing was achieved by the teacher's interventions, or by the fading out and fading in technique. The effect of this approach is to make the viewer less passive to the process. The change of scene or activity demands a mental effort on the viewer's part to imagine what has gone on between sequences. The absence of commentary also opens the way to personal interpretation leading to the emergence of ideas and opinions which in discussion groups, can only help enrich the experience of each member. Finally, a user's guide was designed to explain the specific nature of the program and how it should be used. (Appendix B, p.111)

Program Content

The program would show aspects of music education that satisfied the following general objectives of Musical Expression (Curriculum Service, 1969):

- (a) to foster the intellectual, sensory, social, psychomotor, emotional and aesthetic development of the child,
- (b) to develop, by sound and movement, the child's capacity for expression,
- (c) to foster the growth of the creative imagination through

original body movement and through vocal and instrumental improvisation,

- (d) to give the child a sense of team work and cooperation,
- (e) to educate the child in his capacity to express himself spontaneously by means of sound,
- (f) to make children receivers and transformers, and not spectators.

Program Setting

The program was recorded in St. Patrick's elementary school in central Montreal. Its pupils are mainly new Canadians with poor command of the English language which is typical of the situation in several schools of the MCSC. This language difficulty, however, was not the factor which prompted the choice of St. Patrick's school in producing this program.

On the contrary, this lack of language fluency made it difficult for certain children to respond spontaneously during the recording of the program. It was the work of the music teacher, Mr. Ben Boucher, which captured this author's interest. Mr. Boucher was a supplementary teacher funded by an inner-city project grant. He had been inspired by the works of Murray Schafer and Mary Val Marsh and had started an open music education program in collaboration with some of the regular teachers in the school. Several creative musical compositions were developed by the children and teachers under his enthusiastic encouragement. Mr. Boucher agreed to re-enact the process of developing one of these musical compositions for this program. The composition selected was entitled A Space Dream.

A Space Dream is a tone poem developed from the melody of the nursery rhyme Twinkle, Twinkle, Little Star as the basic musical theme. The story centres on a boy who in his daydream imagines what it would be

like to be an astronaut soaring through space. Thus going from the children's play experiences and imagination, the teacher guides a group of children into developing their story in sound with available instruments and their own voices using children-made symbols to record or notate the different segments of the tone poem. It is then assembled and reproduced.

The Script

A script was developed to incorporate some of the aspects of creative musical expression. The original script (See Appendix A, p.69) consisted of a number of scenes blocked out in collaboration with Mr. Boucher. Modifications had to be made to the script to adapt to changing circumstances that were encountered. The actual script (See Appendix A, P.82) is a transcript of the final version of the program.

Shooting the script. In trying to create the interplay between child play, imagination, and structured classroom activities, outdoor scenes were shot in the park and schoolyard and integrated into the structured activities shot in the classroom. (See Appendix A: Actual Script)

All outdoor scenes were taken by means of the Sony Port-a-pak. Classroom activities were recorded by means of the three camera-mobile of Sir George Williams University. The music room was turned into a studio and the large windows had to be used as the major source of lighting since the electrical capacity of the building could not accept the energy drain required by the Color Tran lights. The control room was located behind two movable blackboards in the same room which made oral communication between the producer and the camera operators impossible during the shooting of a scene. The set up is illustrated in the following Figure 1. The program was recorded over a period of one and a half school days.

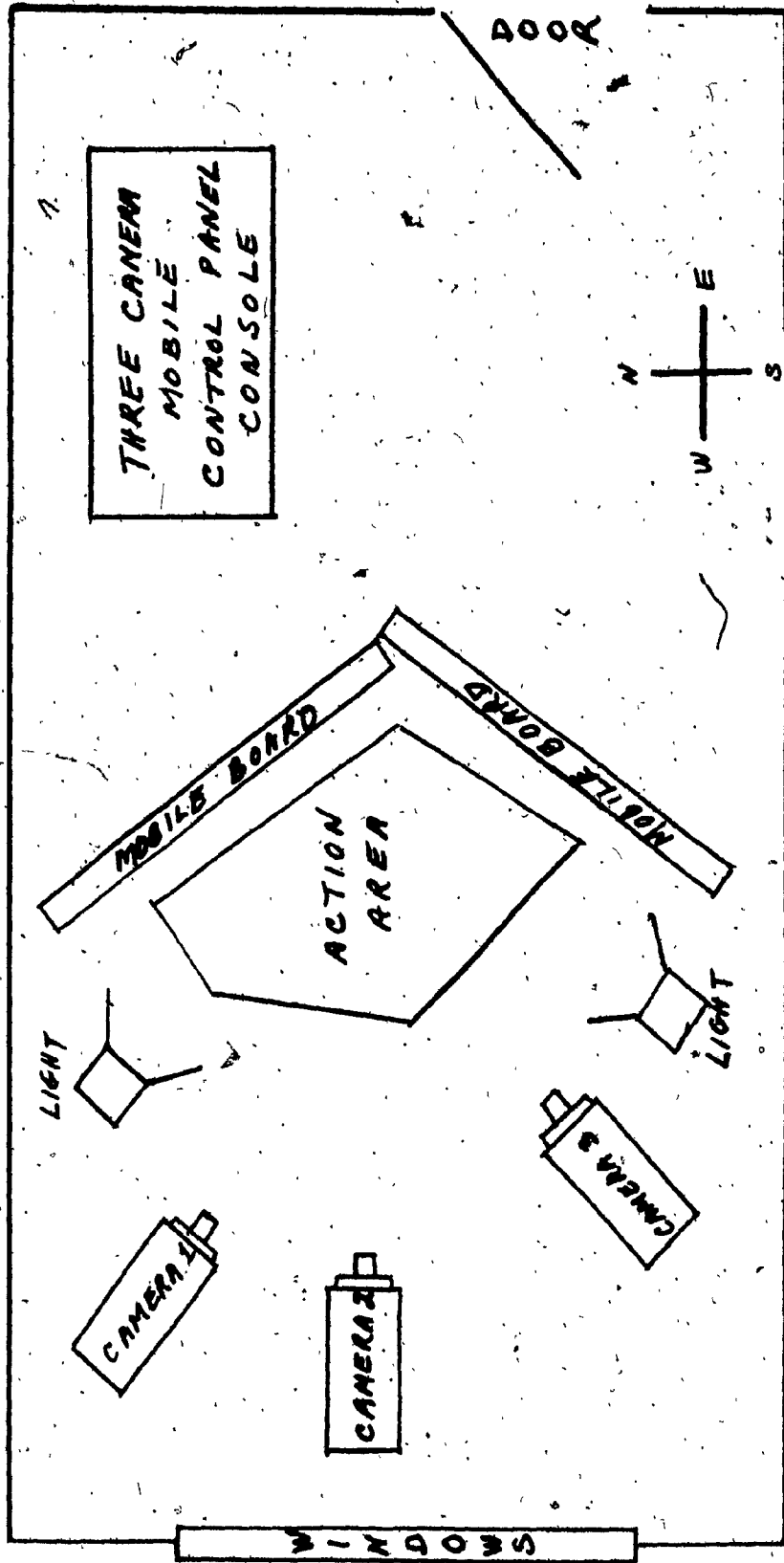


Figure 1. Floor plan of the double classroom used in recording the program.

Technical difficulties. This chapter cannot be concluded without looking at the difficulties encountered with the equipment used both on location and in the editing room. On location, a half day of shooting was lost because the one-inch IVC videotape recorder supplied with the three camera-mobile turned out to be a playback unit in which the recording mode had been disengaged. After a proper unit had been brought in, one of the cameras developed a short circuit which took some time to rectify. In the editing room, several technical difficulties presented themselves. Some were obviously due to the lack of experience of the author and the novice technical staff. However, at least two problems were definitely attributable to breakdowns. In one case the video dubbing mode was not functioning and in the other the character generator was out of order. It must be mentioned that the editing was done at night and on week-ends when the regular technicians were not available. As a result of these difficulties certain sections of the program lacked technical polish.

Production costs. One cannot overlook the real cost of producing videotaped CCTV programs. Although the cost to the author as shown on page 26 was minimal, the reader must realize that the real cost of this program is really much greater and this without the benefit of high quality equipment. Technician, studio, and editing time were made available free. The school, the teacher and the crew worked on a voluntary basis. It becomes important, therefore, to carefully weigh the costs and benefits of using this medium in the educational sector. This author feels that with proper planning and judicious use, CCTV and videotaped programs in education can be a profitable enterprise.

COST OF THE PROGRAM

The actual cost of the program to the author is itemized in this section.

Hardware:

Three days' use of the three-camera mobile
and one Sony Port-a-pak.

Cost of Insurance for \$20,000 \$78.00

Software:

Cost of three one-half inch videotapes of
thirty minutes' duration - \$20 x 3 \$60.00

Film for slides \$6.00

Audio-tape \$8.00

Personnel:

All members of the production crew worked
voluntarily. Technicians were assigned by
the university.

Cost of refreshments \$20.00

TOTAL COST: \$172.00

CHAPTER III

Evaluation of the Program

This chapter deals with the evaluation design, the construction of the evaluation instruments, the field testing of the program, and an analysis of the data with discussion and general conclusions.

Evaluation Design

Since the program was aimed at encouraging teachers to conduct musical activities in their classes, it was in the context of professional improvement workshops that the program would be shown to a group of teachers. A discussion following the viewing would permit teachers to criticize the approach, compare notes with colleagues and promote the exchange of ideas for further work back in the classroom. Ideally, the program should be presented by a music consultant who can help the lay teacher in working at activities at his level of musical experience.

Thus the evaluation scheme was devised consisting of the following:

- 1. the pre-viewing survey
- 2. the program viewing
- 3. the post-viewing discussion
- 4. the post-viewing questionnaire

The Pre-viewing Survey

This survey was designed to obtain background data on the participants consisting of teaching experience, studies in music, the teaching of music, and attitude toward the teaching of music. (See Appendix B, p.101)

The Post-viewing Discussion

A set of questions was drawn up (See Appendix B, p. 106) to permit discussion immediately following the viewing. Audience reaction and exchanges would provide data that would complement the responses to the post-viewing questionnaire.

The Post-viewing Questionnaire

This questionnaire (See Appendix B, p.107) included items designed to evaluate the general impact of the program, the pedagogical aspects of the program content, the technical quality of the production, and attitude change. Items dealing with attitude were worded exactly like items in the pre-viewing questionnaire.

Items Measuring Change of Attitude

In designing the instruments the items dealing with attitudes had to be constructed so that change could be observed in analyzing the data. In order to measure this change four attitudinal items were placed in the pre-viewing survey (numbers 10 to 13). The same items but in a different order were inserted into the post-viewing questionnaire (numbers 2, 3, 6, and 9). Two of these items were worded to express a positive attitude, and two were worded to express a negative attitude for the purposes of this study. On comparing results, a tendency toward a more positive attitude would indicate that the program was achieving its aim. Data from the other items of both questionnaires and from the discussion period would provide further indicators to confirm or disprove the tendency observed in the comparison of the attitudinal items.

Evaluation Criteria

In order to judge the effectiveness of the program, the evaluation instruments were constructed so that the evaluator could judge the following criteria:

1. the general impact of the program
2. the pedagogical soundness of the program content
3. the technical quality of the program
4. the change in attitude towards the teaching of music

Evaluation Procedure

On February 14, 1975, a group of fifteen elementary school teachers from a MCSC school in the north-east part of Montreal participated in the field testing. A comfortable resource room was turned into a viewing room for the occasion. Last minute checks were made of the equipment. The only television monitor in working condition developed an audio problem minutes before the session. An external speaker was secured but the trouble persisted. The audio was clear only on medium or medium low volume. The evaluator decided to carry on with this monitor since there was no other monitor available and the session could not be postponed.

After proper introductions, the purpose of the activity was explained to the group. The activity would proceed as follows:

1. General introduction of the exercise (10 minutes)
2. Pre-viewing questionnaire (10-15 minutes)
3. Viewing of the program (25 minutes)
4. Discussion period immediately after the program (25 minutes)
5. Post-viewing questionnaire (15 minutes)

The participants were made aware of two technical problems -- an unstable

picture in certain sections of the program and the audio trouble on the television monitor. The group was then asked to base their judgments on the program idea, the quality of the program content and the production as a whole. The activity was carried out as proposed intentionally without a break after the viewing in order to maintain as much focus on the program as possible. The session started at 9:15 am and ended at 11:00 am.

Analysis of the Data

This section will examine the findings of the pre-viewing survey, of the discussion period and of the post-viewing questionnaire.

Findings of the Pre-viewing Survey

Teaching experience. The range of teaching experience of the participants is indicated in Table 1. The majority are situated in a range between 4 and 12 years experience.

Background in music education. Of the fifteen participants, thirteen stated that music education was available in their teacher-training program and that they had taken the music education course. Table 2 provides a breakdown of the music training reported by this group. Four teachers reported extensive training in two or more of the areas indicated. Those who reported training in "other areas" identified these as methodology and Gregorian Chant.

Musical activities in the classroom. Table 3 indicates the amount of musical activity that the teachers reported took place within a three-month period. Most teachers (15) reported that the activity consisted of music appreciation and teaching a song. However, some teachers did engage in a variety of musical activities indicating that the potential of the more experienced teachers in music education was being put to use.

TABLE 1
TEACHING EXPERIENCE OF THE PARTICIPANTS
N = 15

No. of Years	Frequency
1 to 3	2
4 to 6	4
7 to 9	3
10 to 12	3
13 to 15	1
16 +	2
No answer	-

TABLE 2
MUSICAL TRAINING OF THE PARTICIPANTS N = 15

Aspect of Music Education	Frequency						
	0yr.	1yr.	2yr.	3yr.	4yr.	5yr.	6yr.
Rudiments	7	2	3	-	2	1	-
Music Appreciation	7	-	4	-	2	2	-
Instrumental (private)	12	-	3	-	-	-	-
Voice (private)	14	-	1	-	-	-	-
Choral	13	-	-	1	-	-	1
Other areas	13	-	1	1	-	-	-

TABLE 3
TYPE AND FREQUENCY OF CLASSROOM MUSICAL ACTIVITIES

Activity	Average Duration in Minutes	Average Frequency per 3-month term	No. of Responses
Music appreciation	20	6	13
Teaching a song	20	7	13
Training a choir in the school	30	6	4
Rudiments of music	5	6	4
Music integrated with other subjects	3	6	6
Improvisations	5	6	4
Other activities (Interpretive music)	5	6	1

TABLE 4
PARTICIPANTS' VIEW OF THE VALUE OF MUSIC EDUCATION
N = 15

Response	Frequency
I have no children	5
No opinion	-
No importance	-
Some importance	4
Much importance	5
No answer	1

General view of music education. Asked to judge the value of music education for their own children, five teachers responded that they had no children, four attached some importance and five attached such importance to it. (See Table 4)

Six teachers knew of the existence of a music program entitled Musical Expression published by the curriculum service of the Quebec Ministry of Education. Nine teachers did not know of the program. When asked to rate the music education pupils were getting in MCSC schools and in their own school, the responses of the teachers were as shown in Table 5. The teachers viewed music as fair to poor in their own school and somewhat worse in MCSC schools in general.

Aid to the teacher. The teachers were asked to indicate the kind of aid that would help improve musical activities to provide to the children. The answers were given in three different categories -- personnel, material resources and training.

1. Personnel. The teachers were quite unanimous regarding specialists to teach music. Eight asked for the aid of a specialist to work with the teacher in class. But six teachers wanted a full-time music teacher for the school.

2. Material resources. The responses to this question were varied and listed below:

<u>Resources</u>	<u>Frequency</u>
- Records	5
- More materials	4
- Films	2
- Videotaped lessons for teachers	1
- Videotapes for children	1

TABLE 5

PARTICIPANTS' VIEW OF THE QUALITY OF MUSIC EDUCATION
IN MCSC SCHOOLS N = 15

Response	MCSC in General	Their own School
Bad	2	1
Poor	9	7
Fair	2	5
No opinion	1	1
Good	1	1
Very good	-	-
Excellent	-	-
No answer	-	-

<u>Resources</u>	<u>Frequency</u>
- Film strips	1
- Instruments	1
- Concerts for children	1
- A music room	1
- A program from the MCSC	1

3. In-service training. Only seven teachers answered this question.

The responses listed below seemed to reflect the different levels of music experience, involvement and concern among staff members.

<u>Training</u>	<u>Frequency</u>
- Intensive courses for interested teachers	3
- Demonstrations on how to use materials	1
- An emphasis on music development (not optional)	1
- Help from fellow teachers who are musically inclined	1
- Demonstrations by fellow teachers of successful projects (rhythm bands, choral works)	1

Attitudinal Items

Survey Items 9 to 13 attempted to draw a profile of teacher attitude toward the teaching of music. Three of these items were positive items (numbers 9, 11, and 12) and two are negative (numbers 10 and 13). These items are reproduced and the findings are shown in Table 6. Item 10 stands out as a most negative position for the purposes of this study.

TABLE 6

RESPONSES TO ATTITUDINAL ITEMS N = 15

-
- Item 9: I would like to see how a good teacher works with children. (positive)
- Item 10: I would rather have music specialists to take over the music aspects of the program. (negative item for this study)
- Item 11: I would be willing to try new musical techniques in my classroom. (positive)
- Item 12: Videotapes and films are useful in teacher-training (positive)
- Item 13: I don't feel the need for new or different approaches to music (negative)
-

	Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree	No Answer
Item 9 (positive)	-	-	-	4	11	-
Item 10 (negative)	-	2	-	5	8	-
Item 11 (positive)	-	-	-	10	5	-
Item 12 (positive)	-	-	1	8	6	-
Item 13 (negative)	5	6	-	2	1	1

However, participants were strongly positive on all the other items. These items will be compared with similar items from the post-viewing questionnaire on page 51.

Summary of Findings from the Pre-viewing Survey

The findings of the survey showed that the participants were a relatively young but experienced staff. Although thirteen said they had taken a music education course while in teacher-training, seven felt they had very little or no training in music. On the other hand, four teachers showed quite a grounding in two or more aspects of music. There seemed to be a healthy program of music activities in the school mainly in the area of singing and music appreciation. Some teachers devoted such more time to music. Upon checking with the principal, it was discovered that two teachers were involved in a considerable amount of music activity preparing choral groups for school concerts or exchanging with another teacher to provide music activities to a different group of children. The participants had a strong positive attitude toward music education for their own children and their pupils. Although they were quite open to learning about new approaches or different techniques, they favoured strongly the teaching of music by music specialists. Surprisingly, with the substantial amount of music activities in the school, the participants still rated the music education being given in the school as poor to fair, slightly better than they perceived it across the schools of the NCSC.

Conclusions from the pre-viewing survey. The evaluator judged that the group in general had a rather positive attitude toward the subject and sought to explore further dimensions in music. Thus for this group, the program on creative musical expression could be a welcome new horizon or could prove disappointing. Because the responses to attitude questions

were strongly positive, even a small variation towards a more positive position would be indicative of the effectiveness of the program.

Viewing the Program

Genuine interest was maintained throughout the program. Although the slight difficulties with picture stability did not seem to annoy the participants, the audio was a source of irritation especially when the comments of some of the children were incomprehensible.

Post-viewing Discussion

A post-viewing discussion of about twenty-five minutes provided an opportunity for the participants to react, clarify certain points about the program, discuss the activity idea, and state the advantages and disadvantages or limitations they saw in using such an approach to music.

Advantages of the approach. The teachers said that the approach permitted the timid child to become more comfortable, enabling him to relax his tensions and participate more freely. It gave the pupils the satisfaction of imagining and then producing their own composition. The approach was an excellent vehicle for integrating music and other subjects, such as, music and physical education for creative dance, music with art, history and geography, music with language arts for creative drama, and story narration.

Disadvantages of the approach. Some teachers indicated that the approach might be difficult with an average class of about thirty pupils. They indicated that the noise level could be distracting without the proper physical facilities. They pointed out that their school did not have all the materials and instruments they had seen in the program.

Feasibility of the approach. In general, the group felt they could conduct a similar activity with their pupils. The program had provided adequate illustration of the process for them to attempt a similar undertaking.

Other programs. The participants felt that programs of this type demonstrating different aspects of creative musical activities were definitely a step in the right direction. One teacher was interested especially in a program demonstrating instrument-making.

Ideas drawn from the experience. To the question, "Did the program generate novel ideas for musical activities which you would like to try with your pupils?" the teachers saw many possibilities for the different grade levels. Among the ideas were movement to music, narrating stories with music and sound effects, creative dance, music integrated with social studies and language arts, musical plays, operettas, puppet shows conceived by the pupils, interpretation of music with the body or other media. Some teachers were already exploring some of these avenues, and the program seemed to be a reinforcement for them of the explorations they had undertaken.

Other observations. The discussion permitted not only an exchange of ideas on possible activities but also comments and inquiries on the program production. For example, the teachers appreciated that the cameras were trained on the children. Apart from general impatience with the poor audio in some sections, there was very little negative criticism. One teacher thought, "...the drawings on the chalkboard were not bad, but I would have liked to see drawings by the different children of how they imagined the space trip." Another teacher felt that the theme melody, Twinkle, Twinkle, Little Star, would have been "babyish" for his sixth-

graders. But other teachers felt that the theme could be one chosen by the pupils.

Over-all teacher reaction to the program seemed very favourable. It was observed that those teachers with more background in music education endorsed the approach and offered no negative criticism at all.

Analysis of the Post-viewing Questionnaire

The results of the questionnaire will be presented in different blocks. Items 1, 4, 5, 7, 8, 13, and 14, will be examined first, Items 10, 11, and 12, will form a second group. The technical aspects items (a) to (f) will be a third block and items (g), (h), and (i), a fourth block. Items 2, 3, 6, and 9, will be treated in a separate section where the items will be compared to Items 10 to 13 of the pre-viewing survey.

Item 1

How do you rate the approach you have just seen in the program? The very positive results (shown in Table 7) seem to confirm the pedagogical soundness of the program. It seems significant that no teacher rated the approach inferior to good.

Items 4, 5, 7, and 8

Table 8 illustrates the responses to the following items:

- Item 4. As a result of having viewed the program, I will try similar activities with my pupils.
- Item 5. I would make use of a series of programs such as the one just viewed.
- Item 7. I would recommend this program to a fellow teacher who wants ideas on new or different musical approaches.
- Item 8. I feel I could conduct an activity similar to this approach.

Noticeable from the table is the complete absence of a negative position. In Item 4 there is a definite commitment by ten teachers to

TABLE 7.

PARTICIPANTS' RATING OF THE APPROACH IN THE PROGRAM

N = 15

Response Category	Frequency
Bad	-
Poor	-
Fair	-
No opinion	-
Good	6
Very Good	8
Excellent	1
No answer	1

TABLE 8

IMPACT OF THE PROGRAM

N = 15

- Item 4: As a result of having viewed the program, I will try similar activities with my pupils.
- Item 5: I would make use of a series of programs such as the one just viewed.
- Item 7: I would recommend this program to a fellow teacher who wants ideas on new or different musical approaches.
- Item 8: I feel I could conduct an activity similar to this approach.

Response Category	Frequency			
	Item 4	Item 5	Item 7	Item 8
Yes	10	8	15	10
Undecided	5	7	-	5
No	-	-	-	-
No answer	-	-	-	-

try similar activities with the possibility that some of the remaining five might decide to do so. This item supports Item 8 which is more of a projection of the potential of the program as a catalyst for further action. There is unanimity in Item 7 which augurs well for the appeal of the program. It is in Item 5, however, that there is a division which is somewhat confusing. Still the seven participants who remain undecided about their making use of a series of such programs seem to be more cautious than negative to the idea. This is confirmed in Item 14 (see Table 9) where the teachers endorsed the production of similar programs.

Item 13

How helpful was the "Guide to the Viewer"? Since the program was introduced orally by the evaluator, the written guide (See Appendix B, p.105) was somewhat redundant. The teachers responded as follows:

- Four indicated it was not needed.
- Five indicated it was somewhat helpful.
- Four indicated it was helpful.
- Two indicated it was very helpful.

Items 10, 11, and 12

In Items 10, 11, and 12, the teachers were asked to indicate what they especially liked or disliked about the program content and finally how the content could be improved. Similar comments were regrouped and are presented in Tables 10 and 11 with the frequency indicated in parentheses.

The teachers responded to the producer's concern for showing a developmental process in action and placing the focus on the children. These personal comments seemed to corroborate the impact of the production and the soundness of the pedagogical approach. The main criticisms seemed

TABLE 9

PARTICIPANTS' ENDORSEMENT OF THE PROGRAM IDEA

Item 14: I would strongly recommend the production of a series of programs of this nature to be made available to me and other teachers in our system (MCSC)

Response Category	Frequency
Strongly disagree	-
Disagree	-
No opinion	-
Agree	10
Strongly agree	4
No answer	1

TABLE 10

PARTICIPANES' POSITIVE COMMENTS ON THE PROGRAM

Item 10: What did you like about the content of the program?

- All the children participated. (4)*
- Children can be creative if given a chance. (4)
- The talents of children were shown.
- The theme is developed from the child's natural pastime day-dreaming and imagining. (3)
- Good handling by the teacher encouraging pupils to express themselves. (4)
- A good approach. (3)
- Children feel they can participate regardless of the level of musical talent. (2)
- The structure of the program, the enthusiasm of the children in composing their own impression. (1)
- Children developed the sound composition from a theme. (1)
- Having been clueless about what to do in first grade with instruments, now I feel inspired and anxious to start on Monday. (1)
- The children were natural, it was good to see that not all children videotaped are perfect. (1)
- The integration of music with other subjects. (1)
- Fantasy lures children. This should be fostered. (1)
- Sound becomes music and the child finds various means to express this. (1)
- The use of balloons, pictures and instruments (1)

* Frequency is given in parentheses.

TABLE '11
 PARTICIPANTS' NEGATIVE COMMENTS AND SUGGESTIONS
 FOR IMPROVEMENT OF THE PROGRAM

Item 11: What did you dislike about the content of the program?

Teachers' comments were:

- Omission of some steps in building the total composition. (1)*
- Different sets of children instead of sticking to one grade level or one group. In that way we could have seen how the total experience would have been at one level using the same content. (1)
- I thought the first step leading to this kind of approach was missing. (1)
- I would like to see more originality from the pupils. (1)
- The connection between balloons and rockets was not too well explained. (1)
- Some instruments were being played too loud. (1)
- Some of the drawings. (1)

Item 12: How could the content of this program be improved?

Teachers' comments were:

- Introduce words and movement to the creative music. (1)
- Take stock of the suggestions given by others. (1)
- No idea. (1)
- I would like to see similar programs integrating music with other subjects. (1)
- The trip through space could have been structured better. (1)

* Frequency is given in parentheses.

to be that some of the steps in the process are not shown. The only suggestion on improving the actual program was that the space trip sequence could have been structured better.

Technical Aspects

The teachers were asked to rate the technical aspects of the production. Table 12 shows the results on a seven-point scale for Items (a) to (f). On the average the technical production was rated fair to good. The sound quality was rated quite low while the video was found to be passable. However, in the areas which are more the domain of a program producer, such as overall coherence, sequencing, continuity, and overall pacing, the program received good to excellent rating from two-thirds of the participants.

Comments on the technical aspects. The participants were asked to comment on the technical aspects they found particularly good or bad and to make suggestions on how to improve the technical quality of the program. Their comments and suggestions are listed in Tables 13 and 14 with the frequency of similar comments indicated in parentheses.

The type of responses given by the teachers in Item (g) confirm that they had viewed the program with keen interest, not only for the musical ideas, but also for the technical presentation. They were particularly sensitive to some of the camera and videotaping techniques. The audio was the outstanding technical weakness reported by the teachers. This difficulty intruded on their efforts to appreciate the program. Three teachers commented on the unstable picture in certain sections of the program. Only one teacher found the continuity bad. This was somewhat of a surprise since it was not without some degree of concern that the author had chosen to produce the program without voice-over commentary.

TABLE 12
 PARTICIPANTS' RATING OF TECHNICAL ASPECTS
 ON A SEVEN-POINT SCALE

Aspect	Bad	Poor	Fair	No Opinion	Good	Very Good	Excellent
	1	2	3	4	5	6	7
(a) Overall Coherence	-	-	3	2	7	2	1
(b) Sequencing	-	-	4	-	5	4	2
(c) Continuity	-	1	4	-	5	3	2
(d) Picture Quality	1	2	5	-	5	2	-
(e) Sound Quality	1	6	8	-	-	-	-
(f) Overall Pacing	-	-	4	-	5	4	2

TABLE 13
 PARTICIPANTS' POSITIVE COMMENTS ABOUT THE
 TECHNICAL ASPECTS OF THE PROGRAM

Item (g): What aspects did you find especially good?

Teachers' comments were:

- The aspect of capturing the creative expression of children. (4)*
- The juxtaposition of the boy on the rocket ship in the playground and the space theme in the classroom. (3)
- Simplicity of action - no show business. (1)
- Such programs are bound to inspire and encourage teachers of average musical ability to try such things. (1)
- The count-down and blast-off sequences and the space travel sounds. (1)
- Illustrations with total space sounds. (1)
- The line of questioning used by the teacher. (1)
- The fading of one scene into another. (1)
- The teacher wasn't the centre of the program. (1)
- There was no sudden change from one scene to another. (1)

* Frequency is given in parentheses.

TABLE 14

PARTICIPANTS' NEGATIVE COMMENTS AND SUGGESTIONS
FOR IMPROVING THE TECHNICAL QUALITY OF THE PROGRAM

Item (h): What aspects did you find especially bad?

Teachers' comments were:

- The poor quality of the sound was annoying - I hardly understood what the children were saying. (8)*
 - Picture quality, at times it was shaky. (3)
 - There seems to be no ending, no distinct rounding off of the dream, but dreams are like that. (1)
 - The use of "X" instead of notes at the board. (1)
 - The continuity of the production. (1)
-

Item (i): Other comments that could help to improve the technical quality of the program.

Teachers' comments were:

- Not qualified to say. (1)
 - More original art work (1)
 - Better comments by the children. (1)
 - It should be redone in a sound proof room. (1)
-

* Frequency is given in parentheses.

The main areas that need improving in the program can be gathered from Items (h) and (i). They are sound clarity and picture stability. The teachers indicated certain other aspects which are more linked to program design. These aspects will be reviewed in the discussion and conclusions.

Comparison of Attitude Items

The four remaining items (2, 3, 6, and 9) were introduced to measure any variation from the similar items (10 to 13) in the Pre-viewing survey. They were worded as follows:

- Statement A. I would rather have music specialists to take over the music aspects of the program. (Pre-viewing survey Item 10 and Post-viewing questionnaire Item 6).
- Statement B. I don't feel the need for new or different approaches to music. (Item 13 - Pre-viewing survey and Item 10 - Post-viewing questionnaire).
- Statement C. I would be willing to try new musical techniques in my classroom. (Item 11 - Pre-viewing survey and Item 2 - Post-viewing questionnaire).
- Statement D. Videotapes and films are useful in teacher-training. (Item 12 - Pre-viewing survey and Item 3 - Post-viewing questionnaire).

Statements A and B are considered negative whereas Statements C and D are considered positive. A five-point scale was established to process the data. The responses to the items were transformed into numerical values. The negative items were reflexed using the formula $6-x$ so that the items could be analyzed on a common continuum. For all items a score of 1 indicates a strongly negative attitude and a score of 5 represents a strongly positive one. Individual and average group scores including the variations between pre-viewing and post-viewing items are tabulated in Table 15.

Average individual scores on the four attitudinal items

TABLE 15

COMPARISON OF RESPONSES TO ATTITUDINAL ITEMS* N=15

Individual Scores

N	Pre-viewing Survey					Post-viewing Quest.					Varia.	% of Var.
	A	B	C	D	Ave.	A	B	C	D	Ave.		
1	1	4	5	4	3.5	2	5	5	5	4.25	+0.75	+21
2	1	4	4	4	3.25	2	4	5	4	3.75	+0.5	+15
3	2	5	4	2	3.25	1	4	4	5	3.5	+0.25	+8
4	4	5	5	5	4.75	4	4	5	4	4.25	-0.5	-10
5	4	4	5	1	3.5	4	5	5	3	4.25	+0.75	+21
6	1	4	5	5	3.75	1	4	5	4	3.5	-0.25	-7
7	1	5	4	4	3.5	3	5	5	4	4.25	+0.75	+21
8	1	4	4	2	2.75	2	4	4	4	3.5	+0.75	+27
9	2	4	4	5	3.75	2	4	5	4	3.75	—	—
10	2	5	5	5	4.25	2	5	5	5	4.25	—	—
11	2	4	4	4	3.5	2	4	4	4	3.5	—	—
12	2	5	4	—	3.67	2	4	4	4	3.33	-0.34	-9
13	1	4	3	4	3.0	2	4	5	4	3.75	+0.75	+25
14	1	4	4	4	3.25	1	4	4	4	3.25	—	—
15	1	4	5	5	3.75	1	4	4	4	3.25	-0.5	-13

Average Group Scores

Statement	Pre-viewing Survey	Post-viewing Quest.	Varia.	% of Varia.
A	1.73	2.07	+0.34	+19.7
B	4.33	4.27	-0.06	-1.4
C	4.33	4.6	+0.27	+6.24
D	3.86	4.14	+0.28	+7.25
Average	3.56	3.77	+0.21	+5.91

* Negative items were reflexed so that scores for each statement could be reported on a five-point scale where a score of 1 represents a strongly negative position and 5 represents a strongly positive attitude.

ranged from 2.75 to 2.47 with a mean score of 3.56 on the pre-viewing survey. On the same items in the post-viewing questionnaire the individual average low score was 3.25, the high was 4.25, and the mean score was 3.77. The individual average variation ranged from $-.5$ to $+.75$ with a mean group variation of $+.21$ or 5.91%. The strongest variation on a single item was $.34$ regarding the use of specialists (Statement A). Although the responses to Statements C and D were firmly positive in the pre-viewing survey, positive changes of $.27$ and $.28$ were recorded. A negative change of $.06$ from 4.33 to 4.27 was registered for Statement B. Seven respondents moved to a more positive outlook as a result of viewing and discussing the program. Of the four whose average scores did not change, two maintained firmly positive attitudes. Two of the four who registered negative change still held a rather positive attitude.

The positive trend demonstrated by this data must be attributed to the program-viewing experience. The most significant indicator has to be the $.34$ positive variation on Statement A concerning the use of music specialists. From a generally negative attitude five respondents changed to a more positive attitude showing that the program was having the intended effect. This effect was corroborated in Item 4 of the post-viewing questionnaire where ten respondents affirmed that they would attempt similar activities with their pupils as the one they had witnessed in the program.

Let us make one final comparison, that is, Item 9 of the pre-viewing survey with Items 1 and 7. The items read as follows:

- Item 9. I would like to see how a good teacher works with children.
- Item 1. How do you rate the approach you have just seen in the program?
- Item 7. I strongly recommend this program to a fellow teacher who wants ideas on new or different musical approaches.

Table 16 shows that the teachers generally accepted well the approach. this

TABLE 16
 COMPARISON OF RESPONSES
 ON THE PEDAGOGICAL APPROACH N = 15

- Item 9: I would like to see how a good teacher works with children.
- Item 1: How do you rate the approach you have just seen in the program?
- Item 7: I strongly recommend this program to a fellow teacher who wants ideas on new or different musical approaches.

Pre-viewing Item 9	Post-viewing Item 1	Post-viewing Item 7
Strongly agree 11	Excellent 1	Yes 13
Agree 4	Very good 8	Undecided 2
No opinion -	Good 6	No -
Disagree -	No opinion -	No answer -
Strongly disagree -	Fair -	
No answer -	Poor -	
	Bad -	
	No answer -	

comparison further indicated the positive impact of the program.

Discussion

The general picture that can be drawn from the analysis of the findings is that the participants remained consistent in all aspects of the evaluation scheme. The background data showed that whether they were young or old, experienced or inexperienced, trained in music education or not, they believe that music education was important for their own offsprings and at least did a minimum in their own classroom. This positive attitude was apparent in their being open to new ideas and approaches to music. The only area where the participants were strongly negative was in their position vis-à-vis the attitude, Item A. I would rather have music specialists to take over the music aspects of the program. The teachers clarified somewhat what use they would make of the person specialized in music in the section on what human resources they needed to teach music effectively. The fact that five participants modified their position on Item A in the post-questionnaire showed all the more that this group of participants were exceptionally positive throughout the evaluation responses. In the area of teaching performance and approach, the group were very complimentary to the teacher. Individual testimonials were very positive. One criticism levelled by a participant who felt that the children should have been more original, could indirectly be criticism of the teacher. This very favourable evaluation of the teaching in the program somewhat surprised the author who felt that regular teachers might dispute the approach presented.

The responses to the Post-viewing questionnaire were also characterized by generously positive reactions and comments. Criticisms were minimal and most were in reference to obvious technical flaws in the pro-

gram, namely, video stability and audio difficulties. The crucial variables designed to measure any observable change in attitudes revealed a positive tendency which must be attributed to the program viewing experience. The participants, while generously positive in evaluating the program content and the production style, clearly showed their dissatisfaction with certain aspects of the technical production. To the general positive outlook of the group can then be added consistency and sincerity.

Meeting the Criteria

The findings showed that the program as a whole successfully achieved its aims.

1. The general impact of the program. The program had a general appeal and positive impact on the teachers. One testimonial is especially to the point, "Having been clueless about what to do in first grade with instruments, now I feel inspired and anxious to start on Monday." The strongly positive responses to Items 1, 4, 7, and 8, confirm this positive impact.

2. Pedagogical soundness of the program. The pedagogical soundness of the program content was endorsed and even praised by individual testimonials. Teachers with considerable musical training and experience among the participants became strong supporters of the approach during the discussion period indicating that the approach met with the approval of regular teachers as well as teachers with music experience. Responses to Items 1, 4, 5, 7, and 9, provided strong support to show that the program had met the pedagogical soundness criteria.

3. The technical quality of the program. The production technique including overall coherence, sequencing, continuity, and overall pacing was rated good to excellent by ten or eleven of the participants. (See Table 6).

Of these aspects, continuity was judged the weakest with three of the participants rating it poor to fair. Comments by a few participants qualified this inferior rating. They wanted to see more of the process and would have liked to have the process limited to one grade level.

Sound quality was decidedly poor and annoying in certain sections of the program. The television monitor did not help since the sound distorted when the volume was raised above medium low volume. Sound quality was thus rated very low.

Picture quality was rated inferior by eight participants and superior by seven participants. The problem was mainly a technical difficulty which developed in editing and caused the picture to tear or roll in certain sections. This appears to be the reason why some rated the picture quality low even though the video problems had been mentioned to the group before the viewing.

In short, except for the technical quality of sound and picture, the program was found technically acceptable with respect to overall coherence, sequencing, continuity, and overall pacing.

4. The change in attitude towards the teaching of music. The findings showed that the group already possessed positive attitudes toward music and the program did increase this positive outlook. Therefore, with this group, the program was successful in strengthening positive attitudes.

Follow-up

When the evaluation scheme was proposed to the school, there was no question of follow-up activities to verify if anything materialized as a direct result of the program viewing experience. This had been decided in order to keep the evaluation scheme as threat-free as possible.

The author must caution the reader that this one evaluation is not sufficient to determine the potential effectiveness of the program. It does provide one indication of how the program viewing experience was received by a particular group.

The author is satisfied and rather flattered by the positive results of the study but would caution the reader that the Hawthorne effect may be a factor when evaluating an activity which resorts to gadgetry or innovative techniques. For most of the participants in this study the experience of closed-circuit television in their own school was a unique event. Their sympathetic cooperation with the evaluator may also have conditioned their responses to the surveys. These factors were not easily measurable; however, since the participants had been exhorted by the evaluator to be sincere and accurate in their responses the influence of these factors should be minimal.

General Conclusions

The use of videotape recordings in teacher education seems promising but is contingent upon the availability of hardware and a stock of up-to-date, well-prepared programs. Among the advantages identified in other studies and in this one are the possibility of observing approaches and techniques in an actual classroom situation by a large number of students without disrupting pupils, the opportunity to criticize and exchange on teaching techniques, pupil reaction, and classroom management. Videotape also has the convenience of instant replay which is always a forceful technique in analyzing and correcting performance.

In the area of teacher attitude this study shows that the majority of elementary school teachers would benefit from access to programs that would permit them to enhance their own teaching. Through viewing and discussion with an animator or consultant in a non-threatening atmosphere, teachers would be motivated into reaching new horizons in their teaching. Demonstrations of the type developed in this program provide teachers with a comprehensive picture of a total activity in compressed form. Textbooks and teacher's guides often fragment the program so much that there is danger of losing sight of the total integrated approach. Demonstration videotapes would complement written programs because they would make instantly available to teachers the approach and techniques of a master teacher working with real children, a convenience which is not easily available to our teachers presently.

CHAPTER IV

Recommendations

This short chapter offers suggestions for improving the present program, suggestions and hints to other students, and recommendations to school boards and teacher-training institutes.

Suggestions for Improving the Program

The suggestions presented here are based on the observations of the participants, technical advisors and the author himself. Two aspects will be reviewed, technical considerations, and content of the program.

Technical Improvements

When one considers the time, effort, and expense that go into producing a program, one must be assured that the equipment and facilities will permit a technically fine produce. One should also know the technical limitations of available equipment. No matter how much time and effort is put into planning and designing faulty equipment will frustrate all efforts to make a product appealing.

Sound quality. The suggestions by one of the participants that the present program be redone in a sound-proof room is well-taken. However, if one recalls the reasons that motivated the decision to tape the action on location, one must look for another alternative. Better planning of the audio pick-up with appropriate microphones would be a more acceptable alternative for example.

Picture quality. Scenes shot in classrooms often result in a flat picture. The main reason is the absence of back lighting. The picture quality of this program would have been enhanced by the introduction of back lighting; however, the electrical safety capacity of the electrical system in the school would not take the energy drain demanded by the television lights.

Content Improvement

The children. For a program on creative expression the children should have better language fluency so that the viewer does not confuse inability to use the English language with the ability to express creatively in another medium. Therefore, a group of children with a better command of the language should be preferred.

Teachers seem to identify better with groups of children who are at one level or age grouping. It may be wise in future programs of this type to limit the action to one grade level, although this program was conceived to show different levels of development with different age groups.

Transition. Some participants pointed out that certain parts of the process were left out although they did not specify which ones. This was true about at least one aspect, that is, playing the then Twinkle, Twinkle, Little Star on musical instruments. That scene, originally part of the script, was cut out after some consideration because of a technicality. In re-doing the program that scene properly developed would be included because it is an important part of the process.

The art work. The section of the program entitled The Space Dream lasts approximately five minutes. Certain criticisms were made by the participants regarding this section. The use of chalk board drawings instead of drawings by the children of how they visualized the space trip was considered an unfortunate choice. Again this was an emergency solution to a problem that developed unexpectedly. Original art work had been one of the considerations and should be included in remaking the program. This whole block was originally planned such that the children's actual musical performance would be taken and children's art would be

inserted in appropriate places. However, certain circumstances forced the use of the chalk board drawings to complete the program.

It is in the areas mentioned above that improvements would be made if the program were redone.

Suggestions to Other Students

Based on the experience of this study, the following suggestions and hints are offered to students who attempt similar studies:

Preliminary Steps

- . Try to anticipate all details (there are many) by drawing up a master plan for your entire study. Consult with your thesis-advisor regarding all requirements.
- . Line up your talent. Obtain a clear commitment from them by being clear to them about their role in this enterprise.
- . Draw up a shooting dateline and make all necessary contacts and reservations.

Technical Aspects

- . Obtain all the necessary briefing on the available hardware, its technical limitations, and the availability of technical personnel.
- . Verify the condition of all your equipment before leaving the distribution centre. (We had some frustrating moments during shooting because we were assured that all the equipment was in good order. It wasn't.)
- . Be very clear with your talent with regard to the blocking of sequences, movement, etc.

On Location

- . Make sure you can establish a control room separated from the room where the actual shooting takes place; (otherwise, you will have great difficulty to establish oral contact with your production crew.)
- . Sound pick-up outside studio conditions is almost always a difficult problem. Make several tests before you decide to use a given room.
- . Use at least three cameras to capture as much interaction and reaction as possible while maintaining one camera trained on the main focus of attention. (In teacher-training films these genuine reactions and interactions have proven very significant features.)
- . Use stand-ins for camera rehearsals in order to keep your talent as fresh as possible especially when very young children are involved.
- . Insist on genuine children's contributions. Viewers are quick to detect staged routines of all kinds. These tend to reduce the effectiveness and credibility of your message.
- . When working with young children have the teacher prepare the children in advance so that shooting can be done in a minimum amount of time capturing the invaluable spontaneity of the young pupils.
- . Children are natural actors, capitalise on this by giving them much camera exposure. (several participants in the evaluation of the program appreciated that the cameras were often trained on the children.)

Editing

- . Try to structure your shooting blocks tight enough so that editing will be at a minimum.
- . Book time in the editing studio when professional technicians are available and can help with technical failures or sophisticated editing techniques.
- . If you do not have editing experience, try to undergo a crash course by one of the technicians before you cause serious damage or erasure to your tapes or damage the hardware.
- . Plan out your editing scheme. Again seek professional guidance if you do not know how to work this out.
- . Don't edit unless you have to.
- . Don't get hung up on minute details.

Evaluation or Field Testing

- . Try to have your target group identified and committed long before the field testing is to occur.
- . Rehearse the sequential steps of your evaluation scheme.
- . Prepare the physical set-up for viewing the program and check out the equipment at least twenty-four (24) hours before the scheduled time to minimize the risk of technical difficulties in time for a flawless presentation.

Recommendations for Teacher-Training

Institutes and School Boards

Educational institutes should always seek ways of providing effective and relevant training to future and in-service teachers. CCTV can provide advantages in teacher-training never before available. In view of the results of other studies and the present one, the following recommendations are offered.

Considering that the elementary school curriculum requires teachers to teach subjects like music, and that teacher-training does not prepare teachers adequately for teaching the subject effectively, that specialists in the subject are not provided, that consultants must make their services available to a large number of schools, it is recommended:

- that the school board and teacher-training institutes, in collaboration with the media services available in the community, undertake the production of video-taped programs in the specialty areas which will cater to the needs of the regular classroom teachers of the school board,
- that such programs focus on the creative and developmental potential of teachers and pupils,
- that such programs be so structured as to highlight pupil involvement and interaction rather than theoretical background and technical perfection,
- that such programs simulate the classroom situation,
- that production facilities be such as to provide technically superior recordings,
- that a continual up-dating of programs be guaranteed by involving specialists and consultants in the areas concerned and

by ensuring the proper funding,

- that the availability of and accessibility to these teaching resources be communicated to the schools and consultants concerned, and
- that these resources be promoted by means of well-designed workshops and in-service sessions.

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APPENDICES

Appendix A: Scripts

The Original Script

The Actual Script

Appendix B: Evaluation Instruments

Pre-viewing Survey

Guide for the Viewer

Discussion Questions

Post-viewing Questionnaire

User's Guide

BLOCK TIMEORIGINAL SCRIPT

SHOOTING SCRIPT

for

" A SPACE DREAM "

TIMEBLOCK I VIDEOAUDIO

Porta-Pak or Super 8 mm

Sound Track to be dubbed

Child playing in the park

Children's voices at play in park

20' Long Shot of Child playing in
different apparatus.10' Medium Shot of child climbing
into Rocket Ship15' Close up of child pretending
to take off into space

Fade out children's voice

10' Slow zoom on child's face

Fade "in dream music"

10' Tight close up of child as she
begins to day dream
Fade to black

Fade out sound

END of BLOCK I

BLOCK II VIDEOAUDIOApprox.
TIME30 s. Camera I
TCU - Zooming out slowly from
eyes of child playing glock-
enspiel to MCUFade in sound of the glocken-
spielCut to Camera 3
CU of the same child

Approx.
TIME

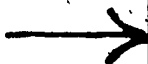
BLOCK II VIDEO
(continued)

AUDIO

30 s.

Super impose Camera 2
Group Shot
Small children singing
"Twinkle, Twinkle..."
Fade out face Camera 3
(Grade I children)

Children singing "Twinkle, Twinkle..."



Porto-pak can take interest
shot during song, "Twinkle"

Cut to Camera 3
M.S. medium shot of children
until song is completed.

Cut to Camera 1
Breast shot of teacher

Same group
Teacher suggests some rhythmic
activity

END of BLOCK II

BLOCK III VIDEO

AUDIO

30 s.

Cut to Camera 3
at 3 shot of children
reacting to teacher

Live sound of activity

Dissolve from Camera 3 to LS
of children clapping on
Camera 2

Loud clapping activity

Cut to Camera 3 - 2 shot
of children clapping

Dissolve to Camera 2 MS
group of 5 to end of clapping

Cut to Camera 4 LS of teacher
handing out instruments

Live. Pick up incidental sounds

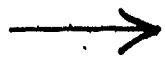
END of BLOCK III

Approx.
TIME

BLOCK IV VIDEO

AUDIO

30 s.



From Black fade to Camera 2
Long shot of children group
reacting to instruments.

Porto-pak can take interest
shots of children choosing

Interest shots of undecided
child

Interest shots of child
trying an instrument

Cut to Camera III -
MS of children activity
trying instruments

Porto-Pak take a shot of
A,B,A on board

Cut to Camera I
Medium shot of teacher
fade to black

END of BLOCK IV

Live activity in the room

Sandwich Type song

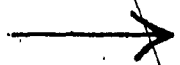
Live sound, children and
teacher.

Teacher establishes order.

BLOCK V VIDEO

AUDIO

30 s.



From Black fade to Camera 3
Medium Long shot of
Group banging out the rhythm
of Twinkle...

Cut to Camera 1
Medium shot of group
Zoom in on skin of hand
drum. Go out of Focus

Porto-Pak - Close up of
Skin of Hand drum

Focus in CU. to Camera 3
of Tympany - Zoom out
Dissolve to Camera 1
MS of group of children
Fade to black

END of BLOCK V

Rhythm instruments, drums,
sticks, etc...

Child discuss Space adventure
Teacher may interact a Blast off
into space to go reach the stars, etc...

Approx.
TIME

BLOCK VI VIDEO

AUDIO

30 s.

From Black fade to Camera 3
Close up of children respond-
ing.
Cut to Camera 2
NOTE: (Be ready to cut to
Camera 1 whenever teacher
interacts
Medium Shot of Group
Zoom in on child offering
suggestions
Cut to Camera 1

Fade in live sound

Teacher suggests try out of
"Blast-off"

20 s.

Cut to Camera 2
LS (Long Shot of Group)
Camera 3 - ready with an
interest shot of action

Sounds and noises of blast off

Cut to Camera 1

Teacher reacts

Cut to Camera 2
MS of the Group

NOTE: Teacher may ask for a repeat here - If so same shots as
above.

PORTO-PAK: Interest shots of children - hands, faces, eyes,
teacher reaction...
Try to keep all shots - Close up or tight Close up -
Change angles.

30 s.

Cut to Camera 1
Breast Shot of teacher

Teacher asks what will rocket
sound like as it speeds through
space

Cut to Camera 2
MS of group reacting

Live action - HISSING - etc...

Dissolve to Camera 3
MS of 3 children

Dissolve to Camera 2
MS of group

Dissolve to Camera 1
Teacher intervening

Teacher's voice

Cut to Camera 2
LS of children

Approx.
TIME

BLOCK VI
(continued)

VIDEO

AUDIO

30 s.

Cut to Camera 1
MCU of teacher
Cut to Camera III
as child volunteers answer

Teacher
- Do you know what asteroids are?

Cut to Camera 1
MS to teacher

Interaction
What sound do you imagine they
would make as they are by passed
by the rocket ship?

Cut to Camera 2
Long Shot of children

Interaction sounds
popping, etc... sticks...

Dissolve to Camera 3
Close up (Pan slowly)

Dissolve to Camera 2

Cut to Camera 1

Now let's look at some of the
components of our space travel dream.

Fade to Black

END of BLOCK VI

BLOCK VII

VIDEO

AUDIO

40 s.

Fade to Camera 3
CU of figures on the
blackboard - PAN SLOWLY
Twinkle, Twinkle...

Teacher comment and
children reaction

Dissolve to Camera 2
CU of other figures
(Heroine)
Cut to Camera 1
MS of teacher when he
when he intervenes

Porta-Pak take many close-ups
of Board
Teacher interacts with children
as they attempts to represent
graphically what they have done
so far

Cut to Camera 3
MS Child at board

Dissolve to Camera 2
LS group at Board...

until teacher intervenes

Approx. Time

BLOCK VII
(continued)

VIDEO

AUDIO

40 s.

Cut to Camera 1
Medium Shot of teacher

Now we're floating in space what other sounds do we hear? Can we find sounds to express what it feels like? etc...

Cut to Camera 2
Medium Shot of group reacting

Cut to Camera 3

Long Shot of children selecting sounds on instruments

Fade to Black.

PORTA-PACK
IMPORTANT to get close ups of action of fingers and mallets on the instruments.

NOTE: Fade to black to allow Porta-Pak to obtain interesting shots of instruments.

NOTE: Try to keep out of Master Camera's way

Keep AUDIO-LIVE while VTR is on BLACK

END of BLOCK VII

BLOCK VIII

40 s.

From Black fade to Camera 2 establish shot of children returning to work position with instruments

LIVE SOUND

Cut to Camera 1
MS (Medium Shot) of teacher

Teacher encourages group to produce sounds

Cut to Camera 3
Close up of child on autoharp

Dissolve to Camera 2
MS group on autoharp

Dissolve to Camera 1
MS of sellophones

LIVE SOUNDS
Teacher intervenes

Dissolve to Camera 2

Long Shot of activity

Teacher intervenes

Approx.
TIMEBLOCK VIII
(continued)VIDEOAUDIO

40 s.

Cut to Camera 1
MS of Child suggesting
(piano)

Child suggests piano
as a possibility

Cut to Camera 3

MS of children at the piano
Fade to black

While on Black
Keep sound live

PORTO-PACK:
MS of children at key board

Piano and other instruments

CU from another angle
of eye hand activity

Teacher

Fade from black to Camera 1
MS of teacher reacting

Child says she can play "Twinkle"...

Cut to Camera 3
MS children at piano

Cut to Camera 2
Long shot of ensemble
trying out sounds

60 s.

Zoom in on children on
glocken spiels trying out
"Twinkle"...

Dissolve to Camera 1
MS of children on Orff
sellophone

Live sound of activity

Dissolve to Camera 3

MS of children of sellophones
drilling glissandos, etc...

Slow pan from one to the other

Dissolve to Camera 2

Long shot of activity

Teacher calls children to attention...
(Sound of instruments stops)

Cut to Camera 1
MS of teacher

He suggests that children orchestrate
graphically sounds they would like
to put together as they are floating
in space

Fade to black
PORTA-PAK - Should take CU
(Tight close ups) of
instrumental activity hands
and mallets on the instruments,
etc....

FADE OUT SOUND

Approx.
TIME

BLOCK IX

VIDEO

AUDIO

30 s.

Fade to Camera 2
MS of child at the board

Children interact with teacher

Cut to Camera 3 as child starts
drawing

LIVE SOUND

CU of action of writing

Cut to Camera 1
CU of teacher reaction

Cut to Camera 3
MS of activity at board

DOWN SOUND

Fade to Black

PORTA-PAK - may get better
angle of children at board

White on Black
Keep SOUND LIVE

Take long steady action

END of BLOCK IX

BLOCK X

BALLONS

UP SOUND

40 s.

NOTE:- Fade to Camera 2
Establishing Shot
Group blowing balloons, etc..

3 things - Blowing
- hissing
- rubbing

Dissolve to Camera 3
CU of one child in action

Dissolve to Camera 1
MS of another child
experimenting

We've shown other sounds on board,
how would you show child volunteers
to notate on board a graphic re-
presentation for the sound?

Cut to Camera 2
MS child volunteers to draw
representation on board
Follow his actions.

Keep LIVE SOUND of interaction

Cut to Camera 3
Medium Shot of group
experimenting

CUT to Camera 2
CU of graphic on board
Fade to BLACK

Approx.
TIME

BLOCK XI VIDEO

AUDIO

From Black Fade to Camera 2
Establishing shot of group
of children on glockenspiels
and zellophones

Children are attempting to sound
Twinkle, Twinkle...

Dissolve to Camera 3

SOUND REMAINS
LIVE

MS of action hands on
instruments

Dissolve to Camera 1

CU of face of child
concentrating

Teacher may intervene

60 s.

Dissolve to Camera 2
MS of child in action

Cut to Camera 3
Child showing another
how to play Twinkle,...

Fade to Black

PORTA-PAK

Children continue to exper-
iment together.
Porta-pak takes interest
shots, tight close-ups
of the action over the should
facial expression;

NO SOUND TRACK

Teacher reaction and

interaction with children who
need help.

END of BLOCK XI

BLOCK XII

VIDEO

AUDIO

From Black fade to Camera 1
MS of teacher

Content is on meeting of extra
terrestrial beings

Cut to Camera 2
establishing children's
reaction to teacher

What would these space beings sound
like to us

40 s.

Cut to Camera 3
CU - A child reacts

Encourages children to use own voice
to represent these beings

Approx.
TIME

BLOCK XII
(continued)

VIDEO

AUDIO

Cut to Camera 1
 MS of group reacting
 Cut to Camera 2
 Medium Long Shot of activity
 Zoom out the Long Shot
 Cut to Camera 1 to teacher
 Cut to Camera 3
 MS - Children making sounds
 Dissolve to Camera 2
 LS of children body movement
 with throbbing sound
 Cut to Camera 1
 MS of teacher
 Cut to Camera 3
 MS - Child who suggests
 a "CRASH"
 Cut to Camera 2
 LS children reacting
 Cut to Camera 1
 MS - Children choosing
 instruments
 Cut to Camera 3
 LS of children returning to
 places with selected
 instrument
 Cut to Camera 2
 LS of children ensemble

Beep Grunts
 LIVE SOUND of interaction
 Steady Hum - Steady WHO
 Teacher intervenes
 What would they sound like if
 they tried to speak like us
 Throbs { STAR
 TWINKLE
 LITTLE
 Teacher intervenes and suggests
 We've had a fantastic trip
 that Space journey must come to an end
 Child suggests "CRASH"
 Teacher suggests they develop
 the sounds to simulate a "CRASH"
 Children interact
 LIVE SOUND
 Teacher intervenes
 Let's try the "CRASH" together

30 s.

BLOCK XII
(continued)

APPROX.
TIME

VIDEO

AUDIO

60 s.

Zoom out long shot.
Children reproduce the crash.

Teacher asks group to try the
"Crash" again. Child suggests
school alarm bell rings here,

(Porta-pak: take interest
shots throughout this block)

May repeat crash sequence.

Fade to black.

END
OF
BLOCK XII

BLOCK XIII

30 s.

From black fade to Camera 3

Children give runs down the
different elements of the
Space Dream.

Establishing shot of the
Orchestrated Space Dream
on the board.

Children react and speak.

Cut to Camera 2
C.U. of 1st item
Slow Pan
Cut to Camera 1
C.U. of 2nd item

Cut to Camera 3
C.U. of 3rd item

Cut to Camera 2
C.U. of 4th item

15 s.

Etc.

Cut to Camera 1

Teacher now suggests that the
group perform the Space Dream.

Fade to black.

BLOCK XIV

The Space Dream

APPROX. TIME	VIDEO	AUDIO
	From black fade to Camera 2	Fade in Sound Track on cue.
5m.45s.	Establishing shot of children ready to perform Space Dream.	Sound Track from pre-recorded Space Dream by same child.
	From black fade to Camera 2	
5 s.	L.S. establishing ensemble of children.	
7 s.	Dissolve to Camera 1 C.U. of child playing glockenspiel.	
10 s.	Dissolve to Camera 3 M.S. of group playing glockenspiels and zellophones.	
10 s.	Dissolve to Camera 1 C.U. on child	
8 s.	Dissolve to Camera 2 L.S. of ensemble	
10 s.	Cut to Camera 3 M.S. of child playing Tympany.	
5 s.	Zoom out for "Blast Off"	
5 s.	Cut to Camera 1 3 shot of children hissing	
10 s.	Dissolve to Camera 2 M.L.S. of group hissing.	

BLOCK XIV
(continued)

APPROX. TIME	VIDEO	AUDIO
10 s.	Dissolve to Camera 3 C.U. of child popping cheek. Slow pan to neighbor.	Continue recorded sound track.
12 s.	Slow zoom in on autoharp being plucked by child.	
8 s.	Super to Camera 1 M.S. of group playing zellophone	
10 s.	Dissolve to Camera 2 C.U. on autoharps.	
45 s.	Cut to Camera 3 C.U. of children at piano.	
13 s.	Cut to Porta-pak T.C.U. of child playing "Twinkle..." face and eyes concentrating. Simultaneously Camera 3 remains T.C.U. on fingers and keyboard.	
10 s.	Cut to Camera 1 M.S. of children on zellophone.	
10 s.	Dissolve to Camera 2 M.S. of children on autoharps.	
10 s.	Dissolve to Camera 3 C.U. of child on percussion. Zoom out.	
10 s.	Cut to Camera 2 L.S. of ensemble; children's voices.	
13 s.	Cut to Camera 1 M.S. of group of 3 children rubbing balloons.	

BLOCK XIV
(continued)

APPROX. TIME	VIDEO	AUDIO
18 s.	M.S. of children letting air out of balloons.	Continue use of recorded track.
15 s.	Cut to Camera 2 L.S. of ensemble Zoom in on children playing glissandos on glockenspiels.	
20 s.	Dissolve to Camera 1 Ensemble shot of 5 children making hooing sound. Slow zoom on one child's face.	
12 s.	Dissolve to Camera 3 M.S. of 3 children making sounds with voice. Zoom in slowly on one child.	
13 s.	Dissolve to Camera 2 T.C.U. on one child saying Twinkle... Zoom out slowly to include other children.	
12 s.	Cut to Camera 1 M.S. of children whispering. Zoom out.	
10 s.	L.S. of children ensemble. Zoom in on tympany.	
6 s.	Cut to Camera 2 M.C.U. of child hitting tympany.	Bell rings.
8 s.	Cut to Camera 1 L.S. of children hissing.	
15 s.	Cut to Camera 3 C.U. child alone at glockenspiel. Fade to black.	 Fade out sound.

THE ACTUAL SCRIPT

CAMERA SHOTS	VIDEO	AUDIO
<u>Block I:</u>	Black to	Voices of children playing in park.
Porta-pak Long Shot	Child playing in park...	
Cut to Medium Shot	he plays on the different equipment. Child is attracted to rocketship.	
Cut to L.S.	Rocketship: Tilt up slowly to the head of the rocketship.	
Super Char. Gen.	"A Space Dream"	
Cut to L.S.	Child approaching and climbing the rocketship.	
Super Char. Gen.	"Creative Musical Expression" Zoom in slowly as child reaches the top of the ship.	
Cut to Close Up	Child steering ship and looking into space.	Fade out children's voices.
	Slowly go out of focus.	Fade in dreamy musical sounds.
	Fade to black.	Fade out music.

BLOCK II

CAMERA SHOTS	VIDEO	AUDIO
	Black to	Fade in live sound of glockenspiel.
#1. T.C.U.	Head of child playing glockenspiel. Zoom out slowly to a medium shot; child and glockenspiel.	
#2. L.S.	Dissolve slowly to Camera 2 long shot of little children singing "Twinkle, Twinkle Little Star"	Continue live sound children singing "Twinkle Twinkle Little Star"
Cameras 1 and 3 Interest shots	Cut to appropriate interest shots	
#2. L.S.	Cut to Camera 2 as children finish singing	
#1. M.S.	Cut to over shoulder shot of teacher addressing children.	"Well, that was very good! I'm wondering if you could make your hands sing what you just sang. Would you do that?"
#2. M.S.	Cut to children clapping hands.	Children clap "Twinkle, Twinkle etc."
#3. C.U.	Cut to Camera III interest shot	
#1. M.S.	Cut to over shoulder shot of teacher.	"Well, that was very good. What else could we sing with?"

BLOCK II
(continued)

CAMERA SHOTS	VIDEO	AUDIO
#2. M.S.	Cut to children as sticks and drums are given out.	...besides singing with our voices. "Sticks" Let's have some sticks. "Drums" Let's have some drums, too.
#3. L.S.	Cut to children banging drums and sticks.	Oh, that's getting noisy!
#2. M.S.	Cut to interest shot.	
#3. M.S.	Cut to teacher	I'll tell you what we'll do. Let's make a sandwich then, shall we? The drum's going to be the sandwich.
#1. C.U.	Cut to graphic of the board.	We have the sandwich up there. A is going to be the bread and B is going to be the cheese. And then A again is going to be the bread.
#2. L.S.	Cut to children and teacher	So... you think the drum is going to be the bread? "Ya!" What are the sticks going to be? "The cheese!" Cheese; all right. Let's try that. Are you ready, drums?

BLOCK II
(continued)

CAMERA SHOTS	VIDEO	AUDIO
#1. M.S.	Cut to drummers.	Drumming...
#3. M.S.	Cut to stick players	Sticks...
#2. L.S.	Cut to long shot of group.	Drumming...
#1. M.S.	Dissolve slowly to boy on glockenspiel. Fade to black	Glockenspiel Fade out sound.

BLOCK III

#2. L.S.	Black to establishing shot of teacher and children playing with balloons.	Fade in live sound. "What sounds can we make?" "Monsters!" "Monster" "What other sounds do you think you can make with the balloons?"
#3. M.S.	Cut to teacher	"What other sounds can you make with a balloon?"
#1. C.U.	Cut to children.	"Bomb. Like a bomb, ya!"

BLOCK III
(continued)

CAMERA
SHOTS

VIDEO

AUDIO

#2. L.S.

Cut to teacher and children.

What did it remind you of when the balloons went off like that?

#3. M.S.

Cut to child.

"A rocket!"

#2. L.S.

Cut to teacher and children.

Can you all make your rockets blast off then? Try it. We'll have a count down then we'll blast off. Who's going to give the count down?

#3. M.S.

Cut to children.

"Me." O.K. We'll all give the count down. Ready?

#1. L.S.

Cut to children and teacher.

Ten, nine, eight, seven, six, five, four, three, two, one: blast off! Very good. O.K. Fun isn't it? O.K.

Fade to black.

Fade sound out.

BLOCK IV

CAMERA
SHOTS

VIDEO

AUDIO

CAMERA SHOTS	VIDEO	AUDIO
	Black to...	Fade in live sound.
#2. L.S.	establish shot of teacher and pupils discussing.	O.K., we're going to be going into space. What do you think some of the sounds are that we'd hear in our space trip?
#1. C.U.	Cut to close up of pupils.	"Wind"
#3. M.S.	Cut to teacher.	The wind, yes. But we've got to get off the ground first, right? So what would be the sounds?
#1. M.S.	Cut to pupils.	"Car sounds" Car sounds and so on, yes.
#3. M.S.	Cut to teacher.	But what about the rocket itself?
#2. C.U.	Cut to pupils.	"Count down" Count down, good.
#3. M.S.	Cut to teacher.	How would you do the count down, do you think?

BLOCK IV
(continued)

CAMERA SHOTS	VIDEO	AUDIO
#1. M.S.	Cut to children.	"Drums?"
#2. M.S.	Cut to teacher.	Drums- I'd like to do that. That's a good idea. O.K. Which drums would you use for count down? "The kettle drums." Kettle drums. Now after the countdown, what would you have then?
#3. C.U.	Cut to children	"Blast off" Blast off, yes.
#2. M.S.	Cut to teacher.	O.K. You said a drum roll, hey a drum roll would be good. Then we have hand drums.
#1. M.S.	Cut to pupils.	Hand drums, yes. A big boom. Cymbals. Good idea.
#2. M.S.	Cut to teacher	Anything that makes n noise, I guess.

BLOCK IV
(continued)

CAMERA
SHOTS

VIDEO

AUDIO

#1. M.S.

Cut to pupils.

Once we're going will
we hear anything, do
you think? "Yes."
What will you here?

"Wind."

#2. L.S.

Cut to teacher.

That's the ionsphere
isn't it as we're
going through space.
O.K., would you like
to try it?

Fade to black

Let's get up; get the
instruments.
Fade out.

BLOCK V

#1. M.S.

Fade from black to child
on kettle drum.

Fade in live sound.

#3. M.S.

Cut to child on tambourine

#2. M.S.

Cut to child on cymbal

#3. M.S.

Cut to children hissing

Hey we're in space.

Fade to black

Fade out

BLOCK VI

CAMERA SHOTS	VIDEO	AUDIO
#2. L.S.	Fade from black to establishing shot of teacher and pupils.	Fade in live sound. (Teacher and children make sounds of Space Beings).
#1. C.U.	Cut to interest shots of pupils of Camera 1 and 3	
#3. C.U.	Cut to teacher and pupils.	Louder now, we don't have a crescendo. Let's see how loud you can get.
	Cut to quick interest shots of pupils on 1 and 3.	Crescendo.
#1. C.U.		
#3. C.U.		
#2. M.S.	Cut to teacher.	Assume we get back safely and we put on a concert with these creatures, they make sounds like we do. What would they sound like? Can you think of that?
#1. M.S.	Cut to pupils.	"Somebody in a movie?" What kind of...."

BLOCK VI
(continued)

CAMERA SHOTS	VIDEO	AUDIO
#2. M.S.	Cut to teacher	Suppose they were to sing for us, what would they sound like? "I don't know." Try it.
#3. C.U.	Cut to pupils. Pan slowly	"Mee, mee, mee, ...
#2. M.S.	Cut to pupils imitating argument among space creatures.	(Creature noises)
#1. C.U.	Cut to teacher.	Talk as if you love a person.
#3. C.U.	Cut to pupils Slowly pan.	(Creature noises)
#2. M.S.	Cut to teacher	You see something terrible
#3. M.S.	Pan pupils slowly.	(Creature noise)
#2. M.S.	Cut to teacher.	You're very sad.
#3. M.S.	Cut to pupils Pan slowly	(Creature noises)
	Fade to black	Fade out sound

BLOCK VII

CAMERA SHOTS	VIDEO	AUDIO
#1. M.S.	From black fade into children on glockenspiel slow pan	Fade in live sound (Glissandos on glockenspiels)
#2. C.U.	Dissolve to close up of mallets sliding over bars.	
#3. M.S.	Dissolve to medium shot of pupils	
	Fade to black	Fade out sound.

BLOCK VIII

	From black:	Fade in live sound.
#1. L.S.	dissolve to establishing shot of children striking glockenspiels.	
#2. C.U.	Cut to close up of mallets striking bars.	
#3. M.S.	Dissolve to medium shot of children. Pan slowly.	
#2. L.S.	Cut to long shot of group.	
	Fade to black.	Fade out.

BLOCK IX

CAMERA SHOTS

VIDEO

AUDIO

		From black:	Fade in live sound.
#3.	M.S.	dissolve to children at piano. Zoom in on child playing "Twinkle Twinkle..."	
#1.	M.S.	Cut to child on auto harp.	
#2.	M.S.	Dissolve to child on bass zellophone.	
#3.	M.S.	Dissolve to children at piano.	
		Fade to black.	Fade out.

BLOCK X

		From black:	Fade in live sound.
#2.	L.S.	dissolve to establishing shot of children simulating a crash.	
#1.	M.S.	Cut to medium shots of children striking instruments.	
#3.	M.S.		
#2.	L.S.	Cut to long shot of group.	
		Fade to black.	Fade out sound.

BLOCK XI

CAMERA
SHOTS

VIDEO

AUDIO

#2. L.S.

From black:
dissolve to establishing
shot of teacher and pupils.

Fade in live sound.

We've made the space trip. Now what I'd like to see is if we could write it down so that other people could play it or so that we could remember next week what it sounded like last week. What was the first thing we had?

"Countdown"

Could somebody put the countdown on the board? "I can." Could you? All right José you go ahead.

#3. M.S.

Cut to José, follow
José to the board.

"The countdown starts on a high drum. The high drum comes there up to here. It hits twice and comes down.. twice...goes up again and then comes down on the big one."

BLOCK XI
(CONTINUED)

CAMERA
SHOTS:

VIDEO

AUDIO

#2 M.S.	Cut to teacher and pupils.	<p>Could everybody read that? "Yes sir. Boom, boom,..."</p> <p>All right, it's quite easy to read, isn't it. What did we have after countdown, then? "Blast off." The blast off, fine. Would somebody put that on? Theresa, go ahead.</p>
#3. M.S.	<p>Cut to Theresa. Following her to board. Zoom in slowly on graphics at board.</p>	<p>Sir, first it starts soft, it goes louder and louder like a crescendo. Then boom like a blast off... and... then everybody starts to play together.</p>
#1. M.S.	Cut to teacher.	<p>Good! How about the wind then, once the rocket is off the ground? The wind we had and the popping sounds. Could somebody give us that? Eddy.</p>

BLOCK XI
(continued)

CAMERA
SHOTS

VIDEO

AUDIO

#3. M.S.

Cut to Eddy.
Follow Eddy to board.
Zoom in close up of the
graphics.

"The wind sort of
starts slow and soft,
and after it goes
higher. It goes
back to soft. In
between there's all
sorts of pops and
creepy sounds."

#2. M.S.

Cut to teacher and
children.

Good, all right
we can read that.
Now, we had some
creatures in space,
didn't we?
"Yes sir."
What instruments did
we use for that?

#1 M.C.U.

Cut to pupils.

"Auto harps, zello-
phones." Auto harps
and zellophones. Yes
O.K.

#2. M.S.

Cut to teacher.

Could somebody give
us that on the board?
"I could."
All right, George.

BLOCK XI
(continued)

CAMERA
SHOTS

VIDEO

AUDIO

#1. M.S.

Cut to George.
Follow him to the board
and zoom in slowly on
graphics.

"Well, for the zello-
phones we use wavy
lines like this...
Then after the zello-
phones make sort of
little pops on high
tones and low tones
all over.

#2. M.S.

Cut to teacher.

Good, that looks like
the music sounded,
doesn't it? "Yes."
So it's easy then to
write down what we've
done. "Yes sir."
All right, so we can
write the whole space
trip out like that so
we could play it over
and over.

Fade to black.

Fade out sound.

BLOCK XII

V.T.R. 3

From black:
dissolve to child
in space ship.

Fade in recorded
sound: "The Space
Dream"

Char. Gen.

Super "The Space Dream"

V.T.R. 1

Dissolve to child in
space ship.

#1. T.C.U.

Dissolve to graphics;
stars.

#2. T.C.U.

Cut to graphic of rocket
ship.

BLOCK XII
(continued)

CAMERA
SHOTS

VIDEO

AUDIO

#3. T.C.U.

Super camera 3 graphic of rocketship. Create vibration effect by dissolving quickly between camera 2 and camera 3.

#1. T.C.U.

Cut to rocketship soaring through space.

From this point insert edited cuts of assorted graphics; planets, asteroids, space beings, child in rocketship, and children performing. Crash. Cut to graphic of stars.

V.T.R. 3

Dissolve to child getting up from space ship descending and running off.

Dissolve to black.

Fade out sound.

BLOCK XIII

Credits

Fade in recorded sound of children playing The Summer Storm.

T.C.

From black go to slide 1.

Char. Gen.

Super graphic.

BLOCK XIII
(continued)

CAMERA SHOTS	VIDEO	AUDIO
T.C.	Cut to slide 2. Super graphic.	
T.C.	Cut to slide 3	
Char. Gen.	Super graphic.	
T.C.	Cut to slide 4	
Char. Gen.	Super graphic.	
T.C.	Cut to slide 5	
Char. Gen.	Super graphic.	
T.C.	Cut to slide 6.	
Char. Gen.	Super graphic.	
T.C.	Cut to slide 7.	
Char. Gen.	Super graphic.	
T.C.	Cut to slide 8.	
Char. Gen.	Super graphic.	
T.C.	Cut to slide 9.	
Char. Gen.	Super graphic.	
	Fade to black.	Fade out sound.

APPENDIX BEVALUATION INSTRUMENTS

EVALUATOR'S CODE

PRE-VIEWING SURVEY

1. How many years have you taught in kindergarten or an elementary class?

2. Was a course in music education available in your teacher training program? yes () no () don't know ()

3. Did you take a music education course as part of your teacher training?
yes () no ()

4. If you have musical training, indicate in which area or areas:

<u>AREA</u>	<u>No. of YEARS of TRAINING</u> (to the nearest half year write 0, if none)
a) rudiments of music	()
b) music appreciation	()
c) musical instrument:	
private	()
conservatory	()
d) voice:	
private	()
conservatory	()
choral	()
e) other areas:	
Specify: _____	()
_____	()
_____	()
_____	()
_____	()

5. Indicate the type of musical activities you have conducted with your pupils and the approximate duration and frequency over the last three years.

<u>ACTIVITY</u>	<u>DURATION</u>	<u>APPROX. FREQUENCY</u>
	(approx. number of minutes per music session)	per 3-month term
a) Music appreciation (listening, assisting at concerts, etc...)	()	()
b) Teaching a song	()	()
c) Training a choir in school other than (b) above	()	()
d) Rudiments of music (Symbols, solfeggio,...)	()	()
e) Music consciously integrated with another subject such as French, social studies...	()	()
f) Improvisations - Examples: Rhythm instruments used by the pupils to accompany their singing	()	()
Encouraging the composing of their own songs by the pupils	()	()
g) Other Activities:		
_____	()	()
_____	()	()
_____	()	()
_____	()	()
_____	()	()

6. What importance do you give to the musical development of your own son or daughter?

I don't have children () No opinion ()
 No importance () Some importance ()
 Much importance ()

7. Were you aware that there is available a program entitled "Musical Expression" for elementary schools drawn up by the curriculum service of the Department of Education in Quebec?

yes () no ()

8. a) Indicate how you rate the music education that our pupils are receiving in our schools throughout the Commission?

bad () poor () fair () no opinion ()
 good () very good () excellent ()

b) in your school:

bad () poor () fair () no opinion ()
 good () very good () excellent ()

9. I would like to see how a good music teacher works with children.

strongly disagree () disagree () no opinion ()
 agree () strongly agree ()

10. I would rather have music specialists to take over the music aspects of the program.

strongly disagree () disagree () no opinion ()
 agree () strongly agree ()

11. I would be willing to try new musical techniques in my classroom.

strongly disagree () disagree () no opinion ()
agree () strongly agree ()

12. Videotapes and films are useful in teacher training.

strongly disagree () disagree () no opinion ()
agree () strongly agree ()

13. I don't feel the need for new or different approaches to music.

strongly disagree () disagree () no opinion ()
agree () strongly agree ()

14. A recent article in the "Gazette" deplored the lack of music education
in elementary schools in Montreal.

As a teacher, what type of aid would you require to improve the musical
activities that you provide your pupils?

Personnel: _____

Resources: _____

Training: _____

Others: _____

Creative Musical Expression: A Space Dream

Guide for the Viewer

Creative Musical Expression was prepared especially for elementary school teachers. The program capsulizes the process of encouraging and developing creative musical activities and expression. The classroom scenes are a reenactment of some of the activities that had developed through several sessions to create the sound composition entitled A Space Dream.

Creative Musical Expression: A Space Dream

General Discussion Questions

1. What do you feel are the advantages of such activities as you witnessed in the program?
2. What are the disadvantages?
3. Would you feel comfortable conducting this activity or a similar one with your pupils?
4. Did the program generate novel ideas for musical activities which you would like to try with your pupils?
5. What questions do you have about this approach to music?

POST-VIEWING QUESTIONNAIRE

1. How do you rate the approach you have just seen in the program?
- bad () poor () fair () no opinion ()
- good () very good () excellent ()
2. I would be willing to try new musical techniques in my classroom.
- strongly disagree () disagree () no opinion ()
- agree () strongly agree ()
3. Videotapes and films are useful in teacher training.
- strongly disagree () disagree () no opinion ()
- agree () strongly agree ()
4. As a result of having viewed the program, I will try similar activities with my pupils.
- yes () undecided () no ()
5. I would make use of a series of programs such as the one just viewed.
- yes () undecided () no ()
6. I would rather have music specialists to take over the music aspects of the program.
- strongly disagree () disagree () no opinion ()
- agree () strongly agree ()

7. I would recommend this program to a fellow teacher who wants ideas on new or different musical approaches.

yes () undecided () no ()

8. I feel I could conduct an activity similar to this approach.

yes () undecided () no ()

9. I don't feel the need for new or different approaches to music.

strongly disagree () disagree () no opinion ()

agree () strongly agree ()

10. PROGRAM CONTENT:

What did you like about the content of the program?

11. What did you dislike about the content of the program?

12. How could the content of this program be improved?

13. How helpful was the "Guide to the viewer"?

not needed () somewhat helpful () helpful ()
 very helpful ()

14. I would strongly recommend the production of a series of programs of this nature to be made available to me and other teachers in our system (M.C.S.C.)

strongly disagree () disagree () no opinion ()
 agree () strongly agree ()

Technical Aspects:-

Rate each item on the seven (7) point scale providing by circling the approximate number:

	1	2	3	4	5	6	7
	<hr/>						
	bad	poor	fair	<u>no opinion</u>	good	very good	<u>excellent</u>
a)	Overall Coherence (The program holds together well).						
b)	Sequencing (The logical development of the program)						
c)	Continuity (The viewer can follow what is going on from scene to scene without the need of added commentary)						

d) Overall Picture quality 1 2 3 4 5 6 7

e) Overall Quality of sound 1 2 3 4 5 6 7

f) Overall Pacing (Not too slow nor too fast) 1 2 3 4 5 6 7

g) What aspects did you find especially good?

h) What aspects did you find especially bad?

i) Other comments that could help to improve the technical quality of this program.
Please elaborate:

Creative Musical Expression: A Space DreamUser's Guide

Title: Creative Musical Expression: A Space Dream

Format: Half-inch black and white videotape

Duration: Twenty-one minutes.

READ THIS GUIDE BEFORE USING THE PROGRAM

Introduction

Creative Musical Expression: A Space Dream was developed as a pilot program introducing creative music approaches for elementary school teachers. The program is structured to demonstrate a process in the creative exploration and organization of sound. The approach permits the teacher with little or no musical background to develop musically along with the pupils. No commentary is provided to encourage personal interpretation and speculation by the viewer. Ideally, the program should be viewed in a workshop setting with a music consultant by regular teachers interested in developing different aspects of music. A discussion should follow to permit free exchanges to promote novel ideas for the music class.

Content

A Space Dream is a blend of fantasy and reality. A child playing in the park climbs into a rocket ship and day-dreams. The scene changes to the classroom. The simple theme, Twinkle, Twinkle, Little Star sets the scene for exploring sounds that will in the end produce the tone poem, A Space Dream. Classroom scenes show the development of the composition. The program is a re-enactment of the process that took place over several sessions. Although the program shows children of different age groups at different points of development, the approach can be used within a self-contained group. The program ends with a reproduction of the sound track of the tone poem as it was recorded by this group of children.