

DEVELOPING A MEASURE OF MORAL JUDGMENT
IN MUSIC EDUCATION

by

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A dissertation submitted to the
Faculty of the Graduate School of the
University of Colorado in partial fulfillment
of the requirement for the degree of
Doctor of Philosophy
College of Music

2011

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Of scholarly work in the above mentioned discipline.

IRB Protocol # 10-012

ABSTRACT

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Developing a Measure of Moral Judgment in Music Education

Thesis directed by Professor James R. Austin

Teaching music is a moral activity. Music educators require well-developed moral judgment to adjudicate the various aspects of their jobs that have moral dimensions. The purpose of this study was to develop a reliable and valid measure of moral judgment for use in music education settings. Modeled after the Defining Issues Test (DIT), a measure of cognitive moral development with established reliability and validity, the Music Education Professional Ethics (MEPE) test was developed according to the systematic process followed by Chaar (2007) in designing a moral judgment measure for pharmacy practice. Moral dilemmas were drawn from music education casebooks and practitioner journals, and MEPE items and subscales were validated for content by a panel of four music education professors who referenced dilemmas rated by seventeen expert music educators as being frequently encountered and most difficult to resolve.

The MEPE was administered to undergraduate music education majors ($n = 121$) at sixteen NASM accredited four-year universities (11 public, 5 private). Participants were asked to rate the importance of ethical considerations written at different levels of moral judgment development as defined by Kohlberg (1981). Responses to the MEPE exhibited good internal consistency, with reliability coefficients of .85, .84, and .84 for its three subscales.

There were no significant gender differences for participant ratings of preconventional, conventional and postconventional considerations corresponding to each of the six dilemmas. For the photocopying and sacred music dilemmas, however, there were significant class standing differences with upperclassmen operating at lower levels of moral judgment than underclassmen. For the dilemma that involved a music teacher discovering a broken instrument, participants who would not punish the entire class had significantly higher moral judgment scores.

Overall, there were no significant differences in P scores (a composite weighted ranking score traditionally used in moral judgment research) by either gender or class standing. P scores for undergraduate music education majors were comparable to those reported for college students and other pre-professionals in related research.

Keywords: music education, ethics, moral judgment, Kohlberg

Dedication

This dissertation is dedicated to my parents, Wendy Slagowski and Milton Richard Slagowski, Jr. Their constant love and support, their love of reading and of learning, and their desire to make a better life for their children made this accomplishment possible.

Acknowledgments

I would like to acknowledge the following people for their contributions to this study:

Dr. Joelle Lien, who first inspired me to ask questions about ethics in music education

Dr. Kay Edwards and Dr. Brenda Mitchell, my music education colleagues at Miami University, whose moral support and mentoring have helped me to finish this dissertation while working as a first year professor

Dr. Margaret Berg, Dr. Martina Miranda, and Dr. Peter Miksza, whose examples to me as a doctoral student and whose support in making the pilot study successful will always be appreciated by me

And finally, Dr. James Austin, whose immense knowledge, patience, and editorial skills (along with some gentle prodding) has allowed me to achieve this milestone in my life

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CHAPTER ONE

Introduction

The one thing needful is that we recognize that moral principles are real in the same sense in which other forces are real....The teacher who operates in this faith will find every subject, every method of instruction, every incident of school life pregnant with moral possibility.

-John Dewey, 1909, p.58

Helen Larson had been teaching elementary music at Whitman preparatory school for three years. She had expanded the basic program to include after-school choirs, a handbell choir, two Orff ensembles, and a Suzuki beginning strings program. She was committed to comprehensive musicianship, and loved her job. A new headmaster, Preston Williams, was hired to lead the school. After one or two months, he asked Ms Larson to revamp her curriculum to make it more “fun” and less hard work.

* * *

Leslie Burella is a string educator at North Hills High School in Florida. After much fundraising and hard rehearsal, she was taking her group to a state festival. Rachel, a hard-working senior, was a featured soloist on the Wieniawski Violin Concerto No.4. On the sixth day of the trip, Rachel and several other students got drunk in the hotel room. Rachel confessed, but refused to turn in the others. Ms. Burella needed Rachel as a soloist that day, but was required to send her home for drinking on the trip.

* * *

Michael Davidson is a choral director at Jefferson High School. After much hard work recruiting during the summer, he had convinced enough students to join the choir for the principal to add a men's ensemble. On the first day of inservice at the end of the summer, the band director confronted him, telling him that a number of students wanted to drop out of band to be in the choir. On the first day of school, Mr. Davidson heard that the ceramics teacher was cut back to a four-fifths time contract because of the student transfers into choir. Concerned about his colleagues, Mr. Davidson immediately talked to the principal about the situation, and was told there were only so many students, and he should just "do his job."

These scenarios were adapted from a book of case studies in music education written by Abrahams and Head (2003). In each case, a music educator is placed in a dilemma where he or she must judge between conflicting imperatives or duties. Ms. Larson is forced to decide between her philosophical commitment to comprehensive musicianship and pleasing a new headmaster. Ms. Burella must choose to jeopardize her ensemble's chances to win a state competition in order to enforce school policies regarding underage drinking. And Mr. Davidson inadvertently threatens his colleagues' programs and financial well-being in the pursuit of a larger choir. In each case, the music educator in question is forced to consider the moral aspects of their jobs.

Education requires more than just content knowledge and a set of technical competencies. Educational philosophers such as Hansen (1988) and Campbell (2003) have recognized the moral nature of educational practice. Campbell argues that a key element of professionalization is the development of ethical standards and practices, or applied professional ethics, among educators.

Problem Statement

Music education is a morally complex field. Music educators are expected to apply rules and policies fairly, but they must also be able to implement effective moral judgment in complex situations. Parents and legislators have called for increased accountability for schools and teachers over the past few decades (Colwell, 2006). Teacher quality encompasses a number of knowledge and skill sets, including the ability to think critically about moral situations. Soder (2001) asserts that our society cannot afford educators who are unaware of, are unable, or are unwilling to assume the “moral burden” of educating young people in a democracy. Unfortunately, studies of preservice educators using a well-established general measure of moral judgment (the Defining Issues Test) suggest that education majors operate at a lower level of moral judgment than students in any other major except business (Cummings, Harlow, & Maddux, 2007). Ethics instruction has proven effective in enhancing the moral judgment of students (Penn, 2007; Schlaefli, Rest, & Thoma, 1985). Infusing ethics instruction into the preservice music education curriculum could prepare future music educators to deliberate and effectively resolve ethical dilemmas common to the profession. A discipline-specific measure of moral judgment in music education could be used to determine typical levels of ethical reasoning evident among music educators at different stages in their professional development. It could also be used as a pretest and posttest to determine the effectiveness of ethics instruction.

Theoretical Framework for a Measure of Moral Judgment in Music Education

In order to develop a measure of moral judgment in music education, one must conduct a basic exploration of moral philosophy, operationalize moral judgment within a

moral psychological framework, and develop an understanding of pertinent moral issues in both general education and music education contexts. What follows is a brief overview of moral philosophy and two of its subfields: normative ethics and applied ethics. Next is a discussion of current approaches in moral psychology with an emphasis on the cognitive developmental approach. Finally, a detailed discussion of moral issues in both education and music education provides a theoretical framework for developing the measure.

Moral Philosophy

Moral philosophy, or ethics, is the study of what is “right” and what is “wrong”. There are a number of subfields within moral philosophy, each with its own particular focus. Two of these subfields are of interest in the development of an instrument to measure moral judgment: normative ethics and applied ethics.

Normative ethics. Normative ethics is concerned with what a person *should* do in a particular situation. Moral philosophers apply philosophical methods to determine whether an action is “right” or “wrong”. There are a number of schools of thought under the broad category of normative ethics. These schools can be grouped into two major approaches to morality: *consequentialist*, and *non-consequentialist* (Hostetler, 1998; Strike & Soltis, 2004).

Consequentialist ethical schools of thought consider the possible outcomes of an action before determining whether it is right or wrong (Hostetler, 1998; Strike & Soltis, 2004). The most representative consequentialist approach is called *utilitarianism*. Initially formulated by the British philosophers Jeremy Bentham and John Stuart Mill, an action is considered right if it offers the greatest benefit to the greatest number of people (Tännsjö,

2002). The guiding principle is the “maximization of benefit”. Utilitarianism can be useful when making decisions affecting large numbers of people. An example of the benefits of a utilitarian approach in music education follows.

A choir director, Ms. Benson, is committed to developing the musicianship of individuals in her ensemble. She faces a moral dilemma when the principal and school community places pressure on her to win the next choir competition. Although the choir has many talented musicians, a few students need extra time in warmup and skill development in order to progress musically. Extensive doubling on the vocal parts could mask the lack of skills and knowledge exhibited by some of her students, creating the illusion that all of the singers are doing very well. Ms. Benson would like to spend time with some of her students after school, but she is a single mother and has to pick up her children from day care soon after the school day ends. Under the circumstances, she decides that decreasing class time devoted to skill development will increase rehearsal time and the chances of winning the next competition, thus maximizing benefit to the most people.

Utilitarianism has been criticized on the grounds that it threatens close relationships and does not adequately address concerns of equality (Tännsjö, 2002). It often leads to negative consequences for the few in order to maximize the benefit for the many. Thus, desirable ends can justify means that have negative consequences for the few.

In contrast to consequentialist ethics, non-consequentialist ethics proposes that certain actions are right or wrong regardless of the consequences (Hostetler, 1998; Tännsjö, 2002; Strike & Soltis, 2004). The nature of an act in and of itself, as well as the

intentions of the agent, is the measure of its morality (Tännsjö, 2002). Many of the principles of non-consequentialist ethics are harmonious with the traditional aims of education. The two most representative non-consequentialist schools of thought are *deontology* and *virtue ethics*. In addition, the feminist *ethic of care* has become an important school of non-consequentialist thought.

The term *deontology* comes from the Greek for “science of duty.” Eighteenth century German philosopher Immanuel Kant formulated the core principles of deontology in his writings (Tännsjö, 2002). Deontologists assume that the members of society have a number of duties toward one another. Perhaps the most important duties are expressed by Kant’s *categorical imperative*. It consists of three statements: one should act in such a way that the act could be considered universally moral under any circumstance; one should always consider other people as ends in and of themselves, and never means to an end; and one should act as though their actions are exemplary of moral law (Tännsjö, 2002). The categorical imperative places ends above means, and emphasizes the personal responsibility of each actor in creating and maintaining a moral society.

In the aforementioned example, Ms. Benson was pressured to create a winning choir by the principal and community. Were she to apply deontological ethics to the situation, she would consider three questions: 1) Would decreasing class time devoted to skill development in order to maximize chances of winning be “right” under all possible circumstances? 2) Is she using her students as means to an end (winning) rather than prioritizing the educational needs of each student? 3) Would her actions in this case be considered morally exemplary for other music educators? In consideration of these

questions, Ms. Benson might decide to continue emphasizing skill development for all students, and allow winning the competition to flow from increased student musicianship rather than sacrificing the learning of the few in order to win.

Another important non-consequentialist school of thought is *virtue ethics*. Aristotle was a strong proponent of virtue ethics in ancient times (Tännsjö, 2002). This ethical school of thought has the development of a virtuous character as its primary aim. As a result, virtue ethics shifts the focus from *what* is ethical action, to *who* the actor will become as a result of their actions. Virtue ethicists draw a distinction between personality traits and character traits, with the understanding that personality traits are generally fixed, whereas character traits are amenable to development through education. Tännsjö lists some of the character traits, or “virtues” whose development virtue ethicists across the centuries have advocated: “courage, temperance, wisdom, justice...generosity, benevolence, constancy, and industry.” (2002, p. 92) The goal of developing these character traits has been traditionally espoused by educators for many centuries, and can be seen in the character education programs currently being conducted at many American schools.

Let us return to Ms. Benson’s dilemma. Beyond the consequences of her professional choice in this situation, she may be concerned about what kind of person she and her students will become as a result of her decisions. Is she worried that if she chooses to reduce skill development time she might become a person who is willing to exploit a few of her students in order to win? Is she worried that this might create a student and parent culture that values winning above the educational needs of all? These

and similar questions would be considered in the application of virtue ethics to this situation.

An important non-consequentialist school of ethical thought has arisen in recent decades (Noddings, 2003). American feminist philosopher Carol Gilligan, a student of Lawrence Kohlberg, developed the “ethic of care.” Concerned that male moral philosophers (such as Kohlberg) were inordinately obsessed with justice, Gilligan argued that personal relationships can trump justice in the determination of what is moral. She argues that people have a moral obligation to place the needs of those to whom they are closest above other considerations. Educational philosopher Nel Noddings has continued Gilligan’s work, and Noddings’s books have been highly influential in educational circles (*e.g. Caring: A Feminine Approach to Ethics and Moral Education* in 2003, and *The Challenge to Care in Schools: An Alternative Approach to Education* in 2005). The ethic of care, sometimes called the “feminist ethic of care”, asserts that educators should consider their “parental” (*in loco parentis*) relationship with their students when making decisions with moral consequences.

In the application of an ethic of care, our choir director, Ms. Benson, might allow her close relationship with her students to trump other considerations when deciding how to proceed in the aforementioned classroom dilemma. She may feel an obligation to nurture and care for all of her students by providing them with musical knowledge and skills, regardless of their ability. The pressure from the principal and other members of the school community to win would be inconsistent with her ethic of care, and she might be prompted to disregard the pressure and continue to meet the musical needs of all her students.

The four normative ethical schools of thought described above can be summarized using the guiding questions in Table 1, which are raised in Ms. Benson's moral dilemma:

Table 1

Guiding Questions of Four Ethical Schools of Thought

Broad Ethical School of Thought	Specific Ethical School of Thought	Guiding Question	Ms. Benson's Dilemma
Consequentialist	Utilitarianism	What action would maximize benefit for the greatest number of people?	Should she deemphasize the musical learning of a few students in order to win the competition?
Non-Consequentialist	Deontology	What action would fulfill my duty to consider students as ends, and not means to an end?	Should she spend more time on the musical learning of all students in spite of the upcoming competition?
	Virtue Ethics	If I act in this way, what kind of person would I become?	Will she be a courageous/wise/benevolent/just music educator if she chooses to prioritize group performance readiness, or individual learning?
	Ethic of Care	What action would be most nurturing for my students?	Would prioritizing performance readiness, or individual musical learning, be most nurturing for all her students?

Applied ethics. Normative ethics are the subject of abstract philosophical thought, and can often be removed from the reality of day-to-day concerns. The aim of applied ethics is to use principles of normative ethics to come to decisions about how to act in a particular situation. Tännsjö (2002) writes that normative ethics “may be seen as a subject in its own right, but in practice it cannot be pursued in isolation from applied ethics” (p. 6).

Much of the literature of applied ethics has been in the fields of business, law, and medicine. Campbell (2003) notes that applied ethics has been explored much more broadly in fields outside of education, although there has been a notable increase in attention to practical ethical professionalism in teaching over the past decade.

Applied ethics relies on a process called “ethical deliberation” (Ozar, 2001; Tännsjö, 2002; Matchett, 2008). This process begins with identification of “true or reasonable moral principles” applicable to a situation. An accounting of the “relevant facts” of a situation is followed by application of moral principles to decide on a plan for action (Tännsjö, 2002, p. 4). Matchett (2008) suggests that ethical deliberation is not a “special kind of thinking” that must somehow be tacked onto human endeavors—it is “an ongoing activity that lies in the background” of being human (p. 30).

Ozar (2001) identifies a set of knowledge and skills necessary for successful ethical deliberation. Students must develop knowledge of a number of normative ethical schools of thought (especially those associated with one’s field), potential conflicts or dilemmas, and facts relevant to the application of ethical judgment in one’s profession. Ozar further recommends the development of skills in multiple perspective-taking, forming logical arguments, applying conceptual tools, and accurate application of moral principles commonly held in one’s field. For example, the ability to see and understand a situation from the perspective of oneself, one’s students and parents, the administration, one’s colleagues, and the community can inform the resolution of morally complex situations. Understanding and being able to construct logical arguments is key to formulating philosophically driven plans of action and predicting the possible consequences of actions. Finally, the ability to apply the tenets of ethical schools of

thought and profession-specific policies and practices is crucial for effective ethical deliberation.

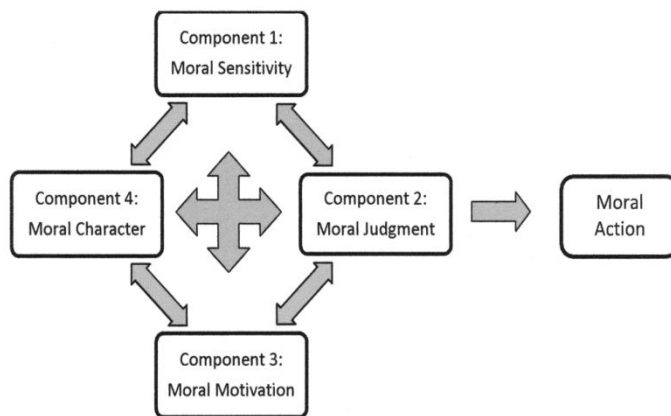
Moral Psychology

Moral philosophy, or ethics, has a lengthy history. Ethicists explore what constitutes right (or moral) behavior using philosophical methods, and examine morality from a variety of perspectives. The birth of psychology in the 19th century brought a scientific emphasis to the study of human behavior and thought, prompting the examination of morality from a psychological perspective. Although moral psychology includes elements of psychology and philosophy, its focus is on the cognitive and affective aspects of the human psychological experience of morality.

Four component model. In reviewing the psychological research, Rest (1982) concluded that there were multiple facets to morality. He developed the *Four Component Model* as a way to organize these different facets or approaches, and it later served as a useful tool for understanding moral psychological processes (Rest, Narvaez, Thoma, & Bebeau, 1999a). As its name suggests, the model consists of four constructs: moral sensitivity, moral judgment, moral motivation, and moral character (Rest, Narvaez, Thoma, & Bebeau, 1999a; Bebeau, 2002; Thoma, 2002). The model is detailed on the next page in Figure 1.

Figure 1

Rest's (1982) Four Component Model and its Output



Component 1, moral sensitivity, is the recognition of the moral dimensions of a situation. It includes role taking, which is defined as the ability to see an issue from the perspectives of the multiple parties concerned. It also entails the ability to imagine what chains of cause and effect could be triggered by a particular moral action. In the words of Bebeau, Rest, and Yamoor (1985), moral sensitivity “involves the perception that something one might do or is doing can affect the welfare of someone else either directly or indirectly (by violating a general practice or commonly held social standard)” (p. 226).

Moral judgment, Component 2, encompasses judging which action is most justifiable morally, or which is the “morally ideal course of action” (Bebeau, Rest, & Yamoor, 1985, p. 226). It is the best understood of all the constructs within the Four Component Model, having been studied by countless researchers. Lawrence Kohlberg, James Rest, and Georg Lind have each developed instruments to measure moral judgment (Kohlberg, 1981, 1984; Rest, Narvaez, Thoma, & Bebeau, 1999a; Lind, 1991).

Moral motivation, the third component, focuses on “commitment,” and includes the degree to which a person is committed to taking moral courses of action, prioritizing

moral values, and taking personal responsibility for the consequences of moral actions. It involves “distinguishing between competing values (moral and nonmoral) and committing to the moral value” (Bebeau, Rest, & Yamoore, 1985, p. 226). This component also plays an important role in personal and professional identity development (Bebeau, 2002).

The fourth component, moral character, comprises persistence, determination, and courage to face moral issues and engage in moral action. It “involves figuring out the sequence of concrete actions, working around impediments and unexpected difficulties, overcoming fatigue and frustration, resisting distractions, and other allurements, and keeping sight of the eventual goal” (Bebeau, Rest, & Yamoore, 1985, p. 226). This is an important part of the four component model, since moral sensitivity, judgment, and motivation matter little if a professional “wilts under pressure... because of a deficiency in character or competence.” (Bebeau, 2002, p. 287). The constructs in the four component model are hypothesized to work in concert, giving rise to the observable behavior of moral action (Rest, Narvaez, Thoma, & Bebeau, 1999a).

Moral judgment. The focus of the present study is the measurement of moral judgment. The majority of research on moral judgment has focused on its development in children and adults. Lawrence Kohlberg was the first psychologist to articulate a major theory of this developmental process (Kohlberg, 1981). During the 1950s, Kohlberg studied the moral judgment of 10 to 16-year old boys by asking them questions about hypothetical moral dilemmas. The participants were interviewed over a 30-year period. Based on responses to interview data, Kohlberg hypothesized a six-stage theory of moral reasoning.

Kohlberg's theory is a developmental stage theory in the cognitive developmental tradition of Piaget (Lapsley, 2006). Kohlberg viewed moral development as arising from disequilibrium between the whole and parts of moral cognitive structures. He described the stages of moral development as 1) descriptive of "qualitative differences in modes of reasoning", 2) following "an invariant sequence", 3) forming "an underlying thought-organization or structured whole (Piaget's *structures d'ensemble*)", and 4) in the process of development, "is not simply replaced by the emergent thought-organizations...but is instead taken up within the new structure by a process of hierarchical integration" (Kohlberg, 1987, p. 30).

The theory hypothesizes three levels and six stages of moral development, from an "egocentric sociomoral perspective, to stages that incorporate multiple perspectives, to stages that coordinate among multiple perspectives" (Schrader, 1993, p. 87). Level one, comprising stages one and two, is called *preconventional*. This level is characterized by an egocentric approach to morality, concerned with questions such as "How can I avoid punishment?" and "What's in it for me?" Level two, which consists of stages three and four, is labeled *conventional*. At this level, a person is concerned with normative comparisons, and is characterized by conformity to social conceptions of morality. Being a good member of society, and obedience to law and order are the principal goals of this level. The ultimate level of moral development is the termed *postconventional*. A commitment to abstract moral principles such as the universal good is descriptive of this final level. Table 2 details the stages and levels of Kohlberg's theory.

Table 2

Kohlberg's Stage Theory of Moral Development

Stages	Levels	Ethical Considerations
Stage 1: Preconventional	Level 1: Heteronomous morality, egocentric point of view	Avoidance of punishment Avoidance of physical damage to persons and property
	Level 2: Individualism, instrumental purpose, and exchange, concrete individualistic perspective	Serving one's own needs and interests Recognizing that others have needs and interests, too
Stage 2: Conventional	Level 3: Mutual interpersonal expectations, relationships, and interpersonal conformity	Need for moral approval from self and others Belief in the Golden Rule Desire to maintain rules and authority
	Level 4: Social system and conscience	Maintenance of social order Societal implications more important than personal implications
Stage 3: Postconventional	Level 5: Social contract or utility, and individual rights	Impartiality in the face of relative group rules tempered by the commitment to nonrelative moral imperatives such as life, liberty, and human dignity Values of rights before social attachments and contracts
	Level 6: Universal ethical principles	Ethical principles are considered superior to law and social convention Universal principles of justice, equality, and respect; persons should be treated as ends and not means

Kohlberg's theory was later criticized for some of the same reasons as Piaget's original theory, particularly for its emphasis on "hard stages", and its inability to account for different contexts in which people apply moral judgment (Berk, 1997). In response to deficiencies in the initial theory, a "Neo Kohlbergian" school has developed to address its shortcomings and fine-tune the theory (Rest, Narvaez, Thoma, & Bebeau, 1999a).

Social-cognitive domain theory. Many aspects of social interaction involve moral judgment. Smetana (2006) notes, however, that "although morality regulates social relationships, not all social rules are moral" (p. 119). *Social-cognitive domain theory* (or *domain theory*) seeks to take into account the coexistence of moral issues, social-

conventional issues, and personal issues in judgments. Empirical studies suggest that children are able to differentiate between moral issues (which are considered obligatory and impersonal), social-conventional issues (which are contextual and alterable), and personal issues involving personal preferences, privacy, and control over one's body (Smetana, 2006). These issues are seen as separate "social knowledge domains" which begin to differentiate early and develop on separate paths (Smetana, 2006, p. 120).

Domain theory was developed by Elliot Turiel, a student and early supporter of Kohlberg (Turiel, 1998). Turiel began to believe that Kohlberg's stage sequence was inaccurate. He argued that mastery of conventional issues does not necessarily precede the so-called "postconventional," but develops on a parallel pathway. He tested this hypothesis with a method he called "domain analysis", which includes identification of transgressions of moral or social norms, and probing participants' categorization of the transgression as either conventional or moral. Moral concerns are considered inalterable, not contingent on authority, wrong in all societies, and more serious. On the other hand, social concerns are alterable, can be contingent on authority, are culturally contextual, and are less serious than moral concerns.

Social intuitionism. Both Kohlberg's model of moral judgment and social-cognitive domain theory take a rationalist approach in assuming that morality is driven by cognitive processes. Some moral psychologists have argued that the affective domain plays a more important role. Jonathan Haidt argued that people generally rely on "quick, automatic evaluations", or *intuitions* to define morality and make moral decisions (Haidt, 2001, p. 814). He likens intuition to a dog, wagging its "rational tail", and not vice versa.

Moral judgments are explained as cognitive justifications for moral behavior, made *post hoc*.

Haidt used a now infamous thought experiment to illustrate the theory. A brother and sister commit consensual incest while on a vacation, but use multiple forms of birth control. Haidt asked participants whether they thought it was OK or not, and to justify their choice. Most people judged the action as wrong, but could not come up with cognitive justification. Haidt proposed a *social intuitionist model* of morality to account for this. The model relies on intuitions, moral truths understood through a process more characteristic of perception than reflection (Haidt, 2001). It also relies on the assumption that morality is more of a social than an individual concern.

Conclusion

As illustrated above, moral psychologists are divided on whether morality is primarily driven by cognition (moral judgment) or affect (moral intuition). Kohlberg's stage theory of moral development and proponents of social-cognitive domain theory prioritize cognition, whereas social intuitionists like Haidt favor affect. The majority of work in the field of moral psychology related to the measurement of morality focuses on cognition as the primary driver of moral behavior. Kohlberg's theory assumes that higher moral thought develops in a linear fashion from conventional to postconventional concerns, whereas Turiel's Domain Theory views moral development as a parallel process. It is not clear which approach is most accurate in depicting the ethical deliberation and moral development of teachers.

Moral Issues in Education

A basic understanding of moral philosophy and psychology is a prerequisite for the development of curriculum for applied professional ethics in music education, and the design of a discipline-specific measure of moral judgment. In addition to these prerequisites, one must also understand the moral issues specific to educational practice in the design of such an instrument. In the most comprehensive review of literature to date on the subject, Campbell (2008) synthesizes the major moral issues in education. She identifies “distinct forms of scholarship” in educational ethics including philosophical essays and casebooks. This taxonomy serves as a useful framework for discussing the literature of educational ethics. In addition to these forms, the ethical codes adopted by professional organizations in education provide a foundation for understanding ethical norms in the profession.

Philosophical Essays

Before the 1990s, philosophical work on teaching focused on how best to model virtues to students and how to teach the students to become capable moral agents. Campbell (2008) identified the 1990s as a major turning point in the literature of morality in education. Since then, many authors have explored the moral essence of teaching itself, with a focus on teachers making moral choices in their classroom activities. A major handbook edited by Goodlad, Soder, & Sorotnik (1990) burst forth with essays discussing the “nature and commitments of teaching as a profession” and the “moral mission of education” (pp. ix-x). Soon, writers like Oser and Hansen contributed to the quickly growing field.

Oser (1994) contends that all teaching activities have a “moral core” that must be examined. Teaching must never be simply considered a technical activity to be driven by a set of practical means and ends; rather, it should be considered a “values-driven” activity (p. 60). Oser defines five aspects of the professional morality of educators. First, is the contention that morality is inherent in every professional action. Secondly, educators must recognize that making moral choices often includes a conflict between intended consequences and “side effects”. Third, educators must be able to “estimate both the main effect and the side effects” when making a moral choice. Fourth, teachers are faced with conflicting demands that must be balanced in an “equilibrium of care, truthfulness, and justice”. Finally, teachers’ professional actions have a “social dimension in that not only the individual but a number of people are affected by a teacher’s actions” (p. 59).

Hansen (1998) argues that one does not have to look peripherally to find the moral issues in education, because they are intrinsic to the activity. He suggests that teacher educators can derive the moral dimensions of teaching from pondering the practice itself, rather than from having to turn first to particular moral theories or political ideologies, to particular societal or cultural values, or to any other source external to and conceived apart from the work of teachers. (p. 647)

Hansen points out that the act of teaching involves a moral dimension, because in teaching someone something they do not know, it is presumed that their life will be better for knowing it. In fact it may be immoral to deprive a student of that knowledge. He contrasts the moral nature of teaching with the immoral acts of

“harming, depriving, or short-changing students” (Hansen, 1998, p. 647). Hansen seems to hint at a deontological basis for teaching in arguing that “teaching as a practice ...presupposes treating both teachers and students as ends in themselves” (p. 652).

Moral issues in education may be difficult at times to articulate, but it is clear that both teachers and the public have certain expectations for the moral conduct of educators. The professional ethics of teachers becomes the subject of public discussion when teachers engage in misconduct. In *Teachers in Trouble: An Exploration of the Normative Character of Teaching*, Piddocke, Magsino, and Manley-Casimir (1997) seek to articulate the ethical norms of the teaching profession through an analysis of various forms of misconduct. They classify teacher misconduct into three broad categories: misconducts of character, including abuse or misuse of alcohol and drugs, contentious behavior, unprofessional dress and grooming, cruelty to students, use of obscene or vulgar language, dishonesty, theft, and forgery; sexual misconducts, such as liaisons with students, sexual exhibition, lewdness, and off-the-job sexual behaviors deemed inappropriate by the community; and finally, socially controversial action, such as teaching controversial content without authorization, and involvement in divisive political or social activism either on the job, or off (pp. vi-vii).

An analysis of teacher misconduct reveals some of the principles underlying societal expectations for educators. Public outrage regarding misconduct implies that society expects teachers to model upstanding personal character and citizenship. They are expected to be cooperative and kind. Teachers are expected to be truthful and scrupulous. They should never abuse their relationship of power with students for personal gain of

any kind. Teachers are also expected to recognize that they are mandated to teach subject matter in accordance with the standards of the community within which they work.

Casebooks

Several authors have compiled casebooks in an effort to help educators identify moral issues in the field and to provide them with conceptual tools to solve ethical dilemmas (e.g. Goldblatt & Smith, 2005; Hostettler, 1997; Strike & Soltis, 2004; Zubay & Soltis, 2005). The authors present moral dilemmas likely to arise in the day-to-day practices of teachers. Campbell (2008) points out that these situations are either real-life accounts (Goldblatt & Smith, 2005; Zubay & Soltis, 2005) or situations based on the professional experiences of the authors (Hostettler, 1997; Strike & Soltis, 2004). The casebook written by Strike and Soltis (2004) provides a good sampling of the moral issues likely to present themselves to educators.

Strike and Soltis (2004) begin their casebook with a brief discussion of consequentialist and non-consequentialist ethical schools of thought, after which they present cases for consideration. These cases are arranged according to the principles of the National Education Association's "Code of Ethics of the Education Profession," which will be discussed in greater detail later in this chapter. The cases involve conflicts between punishment and due process, intellectual freedom and censorship, treating students equally, tensions between diversity and conformity, and issues of democracy and professionalism.

A small selection of cases in the book serves to illustrate some of the moral issues inherent in educational practice. A chemistry teacher returns from a phone call to an explosion in the chemistry lab, and punishes all of the students because he can't identify

the culprits. A teacher considers refusing to publish one student's story in the school's literary magazine, because it contains too many details that connect it to a sensitive story involving the rape of one of the school's students by a teacher. An elementary school teacher considers splitting up two rambunctious boys by putting them in different reading groups, even though it wouldn't serve the boys' best interests educationally. A biology teacher considers whether or not to organize an after-school seminar with a local clergyman in order to settle a classroom dispute between evolution and Creationism. A second-grade teacher is threatened with discipline because she refuses to teach a mathematics curriculum that she believes, in her professional judgment, "threatens the emotional welfare and educational progress" of her students (p. 94). These cases are illustrative of the dilemmas that can arise for teachers as they negotiate conflicting responsibilities in their practice.

Once each of the cases is presented, Strike and Soltis (2004) guide the reader through both consequentialist and non-consequentialist analyses, and encourage them to ponder the moral content of each situation. The cases presented in books such as this one can be thought of as a "microcosm" of the universe of educational morality. They could be useful in identifying conflicts relevant to developing a measure of applied professional ethics for music educators.

Ethical Codes

The ethical codes of professional organizations can serve as an important tool for understanding the moral principles commonly held by members of a profession. Codes of ethics are concise statements of ethical standards whose fulfillment is a crucial component of professionalism. Beyerstein (1993) discusses four functions of ethical

codes: 1) to guide individual professional in ethical decision-making, 2) to codify settled ethical issues within a profession, 3) to publicly acknowledge the standards of the profession to its clients and society as a whole, and 4) to outline both how members within the field and outside of the field can expect to be treated by members of a profession. Ethical codes often contain a mission statement and a set of guidelines prescribing certain behaviors or prohibiting others (Rich, 1984). Codes usually contain statements of moral responsibility toward society, other members of the profession, and the clientele. These statements represent both the accepted moral norms in a profession and the ideals to which its members aspire.

The usefulness of codes of ethics is a heavily debated topic. Certain authors have argued that since codes are so specific, and often consist of “settled” issues in a profession, they are of little practical use in genuine dilemmas (Beyerstein, 1993; Campbell, 2003). Beyerstein (1993) suggests that appealing to moral philosophy is the most productive way to solve dilemmas. Campbell (2003) warns against the tendency to conflate ethical codes with ethics, which can lead to the fallacy that if one lives by a code of ethics, one is ethical.

In spite of the limitations of codes of ethics in professional practice, they can be useful in identifying core principles essential to a profession. Rich (1984) analyzed the content of three education-related professional ethical codes in *Professional Ethics in Education*: the “Statement on Professional Ethics” of the American Association of University Professors (AAUP), the “Code of Ethics of the Education Profession” of the National Education Association (NEA), and the “Code of Ethics” of the American

Association of School Administrators (AASA). Two of these codes, the NEA and AASA codes, are especially relevant to this study.

The NEA's "Code of Ethics of the Education Profession" was adopted by the NEA Representative Assembly in 1975. It consists of a preamble and statements about the educator's commitment to the student and to the profession. A copy of the code is contained in Appendix A. The preamble outlines the principles and imperatives that professional educators must live by – the notion that each individual human being has worth and dignity, that pursuit of truth and devotion to excellence are of supreme importance. Additionally, freedom to teach and freedom to learn should be protected, so that all students have equal access to educational opportunities.

The AASA Code of Ethics is a sixty-eight page document that includes detailed explanations of policies and includes a plan for implementation of the code as well as a mechanism for its enforcement. The Code is published in two parts: Part One a preamble and nine "policies" (or principles). Each of the policies is followed by examples for application. Part Two also comprises nine sections; however, these detail how to promote and implement the policies.

Rich (1984) classifies the AASA code policies into four types of professional responsibilities: 1) duties to the profession, 2) responsibilities to the educational system and local school board, 3) responsibilities to the community, and 4) a duty toward themselves in the form of professional growth. Rich also provides examples of each of these policies:

the administrator does not publicly endorse goods provided for schools by various businesses....the administrator cannot refuse to execute board

policies because they run contrary to his convictions....the administrator must never disregard, conceal, or condone dishonesty among a member of his school staff irrespective of the position or popularity of the person....the administrator will attend conferences and other organized learning activities that will contribute to his professional growth. (p. 30)

Both of the abovementioned codes of ethics prescribe the responsibilities and commitments of members of each respective profession to its clientele and to the profession itself. The AASA code also prescribes responsibilities to the electorate *vis á vis* the local school board, and to his or her own professional growth. In addition, the AASA code provides a detailed mechanism whereby the code can be enforced, which the NEA supplied in a separate publication.

Both codes recognize the vulnerable position of students within the institution, and prohibit the misuse of the position of power that teachers and educational administrators enjoy. Teachers have the power to deny access to learning, to hold back all or part of subject matter, to humiliate and discriminate against students, and to abuse their position of power for personal gain. Administrators have similar powers, but on a larger scale. Due to the compulsory nature of schooling and the vulnerability of students, ethical codes imply that educators and school administrators have a moral obligation to act in a fair and ethical manner.

Moral Values in Education

Through an examination of philosophical essays, casebooks, and ethical codes in education, a set of moral norms and expectations by which to characterize the profession begins to emerge. The act of teaching is not simply a technical activity, but an inherently

moral one. Failure to teach or to provide equitable access to educational opportunity may be considered immoral. Teachers are expected to refrain from objectionable activities and to uphold certain values, namely: equality, fairness, democracy, professionalism, and a commitment to the unfettered pursuit and dissemination of truth.

Moral Issues in Music Education

A broad examination of moral issues in education allows for the identification of several possible sources of moral conflict in music education classrooms. The content and context of music teaching and learning, however, also presents unique ethical challenges and dilemmas. Short of surveying a representative sample of American music educators, there are four existing sources from which relevant ethical issues in music education can be identified. The first includes the musings of philosophers of music education. A second source is the content of the ethical codes of music education-related professional organizations. Third, music education casebooks contain classroom scenarios that often have moral dimensions. Finally, an examination of the literature published by professional organizations in music education can shed light on moral norms germane to music educational practice.

Philosophy of Music Education

Most of the literature that explicitly addresses ethics or morality in music education trumpets the unique power of music to develop virtuous character within students (recent articles include Carr, 2006; Heimonen, 2008; and Senyshyn, 2008). Unfortunately, the authors fail to address the applied professional ethics of music teachers in a substantive way.

In the only doctoral dissertation to date focusing on broad issues of morality in music education, Bates (2005) analyzes the moral content of the music education philosophies of major researchers such as Bennett Reimer, David Elliott, Estelle Jorgensen, and Patricia Shehan Campbell, among others. He defines music education philosophy as “scholarly writing...that implicitly or explicitly involves discussions of right actions, appropriate human interaction, or moral authority in music education” (p. 10). He defines the term “philosopher” broadly, as any writer or researcher who advocates a particular course of action on the basis that it is right or good, and argues that “music educators unavoidably portray their moral concepts” in their writings (p. 21).

Bates’s purpose was to analyze the moral content of music education philosophies in terms of Lakoff and Johnson’s *embodied realism* (Bates, 2005). This theory proposes that the human mind is embodied, and thus susceptible to sensorimotor experience; that thought is mostly unconscious; that abstract concepts such as morality share cognitive space with sensorimotor neural structures; and that the mind relies on basic metaphors, such as family structure, to organize abstract principles. Accordingly, principles of moral authority can arise from three different metaphors of family organization. Bates categorizes the philosophies of several music education philosophers according to three types of family structures: *strict father*, *permissive parent*, and *nurturant parent*. This categorization is useful in that it identifies the source of moral authority for each researcher. Bates finds that moral authority in music education seems to arise from abstract ideas such as “reason, music, feeling, research, and society” (p. 28). Although Bates’ work is a valuable addition to music education literature, his findings are mainly philosophical in nature, and are removed from applied professional ethics.

Of the four philosophers mentioned above, Estelle Jorgensen has most thoroughly explored issues related to professional ethics. In a 2007 article on justice in music education, Jorgensen posits that one of the goals of music educators ought to be the struggle for justice (and against injustice) to provide students with the necessary opportunities “to know the musics of the cultures to which they and others are heirs” (p. 186). She argues that music educators have an obligation to acknowledge the societal, cultural, institutional, and psychological barriers that limit or prevent interested students from pursuing music learning to the degree they wish. These barriers include the linguistic difficulties experienced by recent immigrants, gender stereotyping in instrument selection, the prohibitive cost of instruments and private lessons for the economically disadvantaged and inequitable funding of schools and their music programs, among others. These barriers often limit the choice of musical heritage, the characteristics and quality of repertoire, and access to formal music instruction.

Jorgensen acknowledges the tension between valid but contradictory values in the pursuit of justice in music education. In her characteristic dialectical approach, she weighs the potential conflict between justice for the individual, justice for society, and justice for the broader phenomenological world. She warns of the possibility that remediating injustices for one group may create injustice for others (*e.g.* affirmative action). Additionally, she argues that teachers, by virtue of being “guardians of the public interest”, are expected to moderate the just application of policies and laws with the merciful reduction or commutation of just punishment under special circumstances.

Ethical Codes in Music Education

The absence of a comprehensive code of ethics from any one music education related organization complicates the task of identifying a set of ethical norms for the profession. An examination of “The Music Code of Ethics” of the Music Educators National Conference (MENC) and the Music Teachers National Organization (MTNA) “Code of Ethics” helps to articulate some of the moral expectations for music educators.

Ethical codes are generally adopted by an organization in order to articulate the bounds of moral behavior within a profession. In 1947, representatives of MENC and the American Federation of Musicians adopted a code of ethics to clarify the relationships between the two organizations. Although called “The Music Code of Ethics,” it is limited in its scope to one major issue. The stated purpose of the code is to “help educators and performers avoid problems stemming from a lack of understanding of each other's role” (MENC, 1947, paragraph 5). The code states that “[m]usic educators and the student groups they direct should be focused on the teaching and learning of music” (paragraph 6), whereas “[p]rofessional musicians provide entertainment” (paragraph 15). The limited focus of “The Music Code of Ethics” is noted in its text. While it clarifies of the roles of educational ensembles and professional musicians and establishes boundaries of “ethical” behavior in their relations with one another, the code “does not address the many other issues that shape ethical behavior in performance and in education”, and therefore cannot serve as a guide for ethical decision-making in many of the issues faced by music educators (MENC, 1947, paragraph 5).

The “Code of Ethics” of the Music Teachers National Association is much more comprehensive in its treatment of moral issues in music education. Revised in 2004, it

states that MTNA's mission "is to advance the value of music study and music making in society and to support the professionalism of music teachers" (MTNA, 2004, paragraph 1). The code is organized into three areas of commitment: commitment to students, to colleagues, and to society. Many of the values in the code mirror those in NEA's code, including treating students with dignity and respect, avoiding discrimination, respect for colleagues, and truthfulness about qualifications. Unique to MTNA's code are statements regarding ethical the recruitment and retention of students and community service. The code states that "[t]he teacher shall respect the student's right to obtain instruction from the teacher of his/her choice," "shall respect the integrity of other teachers' studios and shall not actively recruit students from another studio," and "shall participate in the student's change of teachers with as much communication as possible between parties, while being sensitive to the privacy rights of the student and families." Further, teachers are "encouraged to be a resource in the community" (MTNA, 2004).

The importance of consensus in the development of codes of ethics is well-illustrated by the debate in three recent issues of *The American Music Teacher*, which is the practitioner publication of MTNA. Effective ethical codes contain within them a mechanism for their enforcement, and one of the 2004 revisions of the code involved the establishment of an Ethical Concerns Committee to adjudicate disputes. In the June/July 2004 edition of *The American Music Teacher*, the executive director of MTNA wrote a short piece detailing the need for an ethical code in the profession and outlining the responsibilities of the Ethical Concerns Committee in enforcing the code. In a subsequent issue, Baehni-Shultz (2004) argued that any disputes between members should be handled by the judicial system of the land, and not by a "redundant" Ethical Concerns

Committee. The letter was published in the journal, and therefore must have had some relevance to the opinions of a portion of the membership. Two letters followed this critique, published under the title “Ethical Concerns Committee: No Cause for Concern” (Anonymous, 2004). These letters clarify the intentions of the leadership in providing ethical guidance to members and a structure for resolving disputes *before* they become lawsuits. This exchange seems to highlight the tension between the desires of the profession to articulate its ethical standards, and individual teachers’ fears of being punished for violations of the code.

Music Education Casebooks

Music education casebooks serve as a microcosm of the issues faced by music educators in the field. As part of her dissertation research, Colleen Conway (1997) developed a casebook with the explicit aim of creating a resource for the development of critical thinking skills in instrumental music education students. The cases were drawn from observations of music classrooms and interviews with four directors. After coding and analyzing the data, 16 categories, or “teacher decision areas”, emerged. The topics included scheduling, classroom management, pedagogy, motivation, grading, administrative issues, choice of literature, relationships with students, and rehearsal techniques. Conway created a draft casebook based on two models from general education. The cases were subsequently reviewed by preservice music educators, music teacher educators, and instrumental music educators in the field. They were written to encourage pragmatic decision-making, and not necessarily to emphasize the potential moral issues inherent in the situations.

A year after Conway's dissertation, Abrahams and Head published *Case Studies in Music Education*. The casebook is in its second edition (2003). The first book of its kind, it presents 14 cases containing both "music education and moral issues". The scenarios are fictional, but based on the authors' experiences in the classroom. These cases expose the moral issues inherent in music education practice more directly than Conway's casebook. A summary of the ten cases with moral dimensions is included in Appendix D. These cases serve as a useful sample of moral dilemmas in music classrooms.

One case in particular highlights the role of ensembles and competition emphasis in creating unique circumstances within which music educators must exercise moral judgment. As summarized at the beginning of the chapter, an orchestra teacher discovers that her star soloist has been drinking on a trip to the state festival. If she follows school policy by sending the student home, it will jeopardize the ensemble's chances of winning the competition. If she allows the student to play, it may contribute to the delinquency of a minor and set a poor example for the other students in the group. The resolution of difficult moral dilemmas such as this one requires a set of professional standards and values, as well as the ability to exercise good moral judgment.

Issues from Music Education Literature

In addition to music education philosophy and casebooks, the publications of professional organizations in music education can serve as a source for the identification of moral issues in the profession, although often an implicit source. Certain topics seem to return in cycles, necessitating a new article or column containing advice for the practitioner and agendas for research. Among these topics are opportunity to learn, the

provision of representative curriculum, respectful classroom management, the potential pitfalls of emphasis on performance and competition, and respect for intellectual property.

Opportunity to learn. Jorgensen's statements (2007) regarding the importance of removing barriers to student access were mentioned above. The right of access to a balanced and sequential music education may be described as the "opportunity to learn". In 1994, the National Association for Music Education (MENC) articulated the moral obligation schools have to provide a sufficient learning environment so that no student "is deprived of the chance to meet the content and performance, or achievement, standards" in music. Entitled the *Opportunity-to-Learn Standards for Music Instruction*, this document outlines minimum standards for curriculum and scheduling, staffing, materials and equipment, and facilities for each level of music education. The authors concede that the standards are demanding but achievable, and affirm that "practice and history support the belief that there is a high correlation between effective student learning in music and the existence of the favorable conditions specified in the opportunity-to-learn standards." Meeting the standards entails the expenditure of significant resources, and students at schools with fewer resources may find their opportunity to learn in music challenged or jeopardized. This is an ongoing moral issue in music education.

Students vary in physical, intellectual, and emotional ability. Some students need more support if they are to achieve. Students with disabilities present a special challenge. The moral principle that music education is for everyone, not just the "talented", is consistent with federal law guaranteeing access to education for all learners. The Individuals with Disabilities Education Act (IDEA) guarantees a free and appropriate

public education to all students, regardless of ability (U. S. Department of Education, 2004).

In a recent article for practitioners, Walter (2006) outlined the six basic mandates of IDEA: all students are entitled to a free and appropriate public education; the rights of parents, guardians, and students should be protected; appropriate services will be provided by federal, state, and local agencies, such as schools; states are required to implement early interventions when necessary; appropriate resources will be provided to educators, students, and parents; and these needs will be assessed on at least a yearly basis. There has been an ongoing focus in professional music education journals on the needs of special learners (see Adamek, 2001; Bernstorff, 2001; Damer, 2001a; Damer, 2001b; McCord, 2001; Schraer-Joiner & Prause-Weber, 2009; Vance, 2004; Zdzinski, 2001). Provision of a free and appropriate public education may take more resources for some students than others. The balance between the rights of the many versus the rights of the few is brought into sharp contrast with this issue.

Representative curriculum. Curriculum has been defined as global set of intentions and values regarding the various elements germane to the education of students: philosophy, goals, objectives, and materials (Wiles & Bondi, 2006). Recent thought about curriculum makes distinctions between official curriculum, which includes the explicitly desired outcomes, and the “hidden” curriculum—a set of implicit assumptions that nevertheless have an effect on students and learning. Both official and hidden curricula have moral implications which must be taken into consideration.

In performance-based programs, the curriculum is driven primarily by repertoire (Reynolds, 2000). Prompted by reading Campbell (2003) and Hansen (1998),

Countryman (2005) began to wonder about the ethical dimensions of repertoire choice. She argues that “our choices reflect our beliefs about what is best for students” (p. 17), including aspects of both official and hidden curriculum. She analyzes ethical issues regarding multi-cultural music, Western art music, and popular music.

Countryman (2005) argues that respect for diversity, and both an “ethic of rights” and an “ethic of care” underlie the use of multi-cultural musics in the classroom. Care must be taken not to trivialize or colonize these musics by forcing them into Western molds and performance practices. The pursuit of authenticity will lead both teacher and students to explore other cultures more deeply and to try to “walk in their shoes”. Countryman admonishes music educators to overcome their fears of their own potential ethnocentrism, and to become more empowered in working with multi-cultural musics in their curriculum. Music educators should not choose multi-cultural musics for inclusion in their curriculum because of the exotic experience or because “everyone else is doing it.” Rather, these choices should be made with an understanding of the ethical dimensions involved. Abril (2006) call this process “selecting music with integrity.”

Countryman (2005) argues the need to present Western art music in a historical and cultural context, so as not to imply that this music, although “a sublime human achievement”, is privileged over all other musics and is the only worthy object of serious study. She also advocates for the judicious use of textually appropriate popular music in the classroom, as it fulfills Hansen’s (1998) argument that teaching should lead students to a richer life. It may also forge connections between student musicians and teachers that encourage enriched interpersonal relationships, another ethically desirable outcome.

The issue of sacred lyrics is a ubiquitous one in general and choral music settings. Most repertoire with sacred lyrics includes text from the Old and New Testaments of the Bible, focusing on the Judeo-Christian tradition (Richmond, 2003). Changing demographics in public schools brings with it increased religious diversity, calling for more sensitivity to the role of sacred texts in compulsory education. In the 1997 *Bauchman v. West High School* case, a student sued the high school because she did not wish to participate in singing repertoire with Christian texts. Although the case was decided in favor of the school by the U. S. Supreme Court, it illustrates the uneasy coexistence of secular and religious diversity with the primarily Judeo-Christian sacred vocal repertoire in the public schools (Richmond, 2003).

Classroom management. Classroom management has been the focus of several articles in practitioner journals in the past decade (Nutter, 2000; Bauer, 2001; Woody, 2001; Reese, 2007; Pearce, 2008). Most of them are heavy on the technique of classroom management and leave moral issues implicit. Although these articles lack a specific focus on the moral aspects of classroom management in music education, kernels of moral principles can be gleaned from each. Woody (2001) advocates “a reflective approach to classroom management”, and admonishes music educators to adopt a policy of respect for all students, even those who engage in chronic misbehavior. Reese (2007) recommends “commendation,” or praise of students, as one of the “four Cs” of good classroom management; specifically “[p]ositive and specific affirmation of individuals with exemplary behavior and leadership” (p. 26). Pearce (2008) advocates management of discipline in “ways that preserve pride and self-image” (p. 29). Nutter (2000) argues for a democratic rather than an autocratic classroom and that “a teacher's attitude should

convey consideration and respect for students, what they think, and what they feel” (p. 25).

Gordon (2001) articulates some of the moral issues underlying classroom management, although she does not implicitly label them as “moral”. She writes that music teachers have a responsibility to ensure an effective learning environment, and argues that “virtually little or no learning can occur in a classroom bereft of effective management and discipline” (p.18). Gordon focuses on the teacher’s obligation to meet student needs, using Maslow’s hierarchy of needs to organize her discussion. Once a student’s physiological needs are met, teachers must provide safety and nurture in order to help students develop self-esteem and achieve self-actualization. She contends that “[g]ood classroom management can help to ensure that students are protected from physical attacks, from unhealthy environmental conditions, and from psychological abuse”. Further, teachers should “create a learning environment that is humane, fair, consistent, and devoid of criticism, innuendo, condescension, power plays, and favoritism” (p. 18). These considerations are consistent with imperatives from the NEA code of ethics regarding respect for student dignity and providing for student physical and psychological safety.

Classroom climate is the focus of a recent book chapter by Cameron and Carlisle (2004). They note a problematic climate that is often characteristic of traditional music education classrooms, which may include “stress, criticism, competition, verbal abuse, [and] ornery and unpredictable leadership” (Cameron & Carlisle, 2004, p. 22). These conditions preclude a safe and caring classroom environment. Although this environment may produce technically polished performances, it encourages the use of students as

means to a musical end. The personal autonomy and dignity of students is compromised in the process. Unless this climate is addressed, the result will be “music education classes, programs, and productions that are destined to continue to be teacher centered, controlled, controlling, competitive, and focused on performance perfection” (Cameron & Carlisle, 2004, p. 25).

Performance and competition emphasis. Nowhere in music education practice is the conflict of means and ends made more apparent than in the delicate balance between education and performance. Many school music programs are centered on performing ensembles, especially at the high school level. These groups perform for their parents, boost camaraderie and spirit at school athletic events, and are an important addition to civic events in smaller communities. Ensembles also attend competitive festivals and competitions, and these events are often held under the aegis of state high school activities associations. Music educators desire to provide students with exciting experiences at such competitive events, and administrators and communities often have high expectations for “winning” groups. Although there are many benefits to students, competition can conflict with the educational mission of school music programs (Austin, 1990).

The benefits of competition are cited by Austin (1990) as being ““not to win a prize, but to pace one another on the road to musical excellence”” (Beach, as quoted by Austin, p. 21). This goal, which is consistent with educational morality, has been complicated by the addition of prizes, trophies, and recognition. In addition to having serious motivational drawbacks, competition creates circumstances in which there are “few winners and many losers” and a “scarcity of rewards” (p. 22). In pursuit of such

irresistible rewards, music educators face a conflict of interest between their duties to students and winning. In the process, the needs of weaker musicians and students with special needs are often neglected so that the ensemble as a whole may win. In the quest to perfect musical performance for exhibition and competition, tension can arise between the need to polish technique and the time required to accommodate learning for all.

In 1986, MENC published a set of guidelines for performances by school groups. In the foreword, Paul Lehman discusses the tension between demands from the public for performances and the educational needs of students. He states that music educators should be “more careful to ensure that...instructional practices are consistent with...announced objectives” (p. 9). The booklet includes guidelines for the types of performances that are consistent with this goal, as well as limitations on the number of performances that should be expected of students for each grade level and type of ensemble. In particular, high school bands are considered to be highly vulnerable to the uncontrollable escalation of performance demands leading to “the exploitation of the students involved” (p. 35).

Intellectual property. Richmond (2002) reviewed law research germane to music education for a major handbook chapter. He argues that law is playing an increasingly important role in educational policy formation, and that “naiveté about the power of the law to shape our professional lives can only mean an increasingly perilous state of affairs at best for American music education” (p. 33). An understanding of the legal issues in music education is crucial for establishing professionalism, and is an important component of moral decision-making. Intellectual property issues are a constant presence in educational and artistic fields. Richmond suggests that “copyright is perhaps the most

important legal topic in education” due to increasingly available and affordable methods of duplication and distribution. He credits these technologies with creating “both opportunities and temptations for music educators in the performance of their professional duties” (p. 35).

MENC recently surveyed its members regarding copyright law (MENC, 2004). In an online survey, 246 members responded to questions about their awareness of MENC resources on copyright, whether they had explicitly taught copyright law, and teacher and student attitudes and behavior with regard to copyright. Less than half (43%) of respondents were aware of MENC’s online resources. All of the respondents reported that they had discussed copyright with their students in the past four to six months, and nearly all (91%) were aware of lawsuits brought against illegal downloaders by the Recording Industry Association of America. A third (33%) reported that their students knew that downloading music without paying for it is a violation of copyright law, while 36% reported that they did not think their students knew this.

Discussions of the particulars of U. S. Copyright Law and how music educators can comply with it may be found elsewhere (MENC, 1998). Two potentially conflicting moral issues are at stake in copyright compliance. First is the issue of intellectual property. Those who create materials used by music educators have a right to profit from their work, and may depend on those profits for their livelihood. On the other hand, educators need to have access to affordable materials in a world where education funding is always scarce and fluctuates from year to year.

Copyright law is an uneasy compromise between the rights of intellectual property holders and their consumers. No law can cover every ethical circumstance, and

laws can have unintended negative consequences. Most discussions of copyright law in music education focus on doing what is legal. Abrahams and Head (2003) take this approach in their book of case studies in music education, emphasizing the moral importance of following the law and the need for teachers to model good citizenship to students.

Educators operating from a consequentialist point-of-view may see some situations in which minor violations of copyright law increase the greater good. For instance, school repertoire for bands and orchestras is published with a standard number of parts for each instrument, but instrumentation can fluctuate dramatically from year to year. Sometimes there are more students in a section than there are parts. Additionally, school libraries tend to lose parts as time goes by. It may not be legal to make a few photocopies of a part so that all students can have their own copy to practice, but it may be moral to do so from a consequentialist perspective because the benefit to the school may outweigh the harm done to the composer and publisher. These are situations that may be “moral, but not legal.” Although Richmond (2002) focuses on the importance of following the law, he acknowledges that the consequentialist approach to copyright law can be interpreted as a form of civil disobedience, as educators protest the inflexibility of copyright laws that may unfairly benefit composers and publishers to the detriment of educators and students.

Moral Values in Music Education

The goal of this chapter has been twofold: the establishment of moral judgment as a psychological construct for development and measurement, and a synthesis of ethical values and imperatives applicable to music education. The construct of moral judgment is

situated within Rest's (1983) Four Component Model as Component 2. Moral judgment is viewed as malleable and is subject to a developmental process. It has been successfully measured by Kohlberg, Rest, and Lind (Kohlberg, 1984; Rest, Narvaez, Thoma, & Bebeau, 1999a).

The identification of moral principles upon which to base a measure of moral judgment in music education is a complex endeavor. Basic values and imperatives are scattered throughout philosophical essays, ethical codes, casebooks, and other literature in both education and music education, and are often implicitly stated, if at all. The values that emerge are mainly non-consequentialist in nature, and draw heavily upon deontological and virtue ethics, and on the feminist ethic of care. These values and imperatives may be summarized as follows:

- 1) Music educators should have the teaching and learning of music as their primary instructional and administrative goal;
- 2) Music educators should view students as autonomous moral agents whose education is the primary end;
- 3) Music educators should protect the worth and dignity of each student by creating a safe and caring social-emotional classroom climate, free of barriers to learning;
- 4) Music educators should strive to include all students by adopting inclusive curricula and policies in their programs;
- 5) Music educators should model moral behavior for their students;
- 6) Music educators should protect the intellectual property of others;
- 7) Music educators should treat their colleagues with dignity and respect in word and deed;

8) Music educators should be honest about their qualifications and certifications.

Whenever a competing interest comes in conflict with these values, music educators find themselves in a moral dilemma. Along with moral sensitivity, motivation, and character, music educators rely on moral judgment to decide on a course of action. Their level of moral reasoning can be measured with a music education specific instrument similar to those which will be discussed in Chapter 2.

Need for the Study

It has been established by many authors that teaching is, at its heart, a moral profession. Morality involves the adjudication between right and wrong, between the beneficial and the detrimental. An underlying assumption of education is that students will be better off for having studied the subject matter; that their lives will be enriched and ennobled.

Educators are charged with the responsibility of guiding and protecting vulnerable populations. Students are minors, and are already in an asymmetrical power relationship with adults. Educators must act in a responsible manner with minors, often *in loco parentis*. The students depend on educators for physical and emotional safety, as well as intellectual growth. The compulsory nature of schooling adds yet another layer of professional responsibility. Since students are required to be subject to educators for a significant amount of time, educators have an additional moral obligation to act in a benevolent manner. In perhaps the most heinous violation of this trust, Stufft (1997) notes that the “problem of sexual misconduct among teachers (not just music teachers) is greater than many realize.” (p. 40).

The confluence of increasing demands for teacher accountability and the increasing visibility of acts of moral turpitude by educators underlies the need for greater moral judgment among teachers and teacher candidates. Several researchers have conducted studies of the moral judgment of teacher candidates using an objective measure of established validity and reliability (Cummings, Dyas, Maddux, & Kochman, 2001; Cummings, Harlow, & Maddux, 2007). A meta-analysis of such studies finds that education majors consistently operate at lower levels of moral judgment than students in other majors, suggesting that teacher preparation curricula are heavy on the technical aspects of teaching, but light in philosophical and moral discussion (Cummings, Harlow, & Maddux, 2007).

Beyond ethical dilemmas common to all educators, music teachers struggle with a number of issues, including intellectual property laws, sexual misconduct, questionable relationships with instrument dealers, constructing curriculum to include all students, money handling, and employing classroom management that respects the dignity of students. It is clear that support is needed for music educators to navigate the many moral issues of music education previously discussed. Such support may be more effective, however, if it is based on a reliable and valid measure of moral judgment.

Explicit ethical education programs can and have been developed based on philosophical inquiry and personal theories and observations. Once such programs are established in music education, a way to objectively measure the effectiveness of such programs is needed. With a reliable and valid measure of the moral judgment, the effectiveness of ethics interventions can be determined.

Purpose of the Study

The purpose of this study was to develop a reliable and valid measure of moral judgment called the Music Education Professional Ethics test (MEPE). In addition, the extent to which applied professional ethics are exhibited by undergraduate music education majors (operationalized as a preference for postconventional moral considerations) was explored, as were the potential effects of class standing and gender on moral judgment.

Research Questions

This study was guided by the following research questions:

- Q1. Do MEPE scores provide a reliable and valid representation of preservice music teachers' moral judgment?
- Q2. Within each dilemma, do MEPE subscale scores (preconventional, conventional, and postconventional importance ratings) vary significantly on the basis of gender or class standing?
- Q3. For dilemmas with morally unambiguous action choices, do postconventional (POST) scores vary significantly according to action?
- Q4. For all dilemmas, do P scores (weighted postconventional ranking scores) vary significantly on the basis of gender or class standing?

Delimitations

This study is delimited to the measurement of moral development among preservice music educators within the sample: namely, undergraduate students at four year, NASM accredited colleges and universities in the United States. The MEPE was designed to measure moral judgment, as defined in Rest's Four Component Model (1983), and not to measure other constructs in the model.

Definitions

conventional: the level of Kohlbergian moral judgment development characterized by a

desire to maintain social norms, conventions, laws, and policies

dilemma: a) a moral problem; b) a difficult choice between two or more equally

defensible alternatives; c) a difficult choice between two equally indefensible

alternatives; d) a choice involving doing wrong in order to do right (Campbell,

2008)

ethical: a) right or correct; b) of, or relating to the philosophical process of determining

what is right and what is wrong; functionally synonymous with “moral”

ethics: principles determining right and wrong behavior by society or a profession

moral: a) right or correct; b) of, or relating to the philosophical process of determining

what is right and what is wrong

morality: privately determined principles of right and wrong

moral judgment: the process of determining the most morally justifiable course of action

(Rest, Narvaez, Thoma, & Bebeau, 1999a)

preconventional: the level of Kohlbergian moral judgment development characterized by

motivation to protect personal interest and to escape punishment

postconventional: the level of Kohlbergian moral judgment development characterized by

a commitment to moral values such as justice and fairness

CHAPTER TWO REVIEW OF RELATED LITERATURE

Education is a moral enterprise. It involves close interactions with vulnerable populations and the assumption that a student's life is better for having learned the subject at hand. Music education is no different. Classroom interactions, curriculum, use of learning materials, and treatment of students are "ethically infused" and "pregnant with moral possibility". The general focus of teacher education on the development of technical competence and a minimal critical examination of moral issues has led to a situation in which the moral judgment of preservice educators is not what it should be. In this chapter, I focus on the measurement of moral judgment. Four approaches to measuring moral judgment are presented, including a discussion of the relative merits of measuring preference versus consistency. Although the proposed study focuses on the measurement of moral judgment, the measurement of two other constructs, moral sensitivity and moral orientation, will be discussed as well. The chapter closes with a review of empirical research on moral judgment, and discussion of a discipline-specific measure that may serve as a template for measuring applied ethics/moral judgment within music education contexts.

Measuring Moral Judgment

For the purpose of this study, moral judgment is operationalized as the process of coming to a cognitive decision on issues with moral dimensions. It is situated within Component 2 of the Four Component Model of moral psychology proposed by Rest (1983), and is the component that directly leads to moral action. Moral judgment has been measured in four major ways over the past decades. Kohlberg's Moral Judgment

Interview, along with an evolving scoring system, was the first instrument used to measure the position of participants within Kohlberg's model. Since then, the Defining Issues Test (DIT) has served as a more efficient tool for measurement of stage preference within the model. Empirical data gathered with the DIT was scrutinized by a team of moral psychology researchers at the University of Minnesota, leading to a revision of Kohlberg's original model. This new model of moral development, along with a more sophisticated scoring system, lead to the development of the DIT 2. These measures focus on determining the stage preference of participants. Lind developed a measure of stage consistency, the Moral Judgment Test, which has been used primarily in Europe over the past decades.

Moral Judgment Interview

Kohlberg's longitudinal study of the moral judgment of adolescent boys was recounted in Chapter 1. He developed an interview protocol for use in the study, which was codified as the *Moral Judgment Interview*, or MJI (Kohlberg, 1984). The protocol consists of three, paragraph-length dilemmas followed by 10 to 12 questions written to probe participants' moral thinking. The interview protocol includes three forms with a total of nine moral dilemmas. The following is one of the dilemmas with sample questions:

In Europe, a woman was near death from a special kind of cancer. There was one drug that the doctors thought might save her. It was a form of radium that a druggist in the same town had recently discovered. The drug was expensive to make, but the druggist was charging ten times what the drug cost him to make. He paid \$400 for the radium and charged \$4000

for a small dose of the drug. The sick woman's husband, Heinz, went to everyone he knew to borrow money and tried every legal means, but he could only get together about \$2000, which is half of what it cost. He told the druggist that his wife was dying, and asked him to sell it cheaper or let him pay later. But the druggist said, "No, I discovered the drug and I'm going to make money from it." So, having tried every legal means, Heinz gets desperate and considers breaking into the man's store to steal the drug for his wife.

1. Should Heinz steal the drug?

1a. Why or why not?

* * *

3. Does Heinz have a duty or obligation to steal the drug?

3a. Why or why not?

* * *

9. In general, should people try to do everything they can to obey the law?

9a. Why or why not?

The full text of this dilemma and its accompanying interview questions are included in Appendix E.

The MJI is essentially an interpretative task. The researcher reads each dilemma and asks the participant how the main actor should proceed. All of the verbal responses to these scripted questions are then transcribed and indexed by comparing them to model responses representing each of Kohlberg's stages. Kohlberg asserted the superiority of

interview data in probing the moral judgment of participants, and touted his measure as “relatively error free” and “theoretically the most valid method of scoring” (Kohlberg, 1976, p. 47). Susceptibility to researcher bias as well as the time consuming nature of the interview process prompted James Rest, one of Kohlberg’s students, to come up with an alternative method of measuring moral judgment (Rest, Narvaez, Thoma, & Bebeau, 1999b).

Defining Issues Test (DIT)

In the 1970s, James Rest developed a paper-and-pencil alternative to the Moral Judgment Interview called the *Defining Issues Test*, or DIT (Thoma, 2002). The test consists of six, paragraph-length Kohlbergian dilemmas; individuals respond to these dilemmas in one of three ways. In the first response for each dilemma, the test taker is asked whether, under the circumstances, the main actor should perform a particular action. There are three possible responses: “yes,” “no,” and “can’t decide”. The second set of questions asks the test taker to rate the importance of twelve considerations specific to the dilemma on a five-point scale (great, much, some, little, no). These statements are written in the language of each of Kohlberg’s stages. In the final step, test takers are asked to choose the four most important of the twelve statements, and to rank them in order of importance. A short form of the test includes three dilemmas. The text of the “Heinz and the Drug” dilemma is reproduced exactly as it appears in the MJI. Following are sample statements to be rated by the test-taker:

Is Heinz willing to risk getting shot as a burglar or going to jail for the chance that stealing the drug might help?

Whether the druggist’s rights to his invention have to be respected.

Whether the law in this case is getting in the way of the most basic claim of any member of society.

Rest, Narvaez, Thoma, and Bebeau (1999b) consider the DIT a valid measure of moral judgment and base this claim on multiple forms of evidence. First is its ability to distinguish between age and education groups. Between 30 and 50% of the variance in DIT scores is accounted for by educational level alone. Second, the DIT is sensitive to the measurement of longitudinal gains, and DIT scores are particularly sensitive to educational intervention. Third, the scores are related to other measures of cognitive capacity, prosocial behaviors, and political attitudes. Finally, and contrary to the Moral Judgment Interview, the DIT is equally valid for both men and women. The authors state that “there is no other variable or construct that accounts as well for the combination of the seven validity findings than the construct of moral judgment” (Rest, Narvaez, Thoma, & Bebeau, 1999b, p. 647). Internal consistency reliability and test-retest reliability are in the upper .70s to low .80s.

The DIT has been scored in a number of ways, but the most widely used index is called the *P score* (Rest, Narvaez, Thoma, & Bebeau, 1999b). Expressed as a percentage, it represents the degree to which participants prefer response options written at the postconventional level (Stages 5 and 6 of Kohlberg’s model), such as “whether the law in this case is getting in the way of the most basic claim of any member of society”. The *P score* is the total weighted sum of the response ranks for the six dilemmas. Rest, Narvaez, Thoma, & Bebeau (1999a) describe the weighting and score calculation process:

[I]f a participant ranked a postconventional item “most important,” then the P score would be increased by four points; ranking it “second most important” increases the P score by three points; ranking it third place increases the P score by two points; and ranking in fourth place increases it by one point. The total produced in this way ranges in the six-story version from 0 to 57. (The total does not equal 60, because there are not four P items in every story). This is referred to as the “raw” P score. Raw P scores are converted to percentages...and therefore the P percentage scores range from 0 to 95. (p. 48)

Raw scores are converted to percentages by dividing by 60. Missing ranking data is handled by recalculating the P score percentage based on the total minus the possible contribution of the missing item.

Moral Schemas and the Defining Issues Test 2 (DIT 2)

Kohlberg’s theory has been criticized on a number of fronts over the years. Criticisms have included its narrow focus on moral judgment as opposed to other moral constructs, the emphasis of justice over other desirable moral outcomes, its focus on “macromoral” (society-wide) concepts rather than the micromoral concerns of daily life, limitations of the dilemmas used to collect data, problems with the “hard stage” concept, and its emphasis on ethical schools of thought founded on basic principles, such as maximization of benefit or categorical imperatives (Rest, Narvaez, Thoma, & Bebeau, 1999a, 1999b).

Although some of the issues with Kohlberg’s model have been settled with empirical data, others have required a reconceptualization of the theory. The rethinking of

Kohlberg's claims has led to a "post-Kohlbergian approach" to the study of moral judgment (Rest, Narvaez, Thoma, & Bebeau, 1999a). The approach delimits the type of moral judgment under measurement, broadens the normative ethical considerations allowable in the model, relinquishes claims to universality, and reorganizes the levels of moral development (Rest, Narvaez, Thoma, & Bebeau, 1999a, 1999b).

The development of the DIT and its extensive use since the mid-1970s has produced a large corpus of data. In analyzing the data, Rest and his colleagues began to find patterns that were inconsistent with Kohlberg's hypothesized stages. They were unable, for example, to find evidence of Stage 1 among their participants, and noted that the psychological space between Stages 2 and 3 seemed to be smaller than the space between Stages 3 and 4. Data analyses also did not support the concept of invariant moral stages – a theoretical feature that has been questioned by cognitive researchers over the ensuing decades (Lapsley, 2006).

Incorporating concepts from schema theory, Rest, Narvaez, Thoma, and Bebeau reconceptualized the theory. They replaced the six stages with three hypothesized "schemas". The first schema, "personal interest", incorporates Kohlberg's Stages 2 and 3. It represents the tendency to prioritize personal concerns in moral decision-making. The "maintaining norms" schema incorporates the content of Kohlberg's fourth stage. This schema represents a developmental improvement on the personal interest schema, and focuses on the need for adherence to laws and policies to maintain societal order. Unfortunately, it may also be interpreted as a "reliance on established, regulated practices, which are accepted as authoritative without question" (Chaar, 2008, p. 440). The "post-conventional" schema is considered by post-Kohlbergian researchers to be the pinnacle

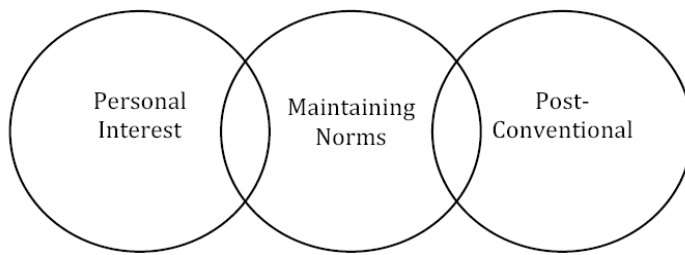
of moral judgment development. It incorporates Stages 5 and 6, and is characterized by a commitment to broad moral principles and the use of critical moral judgment.

A schema is a “general knowledge structure, residing in long-term memory that is invoked or “activated” by current stimulus configurations that resemble previous stimuli” (Rest, Narvaez, Thoma, & Bebeau, 1999a, p. 136). Rest and his colleagues use this change in terminology to signal their dissent from Kohlberg. In contrast to Kohlberg’s conception of moral development, they neither define moral cognitive structure in terms of “operations” (like Kohlberg’s “justice operations”), nor do they endorse a “hard stage” concept wherein participants develop by ascending a staircase of stages one step at a time.

Rest, Narvaez, Thoma, and Bebeau recognize that their use of the term “schema” is potentially problematic. Traditional usage of the term in cognitive psychology research refers to a concrete, general cognitive structure, such as a person, role, or event schema. Rest’s schemas are more abstract, and are larger, macro structures that take in broad conceptions of the “moral basis of society” (Rest, Narvaez, Thoma, & Bebeau, 1999a, p. 137). They may be more accurately termed “schemas of schemas” or “meta-schemas”. Rest and his colleagues argue that this use of the term is not unprecedented, as it has been applied to the investigation of “political schemas” by several authors.

Rest, Narvaez, Thoma, and Bebeau hypothesize that sociomoral stimuli activate one or more three schemas, and experiences are then interpreted through the structure of the activated schemas. These schemas (see Figure 2) can only be activated to the extent that they have developed, and a person can have a preference for more than one schema in a situation (Rest, Narvaez, Thoma, & Bebeau, 1999a).

Figure 2

Post-Kohlbergian Moral Schemas

A second version of the DIT, the DIT 2, pared the dilemmas from six down to five, and updated the language and historical context. A sample dilemma with response options is included as Appendix F. A study of the validity of the test indicated no significant difference in content between the DIT and the DIT 2 (Rest, Narvaez, Thoma, & Bebeau, 1999b). With the exception of an additional scoring index, scoring procedures for the DIT2 are identical to those for the DIT.

Moral Judgment Test (MJT)

The DIT has been used extensively over the past three decades in studies of moral judgment by American researchers. In contrast, European researchers have preferred a measure developed by Georg Lind: the Moral Judgment Test, or MJT (Ishida, 2006; Rest, Thoma, & Edwards, 1997). Research on the MJT had been conducted over a 20-year span as of 1997, with data from over 15,000 participants (Rest, Thoma, & Edwards, 1997).

The MJT is similar in structure to the DIT. Two dilemmas are presented to the participants, after which they are asked to rate twelve stage-prototypic statements about the dilemma. The following is one of the dilemmas:

There was a woman who had very bad cancer, and there was no treatment known to medicine that would save her. Her doctor, Dr. Jefferson, knew that she had only about six months to live. She was in terrible pain, but she was so weak that a good dose of a painkiller like ether or morphine would make her die sooner. She was delirious and almost crazy with pain, and in her calm periods she would ask Dr. Jefferson to give her enough ether to kill her. She said she couldn't stand the pain, and she was going to die in a few months anyway. Although he knows that mercy killing is against the law, the doctor thinks about granting her request. (Colby, et al., 1987, pg. 79)

Six of the arguments following the dilemma are for the action, and six are against. Participants are asked to rate how acceptable they find each statement either on a 7-point or 9-point Likert scale. The 7-point scale ranges from -3, "completely unacceptable" to 3, "completely acceptable", whereas the 9-point scale ranges from -4 to 4 (Lind, Sandberg, & Bargel, 1981).

The measure is based on Kohlberg's stage theory. Two indexes are calculated for each participant's responses. The first is a stage-preference score similar to the P score on the DIT; the four items for each stage are summed and the highest score is the preferred stage (Lind, 1995). The sum of the Stage 5 and 6 items can also be reported as a measure of preference for principled moral judgment. The second index is a stage-consistency score, which Lind argued to be a pure measure of moral structure (Lind, 1995, p.12). This C score is calculated by computing the consistency of each stage receiving the same

response, summed, and is accomplished by running an Analysis of Variance (ANOVA) on each individual's responses.

Lind's interpretive framework for research on morality was built on the concept of stage consistency, as opposed to stage preference (Rest, Thoma, & Edwards, 1997). He argues that the C score measures competence in moral cognition. Lind proposes that moral judgment contains both cognitive and affective components; that stage consistency measures cognition, whereas stage preference is merely a measure of affect. He directly challenged the use of the DIT in the research of moral judgment, arguing that only the MJT can simultaneously measure both stage consistency and preference, without conflating them (Rest, Thoma, & Edwards, 1997). Lind (2005) recently reported the results of 17 studies of the cross-cultural validity of the MJT, which has been translated into 25 languages. The studies tested both the "semantic" and "pragmatic" equivalence of the versions, and Lind concluded that all versions fulfill the criteria for a cross-culturally valid test of moral judgment (Lind, 2005).

Ishida (2006), in comparing the use of the DIT and MJT in the study of undergraduate business students, concluded that "[A]lthough they both aim to measure [cognitive moral development], their dissimilar approaches lead to distinctly different interpretations" (p. 63). He found that students who believed in moral absolutes were likely to score low on the MJT and high on the DIT. High scorers on the DIT were likely to espouse a deontological orientation while eschewing moral relativism. Ishida's study (2006) confirmed that individuals "who score highly on the DIT scale *prefer* principled considerations in making moral decisions, while those who score highly on the MJT scale are able to consistently exhibit a certain moral quality" (p. 72). It is not clear from

Ishida's study whether these differences are an artifact of moral judgment measurement, or if they are simply differences in moral orientation (*i.e.* duty-based or utilitarian).

The MJT has come under criticism in recent years. Posada (2005) finds the test inadequate due to two major problems: confusion relating to the trait under measurement, and inadequate evidence of reliability and validity for the C score. Lind initially argued that the MJT measured the cognitive-structural and affective aspects of moral "behavior"; however, he later suggested that it measures "competence". Posada argues that it is unclear whether behavior and competence are equivalent. She further points out that because calculation of the C score is independent of stage preference, it is possible for two persons to obtain the same C score in spite of one reasoning at Stage 6 while the other reasons at Stage 3. If competence is related to moral development as defined by Kohlberg, this inconsistency makes the use of the MJT as a measure of competence problematic (Posada, 2005).

Lind's measurement focus was on each individual's consistency rather than the internal consistency of the test itself. He argued that consistency varies from person to person, and therefore it would be inappropriate to calculate an estimate of the overall consistency of the items, because inter-person variability is what one wishes to examine (Rest, Thoma, & Edwards, 1997). He criticized Kohlberg for being "too concerned with test reliability" and being " beholden to traditional test theory" (p. 10). He has not given estimates of reliability for the MJT, and has rejected the use of measures of split-half reliability and test-retest reliability. Posada (2005) find this problematic, as it makes unclear exactly what Lind considers internal consistency to be. Additionally, Lind does not offer data to support his contention that stage consistency is related to higher moral

development. In fact, the data of a recent Brazilian study suggest that the highest stage consistency was shown by participants with a preference for lower stages of moral development. Participants preferring higher stages exhibited slightly lower stage consistency. It appears that consistency is not sufficiently related to moral competence as defined by a preference for higher stages of development. Some experts contend that this validity issue is much more problematic than the MJT's internal reliability problems (Posada, 2005).

Conclusion

In this section I reviewed four common approaches to the measurement of moral judgment. The Moral Judgment Interview is time and resource intensive, and may be susceptible to researcher bias. The two versions of the Defining Issues Test have been employed in countless studies and have a good record of reliability and validity, as well as practicality. The Moral Judgment Test, which has been used in many studies in Europe, may have significant problems with internal validity and reliability. Considering the preponderance of evidence on the reliability and validity of the DIT, it is clear that the Defining Issues Test is the "gold standard" of moral judgment research (Chaar 2008). It provides a dependable measure of stage preference, which is closely related to theories of moral development. To the extent that it is useful to measure stage consistency, Rest, Thoma, and Edwards (1997) have provided a way to calculate a C score using data collected with the DIT.

Measuring Other Moral Constructs

Although the proposed study focuses on the measurement of the moral judgment of preservice music educators, a review of techniques to measure morality would be

incomplete without a discussion of the measurement of other constructs relating to moral cognition, affect, or behavior. Two constructs in particular, moral sensitivity and moral orientation, are included for discussion.

Moral Sensitivity

Since the articulation of the Four Component Model by Rest, interest in measuring constructs other than moral judgment has grown. Moral sensitivity, or the ability to recognize the moral content of a situation, has been measured by Bebeau, Rest, and Yamoore (1985). They developed a profession-specific measure of moral sensitivity in dentistry called the Dental Ethical Sensitivity Test, or DEST.

Four “dramas” were created based on commonly occurring ethical problems in dentistry, which were checked for face validity by professionals in the field, and read by dentists and assistants. The ethical issues embedded in the dramas include treatment of colleagues, explaining treatment options in a way that patients can understand, serving patients who need treatment but cannot pay for it, and providing assistance to patients with obvious psychological or medical needs who are resistant. The situations involve balancing the treatment needs of patients with conflicting imperatives, such as the outdated advice of senior dentists, ability to pay, and patient autonomy. At a certain point in each drama, the participant would be asked to assume the role of the dentist and decide on a course of action.

Data were collected in two samples: 104 third-year dental students in the first sample, which provided data for the development of scoring criteria, and a second sample of 145 first-year and 130 third-year students. Scoring criteria were developed in five steps. First, several dental faculty members discussed the four cases and developed a set of

possible responses, a list of ethical issues present, and a clarification of the dentist's responsibilities in the situation. Next, responses from ten of the dental students were randomly chosen and arranged in order from most adequate to least adequate. These responses served as examples of responses for scoring. In the third step, responses from Step 1 were chosen and analyzed for themes. Two general categories emerged: "sensitivity to the special characteristics of the patient", and "awareness of what actions serve the rights and welfare of others" (p. 228). Next, each response was checked for independence using predetermined test of logic (*i.e.* could the participant score high on one and not the other). Finally a three-point scale was developed: 1 = oblivious to the characteristic or responsibility, 2 = some recognition of the characteristic or responsibility, or 3 = complete recognition of the characteristic or responsibility. Test development resulted in a measure of acceptable validity and reliability, with a minimal correlation with moral judgment as measured by the DIT, suggesting that moral sensitivity and moral judgment are two separate constructs.

Baab and Bebeau (1990) used the DEST to study the effects of instruction on the moral sensitivity of dental students. In previous studies at the University of Minnesota, dental students showed significant improvement in moral sensitivity, as measured by the DEST, after completing a course in dental ethics. Baab and Bebeau replicated these studies at the University of Washington in 1988. Forty-four seniors took a five-week course in dental ethics consisting of 90-minute lectures on professional responsibilities and four 90-minute discussions of clinical ethical problems. A control group of 16 juniors also volunteered to take the test. Results showed maintenance of DEST scores by the seniors, and a decline for the juniors over a one-year period. After a revamping the dental

ethics curriculum, the juniors from the previous year achieved a significantly higher score (77.6, SD = 7.2, $p < .02$) than the seniors from the previous year. Baab and Bebeau tentatively suggest that while ethics instruction may improve the moral sensitivity of dental students, interventions considered effective at one institution may need refinement when ported to another.

Moral Orientation

One of the more important critics of Kohlberg's theory was Carole Gilligan (Noddings, 1993; Walker, 2006). Gilligan is credited with the reexamination of ethics based on justice and with pioneering the feminist ethic of care. She was a student and later a colleague of Kohlberg's, and was concerned by the lower scores women were receiving on measures of moral development based on Kohlberg's theory (Walker, 2006). Believing that women were not necessarily deficient morally, Gilligan began to see a "pervasive gender bias" in the Kohlbergian model (Walker, 2006, p. 97). She contended the underlying ethical assumption that conceptions of justice drive morality is androcentric, and does not sufficiently take a woman's perspective into account. Gilligan developed a theory of *moral orientations* to account for gender related differences in moral decision-making (Walker, 2006). She argues that men generally have a *justice orientation* (or *rights orientation*), and see moral conflict in terms of conflicting rights. On the other hand, women generally have a *care orientation*, and view moral conflict as arising from conflicting responsibilities of care, rather than rights or justice. Gilligan hypothesized that gender differences in moral orientation arise from boys' and girls' different experiences of inequality vs. equality and attachment vs. detachment in their relations with early care-givers (Walker, 2006).

Gilligan proposed a stage theory for female moral development based on caring and interpersonal relationships. It is similar to Kohlberg's model structurally, but the definitions of levels and the impetus driving development are based on caring as a central value rather than justice. Gilligan's model is displayed in Table 3.

Table 3

Gilligan's Stages of the Ethics of Care

Level	Ethical Considerations	Major Developmental Task
Preconventional	Individual survival	Transition from selfishness to responsibility to care for others
Conventional	Self sacrifice	Transition toward balancing self sacrifice with honoring self
Postconventional	Non violence, toward others or self	

A measure of Gilligan's new construct was developed by Liddell, Halpin, and Halpin (1992), entitled the Measure of Moral Orientation, or MMO. Eleven moral dilemmas common to college-aged students were written in short story form. Next, 28 undergraduate students were recruited to discuss the dilemmas, 23 women and 5 men. The discussions were recorded and reviewed by Liddell to evaluate the usefulness of the dilemmas and to develop test items. Ten of the dilemmas were chosen for inclusion in the measure, and a total of 79 responses were written. The work of Kohlberg and Gilligan was reviewed to develop working definitions of moral orientations. A "justice-rights orientation" was defined as fair treatment of others through fulfilled "rules, principles, rights, and duties" and is characterized by "objectivity, rationality...separation... reciprocity, and a concern for equality" (Liddell, Halpin, & Halpin, 1992, p. 326). The "ethic of care" was defined as an orientation toward minimizing harm to others and

ensuring that no one is “left alone”. It is characterized by “subjectiveness, intuition, and responsiveness” and assumes “connectedness... attachment” and “an understanding that everyone is different and may have a different reality” (p. 326).

Five faculty members in psychology and related fields were asked to read the dilemmas and rate the 79 responses as either “care” or “justice” oriented. The raters achieved unanimity on 73 of the responses; two of the remaining responses were rewritten and one was eliminated. Undergraduate participants in the main study were asked to indicate their level of agreement or disagreement with each response using a four point Likert-type scale. A questionnaire was appended to the instrument asking students to describe themselves as caring or just. The following is a sample dilemma with three responses:

Roommate

I have been living in the residence hall for a whole year. My roommate and I have become very good friends. The other day I was looking through my roommate’s desk for a textbook. There on the desk was an envelope from the Student Health Center. I opened the letter and couldn’t believe what it said: “The Students with AIDS Support Group will meet on Monday nights this quarter. We hope that you will be able to join us.”

I know that I am not at risk of contracting this disease by casual contact.

strongly	somewhat	somewhat	strongly
agree	agree	disagree	disagree
a	b	c	d

This is a terrible disease; my roommate needs me and I will be there.

strongly	somewhat	somewhat	strongly
agree	agree	disagree	disagree
a	b	c	d

I think I have a right to know about my roommate's condition; although my roommate does have a right to privacy.

strongly	somewhat	somewhat	strongly
agree	agree	disagree	disagree
a	b	c	d

A pilot test was administered to 64 undergraduate students in educational psychology classes. Four categories were identified for scoring the responses: "self-description of care", "self-description of justice", "care", and "justice". Responses were summed in each category, with higher scores indicating a stronger orientation. Internal consistency was estimated using Cronbach's alpha, and yielded moderate to strong coefficients for each of the four categories. Convergent and divergent validity were measured with Pearson's r ; the correlation of justice with care was low (.28), suggesting that they are two independent constructs. On the other hand, correlations between care and self-described care (.50), and justice and self-described justice were low (-.11), suggesting the need for revision of the measure before field testing.

The MMO was field-tested with 266 college students at a large university with roughly equal numbers of men and women. The participants represented several majors

and ranged from 17 to 36 years old, with the majority of traditional college age (18-22). Correlations between each of the four scales on the MMO were estimated using Pearson's r . The subscales were weakly correlated (lower than .39), indicating that each of the scales were sufficiently independent of one another, suggesting that the MMO accurately discriminates between each of the four orientations.

Conclusion

Research on the development of instruments designed to measure moral constructs other than moral judgment suggests that different dimensions of morality can be successfully measured, and outlines a process by which successful instruments can be developed. As with moral judgment, responses thought to reflect moral sensitivity and moral orientation are activated using stories or dilemmas. Dilemmas and items are validated by expert panels, and the resulting measure is pilot tested. Preliminary analyses and comparisons with established instruments can assist researchers in identifying changes necessary to increase reliability and validity.

Empirical Studies Using the DIT

The usefulness of a measure is not necessarily established by a simple pilot-test and field-test; rather, its worth becomes apparent through multiple administrations. Additionally, a corpus of data gathered by repeated administrations of an instrument becomes useful in defining the average levels of a trait and developmental trends for a given population. The DIT has been used for many years to measure the moral judgment of various populations, including educators. Two major meta-analyses – one of DIT studies in general and one specific to education – have been conducted. In the following

section, the results of those meta-analytic reports are summarized, along with findings from a mixed methods study of three educators in the field.

General Studies Using the DIT

Rest and his colleagues founded the Center for the Study of Ethical Development at the University of Minnesota in the 1970s. The Center publishes the DIT and provides scoring services. The Center has also amassed a large amount of data used to calculate norms for different age and educational groupings. During the first decade of the DIT, it was used in over 500 studies of moral development encompassing a variety of contexts (Schlaefli, Rest, & Thoma, 1985).

Schlaefli, Rest, and Thoma (1985) chose fifty-five studies for their meta-analysis, with the goal of examining the effects of various ethics interventions on different populations. Most of the studies were reports of research conducted for dissertations and theses. Studies of specific populations (including students and professionals in social science, law, management, nursing, and education) as well as more general samples were reviewed. Interventions included peer discussion and personal psychological development, and ranged from 3 weeks to 28 weeks in length. Many of the studies suffered from methodological problems related to problematic sampling, contamination by instruction in Kohlberg's model, brief treatment periods, and insufficient sample size. Only nine of the studies employed a fully randomized, experimental design.

According to the meta-analysis, ethics programs that incorporate dilemma discussion produce modest but significant effect sizes (.41), content-area instruction devoid of ethics instruction has little effect, and ethics-based interventions are more effective with adults than children and when 3 to 12 weeks in length. Schlaefli, Rest and

Thoma (1985) suggest that the measurement of moral judgment alone may not provide enough information to understand the effects of instruction on ethical behavior, and that measurement of the other three facets of the Four Component Model may be necessary.

DIT Studies in Education

Cummings, Dyas, Maddux, & Kochman (2001) used the DIT to study moral judgment in 145 teacher education students at a Western university. The students represented mainly elementary education majors and secondary education majors, with a small number of special education majors, dual elementary-special education majors and undeclared students. Roughly equal numbers of freshmen, sophomores, juniors, and seniors were included. Most participants were female and ranged in age from 17 to 56 years old, with a mean age of 23.

The students were administered the DIT during an information technology course. They took 60 to 90 minutes to complete the test. The results were described as “disturbing” (p. 151). Although in general seniors scored higher than students in the other classes, the difference was not significant. The education majors in the study exhibited lower moral development as measured by the P score than college students in other majors (ranging from 34-42, compared to 43-52). Seniors in both education and business had P scores more like those of college freshmen in other majors. No differences were found according to gender. Cummings, Dyas, Maddux, and Kochman (2001) speculate that factors “inherent” in education may be to blame for this trend. Failure to integrate ethical instruction into curricula, an emphasis on technical competence rather than critical thinking, and lower academic qualifications among education students may contribute to deficient moral development. Cummings and colleagues, suggest the need for further

comparative studies, including longitudinal investigations, and studies comparing DIT results with observed behavior.

Cummings, Harlow, and Maddux (2007) conducted a meta-analysis of empirical studies that addressed education majors' moral judgment. They noted the sparseness of such studies, with only five investigating the P scores of preservice educators in the absence of an intervention. Only seven studies of in-service educators and five studies of preservice educators investigated the effectiveness of ethics interventions in raising P scores. With the exception of one study, a meta-analysis of the data indicates that education majors exhibit significantly lower moral judgment levels than students in other majors.

In an attempt to address the need for empirical studies of educators to compare moral judgment as measured by the DIT with observation of behavior, Johnson and Reiman (2007) studied three first-year teachers prepared through non-traditional means. The DIT 2 test was administered to the participants as a quantitative measure of moral judgment. Additionally, three lessons taught by each teacher were analyzed using the Guided Inquiry Analysis System, which measures the relative amount of time spent in direct instruction, indirect interaction with students, and student talk. Qualitative data were collected in two cycles of assistance, demonstration, and observation with a mentor. Observations and interviews were transcribed and coded according to a matrix of indicators based on the Post-Kohlbergian three schema model of moral development. This matrix proved useful in the development of responses for the MEPE, so it is reproduced on the next page in full:

Table 4

Johnson and Reiman (2007) Matrix of Indicators of the Moral/Ethical Domain

Moral/Ethical schema	Judgments	Actions
Personal interest schema	<p>Defines “on task” behavior as being when learner is actively working on assignment given by instructor</p> <p>Sees role as an authority in the classroom/relationship</p> <p>Views rules for the purpose of maintaining order</p> <p>Has an orientations towards need for learner conformity</p> <p>Sees problems as having only one solution</p>	<p>Measures “on task” through behavior observations only</p> <p>Makes instructional strategies without regard to learner perspective or internal motivation</p> <p>Takes more of a controller role in the classroom/relationship</p> <p>Creates rules without learner input</p> <p>Takes challenges to rules personally</p> <p>Shows no sensitivity to learners’ emotional needs</p>
Maintaining norms schema	<p>Views issues from own or from school’s viewpoint</p> <p>Gives some consideration to learner perspective or internal motivation</p> <p>Considers the purpose of rules and norms is to provide safety and stability especially for those who do not know each other well</p> <p>Sees laws, rules, and norms as applying to everyone</p> <p>Views the school in terms of its hierarchical structure (principal-teacher; teacher-student)</p>	<p>Establishes rules that are categorical, clear, and uniform</p> <p>Obeys rules and norms (and expects others to do the same) out of respect for the social system</p> <p>Works to maintain the established order in the classroom and school setting</p> <p>Uses formulas and other proven methods to solve problems</p> <p>Is willing to try new varied instructional strategies, although they are not part of repertoire</p>
Postconventional schema	<p>Realizes curriculum can be viewed from multiple perspectives</p> <p>Considers the benefits and consequences of instructional choices</p> <p>Takes into account a variety of learning styles when planning activities</p> <p>Holds a humanistic-democratic view of learner discipline</p> <p>Views rules as being designed to protect certain rights</p> <p>Considers rules as alterable and relative</p> <p>Is sensitive to student rights</p> <p>Makes decisions based upon the context of situations</p> <p>Self-concept is organized around moral principles</p>	<p>Allows rules and norms to be shared and scrutinized</p> <p>Uses individualized instruction to adjust curriculum to the needs of the learner</p> <p>Encourages decision making in learners</p> <p>Makes extensive use of cooperative learning activities</p> <p>Takes more of a facilitator than presenter role</p> <p>Employs more interactive instructional strategies</p> <p>Shows more tolerance of socially defiant behavior</p> <p>Encourages learners to take part in rule making</p> <p>Considers various viewpoints in social-conventional situations</p> <p>Shows a willingness to help students understand and reason about ill-structured problems</p> <p>High levels of ethical conduct in classroom and school commitments</p> <p>Teacher is resolved to care about learners, curriculum, and school</p>

All three of the teachers exhibited a preference for the maintaining norms schema, a finding which converged with the qualitative data as coded by the above matrix. A preference for direct instruction by all three participants converged with the results of the DIT 2. Johnson and Reiman (2007) caution, however, that the small number of participants and their non-traditional preparation suggest that the results of this study be applied with caution to other teacher populations.

Adaptation of the DIT: The Professional Ethics in Pharmacy Test (PEP)

In a discussion of the development and validation of the DIT 2, Rest, Narvaez, Thoma, and Bebeau (1999b) note the general nature of the measure, and encourage the development of discipline-specific measures. At least one such attempt has been published, in the field of pharmacy.

Noting the need for a measure of applied professional ethics in pharmacy, Chaar (2008) sought “to develop and validate a psychometric measure of cognitive moral development” (p. 439) following a systematic procedure. Chaar interviewed practitioners in Australia, noting common dilemmas experienced by pharmacists. Three dilemmas were selected for inclusion in the instrument. Twelve statements were developed representing different stages of cognitive moral development. Like the DIT, meaningless items were also included as a reliability check. If the participant prioritized meaningless statements more than three times, the protocol was discarded. Face and content validity of the instrument were established using 15 peer reviewers, including both academic and practicing pharmacists. Their feedback was integrated into revised PEP, which was then reviewed by nine pharmacists. The instrument was called the Professional Ethics in

Pharmacy Test, or PEP. A sample dilemma with accompanying items is included as Appendix G.

Both the PEP and the DIT were sent to 1500 practicing pharmacists representing all Australian states and territories. This sample size was determined by the need for at least 370 participants, in order to perform a factor analysis on the results and other validation tests (allowing for a minimum response rate of 25%). The participants were given 16 weeks to complete and return the protocol, and were sent two reminder letters and intermittently called to encourage participation.

DIT data were analyzed by the Center for the Study of Ethical Development, while an analysis of the PEP was conducted using SPSS. The participants had mean P score of 33 (SD = 14, n = 398), and a mean PEP P score of 47 (SD = 12, n = 398). Concurrent validity of the PEP and DIT were estimated using Pearson's r , resulting in a moderate to good positive relationship (.53). Responses to the items were factor analyzed to investigate construct validity. A Principle Components Analysis with Varimax rotation was employed, resulting in a three factor solution. This solution, which was determined by both an examination of the scree plot and a comparison of factor loadings, compared favorably with an original factor analysis of DIT data and aligned closely with Rest's schemas. The internal consistency of each factor was estimated with Cronbach's alpha, resulting in a coefficient report for each factor. Charr named the factors "business orientation", "rules and regulations", and "patient's rights". In addition to factor analysis, stepwise linear regression was used to examine potential predictors of P scores, including age, workplace, gender, and professional affiliation. Workplace was the most significant predictor.

Chaar (2008) concluded that the PEP is a reliable and valid instrument and was potentially usable in many countries. The PEP endorses a hypothesized theory of cognitive moral development in professional ethics following post-Kohlbergian theory, suggesting that “moral reasoning in professional ethics in pharmacy is a developmental process” (p. 443).

Conclusion

Hypothesized components of morality have been measured by several researchers. Table 5 compares the four methods for measuring moral judgment by generality or specificity of dilemmas, number of dilemmas, scoring method, and methods for establishing reliability and validity.

Table 5

Methods of Measuring Moral Constructs Compared

	Type of Dilemmas	Number of Dilemmas	Response Mode(s)	Scoring Method	Validity and Reliability Checks
Moral Judgment Interview (MJI)	General	3	Verbal (Interview)	Subjective (Judges)	<i>A priori</i> dilemmas, Interjudge reliability
Defining Issues Test (DIT, Test of Moral Judgment)	General	5 or 6	Written; Rating (5-point scale) and Ranking (4 top responses)	Objective	Use of Kohlberg’s dilemmas; Standard reliability checks
Moral Judgment Test (MJT)	General	2	Written; Rating (7 to 9-point scale)	Objective	<i>A priori dilemmas</i> ; Internal reliability checked within each protocol
Professional Ethics in Pharmacy Test (PEP)	Discipline specific	3	Written; Rating (5-point scale) and Ranking (4 top responses)	Objective	Validation of dilemmas by expert panel; Standard reliability checks

Of the methods for measuring moral judgment, the DIT and DIT 2 show the most promise as consistently reliable and valid measures of the construct. The process

followed by researchers in the development of the DIT 2, as well as the development of measures of moral sensitivity and moral orientation, suggests a systematic procedure for the development of a music-education-specific instrument. Most notably, the development of a pharmacy-specific measure by the Australian researcher Chaar (2008) exhibits the concrete steps necessary to develop an instrument for music education:

- 1) the collection of valid ethical dilemmas from professionals in the field
- 2) the development of items and responses based on the DIT
- 3) a pilot test of the instrument
- 4) revision of the instrument based on statistical reliability checks
- 5) field testing
- 6) factor analysis of results to extract profession-specific moral schemas

With the exception of factor analysis, the Music Education Professional Ethics test (MEPE) was developed in a similar manner.

CHAPTER THREE METHODOLOGY

The literature reviewed in Chapter 1 demonstrates the moral nature of music education. Moral issues, such as ensuring the opportunity to learn, developing representative curriculum, managing music classrooms in a fair way, balancing student learning with the demands of performance and competition, and respecting intellectual property, confront music educators every day. In spite of the prevalence of these issues, music teacher preparation generally consists of an education in music content knowledge and training in the techniques of effective teaching, with little or no explicit examination of the moral dimensions of the profession. Previous studies using the Defining Issues Test (DIT), which were reviewed in Chapter 2, have demonstrated that students majoring in education tend to exhibit less moral judgment development than students in other majors on campus, with a greater preference for personal interest and legalism than for loftier moral goals.

The purpose of this study was to develop a measure of moral judgment with dilemmas specific to music education for use in assessing the moral development of music educators. Research questions include whether the Music Education Profession Ethics test (MEPE) yields reliable and valid scores, whether MEPE scores differ significantly according to gender or class standing, and whether participants with higher MEPE scores tend to prefer certain action choices over others in the resolution of morally unambiguous dilemmas.

Method

Kohlberg (1984) developed the first measure of moral judgment, the Moral Judgment Interview (MJI). It relied on a rather laborious process of interviewing participants to gather data. The Defining Issues Test (DIT) was developed so that data could be gathered more efficiently from larger samples of students or professionals (Rest, Thoma, Narvaez, & Bebeau, 1999b). In order to gather data from a large number of preservice music educators, the Music Educators Professional Ethics Test (MEPE) was developed using many of the same measurement design principles applied to the DIT. The procedures for the development of the MEPE are detailed below, followed by discussions of the sampling strategy, participant recruitment, instrument administration, and analysis of the MEPE data.

Development of the MEPE

The MEPE was developed in roughly the same manner as Chaar's (2008) adaptation of the DIT for pharmacy practice. First, content for the measure was developed and validated. Next, the format of the measure was adapted from the DIT and updated according to current measurement principles. The MEPE was then piloted and revised for use in the national study.

Content Development and Validation. The MEPE includes two types of content: dilemmas, and the moral considerations accompanying them. In order to choose valid dilemmas for the MEPE, it was necessary to survey music educators in the field. It was assumed that dilemmas faced by music educators are consistent across the United States, and thus only Colorado music educators were included in the survey. The Moral Dilemmas faced by Colorado Music Educators (MDCME) questionnaire consisted of ten

brief dilemmas drawn from the Abrahams and Head (2003) casebook and music education literature (*Music Educators Journal, Teaching Music, General Music Today, and Choral Journal*). Prior to inclusion in the questionnaire, a panel of three professors of music education with at least three years of public school teaching experience categorized the dilemmas drawn from the literature to ensure that the questionnaire encompassed the full spectrum of dilemmas arising in music education practice. Ten dilemmas were chosen for inclusion in the questionnaire.

Approval for the MDCME was sought from the Institutional Review Board at the University of Colorado at Boulder during the month of June 2010. The study qualified as exempt, and was conducted during the month of August. The district music coordinators at ten public school districts in the Denver metro area (see Table 6) were contacted and asked to identify two expert music educators to complete the Moral Dilemmas facing Colorado Music Educators Questionnaire. “Expert” was defined as someone who has taught for at least five years and has served in leadership capacities in the field of music education. The complete recruitment email appears in Appendix H. Coordinators were asked to forward the chosen participants a link to the questionnaire. The questionnaire is included in Appendix I.

Table 6

School Districts Represented in the Expert Music Educator Survey

Adams 12 Five Star Schools
 Adams County School District 14
 Adams County School District 50
 Aurora Public Schools
 Boulder Valley School District
 Brighton 27J School District
 Cherry Creek Schools
 Denver Public Schools
 Jeffco Public Schools
 St. Vrain Valley School District

Participants were asked to rate the prevalence and resolution difficulty of each dilemma on a five point scale. They were also asked to provide a dilemma from their own experience, and rate its prevalence and difficulty. Demographic information was also gathered from the participants, including grade levels taught, emphasis (general, choral or instrumental music), and number of years in profession.

Seventeen of the twenty educators identified as experts responded to the survey. The participants had a variety of teaching assignments spanning all grade levels and emphases. Two of them had full-time elementary/general music assignments, two were full-time middle level band directors, and two were full-time high school choir directors. The remainder had mixed assignments spanning different grades levels and emphases. The educators in the sample had an average of 20 years ($SD = 9$) of teaching experience. Descriptive results for the MDCME, including mean frequency and difficulty ratings for each of the dilemmas, are highlighted in Table 7. Few expert educators identified additional ethical dilemmas from their own experience, and none of these were rated by enough individuals to allow for accurate comparisons with the ten a priori dilemmas.

Table 7. Results of the Moral Dilemmas facing Colorado Music Educators Survey

Dilemma #	Dilemma	Frequency*	Difficulty**
2	Under budgetary pressure, a teacher contemplates making a couple of photocopies illegally	4.5	3
3	In the rush to prepare for a concert, a music educator is tempted to assign grades based solely on participation rather than taking the time to do an assessment of individual progress	3.7	3
1	A music teacher worries that she is spending too much time with a particular special needs student. She considers limiting her interactions with the student so that she can have more time for the others	3.7	2.9
8	A talented high school instrumentalist joins choir his senior year. When a scheduling conflict arises between required performances for the two groups, the band director wonders if he should pressure the student to attend his concert.	3.5	2.5
10	The parents of a choir student complain about a sacred piece about to be performed on a concert, and demand that the piece be pulled. The music teacher considers pulling the piece from the concert to avoid legal troubles.	3.4	2.4
5	When a music teacher turns around to write on the board, an expensive classroom instrument is damaged. None of the students will come forward with information. The teacher is tempted to punish the entire class.	3.3	3.1
9	A music educator moves into a small town with few private instructors. The parents of a young student ask her for advice on who their child should study with. The music educator knows that her husband needs to build his studio. She wonders whether she should use her position in the school to help her husband.	3.1	1.7
6	One of the top students in an ensemble fails to practice adequately for an audition, and the solo is awarded to another student. The teacher is pressured to award the solo to the unprepared student so that his chances for a scholarship at a major music school are not jeopardized.	2.9	2.1
7	A crucial soloist is caught drinking on a trip to the state festival. The school policy requires that she be sent home immediately. The teacher wonders if she should "look the other way" just this once so that the whole ensemble can perform and get the honors they have worked so hard to receive.	2.8	1.8
4	A music teacher overhears students talking about the rude and insensitive behavior of another music teacher. He wonders whether he should confront the other teacher, or "mind his own business".	2.7	2.7

* Frequency: 1 = never, 5 = very often

**Difficulty: 1= not difficult at all, 5 = extremely difficult

The six dilemmas rated as most frequently encountered and most difficult to resolve, which were chosen for inclusion in the MEPE, involved intellectual property, assessment, treatment of special needs students, punishment, sharing students, and sacred music in the public schools. These dilemmas were rewritten in a one-paragraph format and moral considerations were then written for the dilemmas at each of Kohlberg's stages. The dilemmas and accompanying considerations were then validated by a panel of four expert music educators (music education professors with three or more years of experience teaching K-12 music) during September of 2010. Panel members were provided with Kohlbergian and post-Kohlbergian descriptors for each level and asked to sort the considerations into Level 1 (preconventional), Level 2 (conventional), or Level 3 (postconventional). Interrater reliability was calculated using Cronbach's alpha. Reliability coefficients for the considerations within each dilemma ranged from .77 to .94. For the preconventional items across all six dilemmas, alpha was .86; for the conventional items it was .82, and for the postconventional items it was .89.

Format of the MEPE.

Each of the six dilemmas on the MEPE begins with a one-paragraph description leading to a contemplated action choice. Participants are then asked if they would perform the contemplated action or not. A set of twelve considerations follows—four statements at each level of Kohlberg's model of moral judgment development. Participants are asked to rate the importance of each of the items on a five-point scale. Finally, the participants are asked to pick the four most important considerations and rank them in order of importance.

The format of the MEPE departs from the DIT in three ways. First, the “can’t decide” option was eliminated to create a forced choice for the participants. Second, a new set of semantic anchors was written for rating the importance of the considerations. Finally, the measurement scales were reversed. The rationale for these changes is discussed below.

The use of a “no opinion” or “can’t decide” response option has elicited mixed reactions in the measurement community. Krosnick *et al.* considered the impact of no opinion response options on the quality of data in a 2002 study. In particular, they examined the potential temptation for respondents to “satisfice” when offered a no opinion option. Satisficing involves choosing a less accurate response option when confronted by a difficult choice. Krosnick *et al.* (2002) found that the elimination of a “no opinion” option did not compromise data quality. Although music educators may have difficulty adjudicating moral dilemmas in the field, they do not have the luxury of not deciding how to proceed in thorny situations. Thus, the choice was made to eliminate the “can’t decide” response option from the MEPE.

The DIT uses an awkward set of anchors for rating importance arranged from highest to lowest: “great”, “much”, “some”, “little”, and “no”. New verbal descriptors for the MEPE rating scale were chosen in accordance with the Schriesheim and Novelli (1989) recommendations for equal-interval response anchors. Additionally, ratings were reordered from low to high, reflecting current psychometric practice (Miller, Linn, & Gronlund, 2008).

Pilot Testing. A pilot version of the MEPE was administered to undergraduate music education students who attended a major music school within a Research I

university in the Western United States during September of 2010. Results from the pilot test are reported in Chapter 4. Internal consistency of the MEPE was calculated using Cronbach's alpha, and results of this analysis indicated no need for content revisions. Minor changes were made to clarify the directions and demographic items, and the MEPE was deemed ready for national administration. Pilot study participants were asked to take the MEPE online three weeks later, with the intention of calculating test-retest reliability using Pearson's *r*. Similar procedures for establishment of reliability have been followed by other authors when developing a new instrument (e.g. Smith, 2009; Smith, & Barnes, 2007; Zdzinski & Barnes, 2002; Warren, 1994).

The Online MEPE. In addition to the paper and pencil version of the MEPE, an online version was developed using Survey Gizmo. The checkboxes for responding to the action choice and rating the importance of the 12 considerations for each dilemma were converted into radio buttons. The ranking items were converted into four drop-down menus for ease of use. A screenshot of the format is included at the end of Appendix K.

Study Population and Sampling Procedures

The ecological validity of a psychological instrument such as the MEPE is dependent on representative sampling of the target population. Unfortunately, administering the MEPE to a national sample of both preservice and inservice music educators would be cost prohibitive. The present study focused on validating a measure of moral judgment for preservice music educators using dilemmas drawn from the real-life experiences of experienced music educators. The target population consisted of

undergraduate music education majors enrolled at randomly selected four-year, NASM accredited music education programs throughout the United States.

The 2010 NASM directory was consulted to determine the population of institutions from which the sample would be drawn. According to the directory, there were 279 public and 224 private institutions with NASM accredited four-year music education programs (NASM, 2010). A stratified random sample of institutions was drawn so as to reflect the proportion of public and private institutions with music education programs. Based on an average response rate of 40% in dissertation research (Vogt, 2007) it was determined that a sample of 55 public and 45 private institutions would be sufficient for the purposes of data analysis and validation.

Recruiting emails were sent to department and area chairs of music education at the institutions identified for participation during September 2010, inviting them to include as many music education students as possible in the study. Only thirty-three out of 100 chairs responded to the emails. Of those respondents, thirteen agreed to participate initially. The remaining chairs had various reasons for declining to participate, the most common reason being that they did not have access to undergraduate students during the fall semester. They were asked to forward the invitation to their colleagues. An additional recruiting email was sent two weeks later, after which three more chairs agreed to participate.

Department/area chairs who chose to participate were given the option of either administering a paper-and-pencil version of the MEPE, or directing their students to complete an online version of the MEPE. The initial recruitment email and the follow-up emails can be found in Appendix J.

Administration of the MEPE and DIT2

The MEPE was launched on October 25, 2010. Participants were given two weeks to complete the MEPE with a response deadline of November 5. Within the first two weeks, only 36 paper and 24 online responses had been received. A follow-up email was sent to department/area chairs on November 16, after which 20 paper responses and an additional 11 online responses were received. A final follow-up email was sent and the deadline was extended until November 28. Altogether, a total of 121 students completed the MEPE.

In an effort to establish concurrent validity for the MEPE, study participants who completed the MEPE were invited to complete the short form (3 dilemmas) of the Defining Issues Test 2 (DIT2), which was described in detail in Chapter 2. Automated scoring for the DIT2 was provided by the Center for the Study of Ethical Development. Unfortunately, only 19 participants completed both the MEPE and DIT2.

Data Analysis

Data collected online were imported into PASW 18 (originally SPSS) and prepared for analysis. Two incomplete cases were deleted. Paper responses were then validated and entered. Three of them were incomplete and had to be discarded. Data were analyzed during the months of February and March 2011. The Center for the Study of Moral Development provided complete scoring services for the DIT 2.

A *t*-test was used to compare online and paper responses to determine whether or not they could be aggregated for analysis. Internal consistency reliability was estimated using Cronbach's alpha. Previous research using the DIT has demonstrated that moral judgment tends to vary according to years of education (Rest, Narvaez, Thoma, &

Bebeau, 1999a). To test this assumption with music education majors, participants were separated into two comparison groups: underclassmen (consisting of freshmen and sophomores), and upperclassmen (juniors and seniors). Although DIT studies have suggested that there are no significant differences between men and women on moral judgment scores, the possible effects of gender on moral reasoning within music education also were explored.

Certain assumptions must be met in order for multivariate tests to be conducted on data (Tabachnik & Fidell, 2000). The data were checked to determine whether they met these assumptions: specifically, Box's *M* test for homogeneity of variance-covariance matrices, and Bartlett's test of sphericity. Both univariate and multivariate analyses of variance were conducted on the data to test for group differences. The results of the analyses of pilot test data and data from the main study are reported in Chapter 4.

CHAPTER FOUR RESULTS

The purpose of this study was to develop a reliable and valid measure of moral judgment in music education based on the Defining Issues Test (DIT), an established measure of general moral judgment. Dilemmas for the test were drawn from general education casebooks, practitioner journals in music education, and a survey of expert music educators. The Music Education Professional Ethics (MEPE) test was then developed and piloted at a large music school situated within a Research I university in the Western United States. The MEPE was subsequently administered to undergraduate music education students enrolled at NASM accredited music schools affiliated with a national, randomly selected sample of public and private universities. Research questions for this study included the following:

Q1. Do MEPE scores provide a reliable and valid representation of preservice music teachers' moral judgment?

Q2. Within each dilemma, do MEPE subscale scores (PRE, CON, POST) vary significantly on the basis of class standing or gender?

Q3. For dilemmas with morally unambiguous action choices, do POST scores vary significantly according to action?

Q4. For all dilemmas, do P scores vary significantly on the basis of class standing or gender?

This chapter is organized as follows: data from the pilot test are presented first, followed by the results of the main study. Each section begins with demographic data and the outcome of internal reliability tests. Within-dilemma analyses for group differences

(class standing, gender, and action choice) in mean importance ratings (PRE, CON, POST) are then presented for the main study. Finally, the results of an analysis for significant group differences in P scores, (based on summed weighted ranks for postconventional items across all dilemmas) are reported.

MEPE Pilot Test Results

Demographics

The pilot test of a paper version of the MEPE was conducted at a major music school within a large, Research I university. Thirty-eight students, who constituted 76% of the sophomore, junior and senior music education classes within the music school, participated in the pilot test. Eighteen of the students were female, while twenty were male. There were 14 sophomores, 16 juniors, and 8 seniors. The average age of participants was 20.6 years. Average self-reported college GPA was 3.37. Time required to complete the MEPE ranged from 8 to 25 minutes, with an average of 12.7 minutes. No significant changes in test format or content were suggested by the participants. Minor changes were made to clarify the directions and demographic portion of the measure.

Reliability

Rating responses to items representing preconventional, conventional and postconventional levels of moral judgment were analyzed to determine the internal consistency of the PRE, CON, and POST subscales, respectively. Internal consistency was estimated using Cronbach's alpha. Each of the subscales had adequate internal consistency reliability; alpha was .86 for the preconventional items, .82 for the conventional items, and .89 for the postconventional items.

To facilitate further analysis of reliability during the pilot testing phase, students who completed the paper version of the MEPE during live administration sessions were invited to complete an online version of the MEPE within a period of six weeks. Because only twelve students completed the online MEPE, it was determined that a trustworthy analysis of test-retest and parallel forms reliability was not possible.

MEPE National Test Results

Demographics

Participating institutions included 11 public and 5 private university music schools (see Table 8). A goodness of fit test was used to determine whether the participating schools were representative of the schools sampled for the study with respect to public versus private status. Proportional representation of public versus private institutions within the original sample of 100 music schools and the 16 participating music schools was not significantly different ($\chi^2 = 1.06$, $df = 1$, $p = 0.302$). The schools were located in fifteen states, representing all four regions of the country (West, Midwest, East, South) as defined by the U.S. Census Bureau (2010).

The student participant group ($n = 121$) included 21 freshmen, 36 sophomores, 20 juniors, and 44 seniors. There were 72 females and 49 males. The mean age of participants was 21 years old, and ranged from 18 to 30. The average self-reported college GPA was 3.59. Study participants represented roughly 14% of all undergraduate music education majors enrolled at the sixteen participating institutions during the fall semester of 2010.

Table 8

Schools Represented in MEPE Results

Institution Name	State	Type of Institution
Birmingham-Southern College	AL	Private
Howard Payne University	TX	Private
Northwestern University	IL	Private
Roberts Wesleyan College	NY	Private
York College of Pennsylvania	PA	Private
Arizona State University	AZ	Public
East Tennessee State University	TN	Public
Idaho State University	ID	Public
Iowa State University	IA	Public
Oakland University	MI	Public
Southeastern Louisiana University	LA	Public
University of Arizona	AZ	Public
University of Minnesota, Twin Cities	MN	Public
University of New Mexico	NM	Public
Weber State University	UT	Public
West Virginia University	WV	Public

Reliability and Validity

Responses for the nationally administered MEPE exhibited good internal consistency reliability as measured by Cronbach's alpha. Preconventional items across all six dilemmas had an α -level of .85; conventional and postconventional items each had an α of .84. Other methods of establishing reliability (test-retest, parallel forms) were not possible given procedural realities and study limitations.

In addition to completing the MEPE, nineteen of the 121 participants took the online version of the Defining Issues Test 2 (DIT 2), an established measure of general moral judgment. The average DIT 2 score for nineteen participants who completed the measure was 30.7 (which is comparable to results obtained for other studies involving college students or pre-professionals). Given the few participants who completed the DIT2 and the nature of their scores (low variability potentially attenuating the correlation

with the MEPE), however, it was determined that a trustworthy analysis of concurrent validity for the MEPE was not possible.

Chaar (2009) employed factor analysis to investigate the construct validity of the PEP. This type of analysis requires an adequate respondent to item ratio in order to extract valid factors (Tabachnik & Fidell, 2000). The response rate on the MEPE was too low to conduct a factor analysis; however, the discriminant validity of the MEPE subscales was investigated using Pearson's r , a technique also used by Liddell (1996) to validate the Measure of Moral Orientation. The results of this analysis are detailed in Table 9, below.

Table 9

Correlations of MEPE Subscales

Subscale	PRE	CON	POST
PRE	1.00		
CON	.79*	1.00	
POST	.76*	.83*	1.00

*Significant at the .01 level

The high correlation of the subscales reflects an interdependence between scores in each category, suggesting that the MEPE has low discriminant validity; however, the correlation between theoretically overlapping subscales (PRE with CON, .79; and CON with POST, .83) is higher than the correlation of PRE with POST (.76). Further empirical investigation of the MEPE using factor analytic techniques and a larger number of responses, is clearly warranted.

Comparison of Response Modes

The chairs of music education departments participating in the study were given the option of administering a paper or online version of MEPE. A total of 68 participants provided paper responses, while 53 completed the online MEPE. The survey site (Survey Gizmo) reported the number of partial and abandoned attempts. Sixty participants abandoned the MEPE without providing informed consent, and 31 participants abandoned it after partial completion.

A series of ANOVAs were used to compare PRE score, CON score, POST score, and P score means for paper and online versions (see Table 10 below). As a result, it was determined that data from the two versions were equivalent and could be combined for the purposes of further analysis.

Table 10

Comparisons of Subscale and P Score Means for Paper and Online Versions of the MEPE

Dependent Variable	Paper		Online		ANOVA Results		
	Mean	SD	Mean	SD	<i>df</i>	<i>F</i>	<i>p</i>
PRE score	2.8	.5	2.8	.5	1	.30	.58
CON score	3.1	.5	3.2	.4	1	.99	.32
POST score	3.5	.5	3.5	.4	1	2.66	.11
P score	45.8	10.4	47.0	9.1	1	.14	.71

Note. Corrected statistical significance level (Bonferroni adjustment) = .0125

Comparison of Data from Public versus Private Institutions

In order to control for possible differences between the scores of respondents from public and private institutions, the ratio of public to private schools sampled was kept at the same ratio as the population, *i.e.* 55% to 45%. As an additional precaution, subscale and P score means were compared using a series of ANOVAs. Results indicated that the data could be aggregated for the purpose of analysis (see Table 11, on next page).

Table 11

Comparisons of Subscale and P Score Means for Scores from Public and Private Institutions

Dependent Variable	Public		Private		ANOVA Results		
	Mean	SD	Mean	SD	<i>df</i>	<i>F</i>	<i>p</i>
PRE score	2.8	.5	2.8	.5	1	.18	.68
CON score	3.2	.5	3.2	.4	1	.20	.65
POST score	3.5	.5	3.4	.4	1	.34	.56
P score	46.2	10.1	46.9	8.9	1	.12	.72

Note. Corrected statistical significance level (Bonferroni adjustment) = .0125

Within-Dilemma Analyses

For each of the six sections of the MEPE, participants read a one-paragraph dilemma set in a music classroom, put themselves in the place of the music educator, and then indicated whether or not they would perform a contemplated action. Next, they rated the importance of a set of twelve considerations on a five-point scale (1 = Not Important, 2 = Somewhat Important, 3 = Considerably Important, 4 = Very Important, 5 = Extremely Important). Finally, participants identified the four most important considerations, and ranked them in order of importance.

Previous moral judgment research has relied on the P score, which is based on ranked data, as the major dependent variable. A ranking approach is typically employed as a control against response bias; such an approach, however, has psychometric limitations (Baron, 1996). First, rankings are not independent. Ranking one consideration higher necessitates ranking other considerations lower. Additionally, rankings generally provide a less reliable form of measurement than rating data. Finally, ranked data do not meet basic assumptions for multivariate analysis. As a result of these shortcomings, MEPE importance ratings as reflected in PRE, CON and POST scores (rather than the P score) were the basis of tests for significant group differences within dilemmas. Because

the P score is the most common measure of moral judgment development in previous studies, it was retained as the dependent variable for analyzing MEPE data as a whole. The use of P scores also allows for comparison with P scores on the DIT and Chara's (2007) PEP.

Previous researchers have identified the number of years of schooling as the single most important factor affecting moral judgment as measured by the DIT (Rest, Narvaez, Thoma, & Bebeau, 1999a). One analysis goal for this study was to determine whether PRE, CON, and POST scores vary according to class standing. Freshman and sophomore music education students generally have little field experience, and less exposure to education courses than juniors and seniors. For the purpose of analysis, freshmen and sophomores were considered "novice" preservice music educators, and junior and seniors were considered to be "apprentice" preservice music educators.

A second analysis goal was to assess the potential influence of gender on PRE, CON and POST scores. In the first stages of data collection using the DIT during the 1970s, Gilligan proposed that women scored lower than men because the measure was constructed to favor a justice orientation over a caring orientation (Noddings, 1993). Subsequent administrations of the DIT did not show a significant difference in scores between men and women (Rest, Narvaez, Thoma, & Bebeau, 1999b); nevertheless, the nurturing nature of music teaching warrants an investigation of the possible effects of gender on MEPE scores.

For each dilemma, a 2 x 2 MANOVA was conducted to test for significant group differences in PRE, CON and POST subscale scores according to class standing and gender. There were no significant interaction effects (*i.e.* class standing with gender) for

any of the dilemmas. All data met statistical assumptions for homogeneity of variance and sphericity. Values for Box's M test for the equality of covariance matrices were non-significant ($p > .08$). Values for all Bartlett's tests were significant ($p < .01$), which indicates that the dependent variables (PRE, CON and POST scores) were sufficiently correlated to warrant the use of a multivariate approach.

Researchers in the Kohlbergian School have asserted the moral superiority of postconventional considerations in choosing a course of action in moral dilemmas (Rest, Narvaez, Thoma, & Bebeau, 1999a). In MEPE dilemmas 2, 5, and 6, it is possible to support either a "No" or "Yes" response on the action choice with postconventional considerations; however, in dilemmas 1, 2, and 4, a "No" response is morally superior. A series of ANOVAs were conducted on POST scores for dilemmas 1, 2, and 4 to test for significant differences between those who responded "No" or "Yes" in order to answer the third research question.

Dilemma 1. Dilemma 1 involved sharing a student with another ensemble director. Michelle, a talented senior instrumentalist, joins the school's choir and ends up becoming an important soloist in both ensembles. Unfortunately, there is a conflict between performances of the two groups. The question prompt was "If you were the teacher, would you pressure Michelle to prioritize your ensemble?" Eighty-eight participants (72.4%) responded that they would not pressure her; only thirty-three responded that they would (27.6%). Mean ratings of importance for each of the considerations are reported in Table 12.

Table 12

Means and Standard Deviations for Dilemma 1 Ratings

Consideration	Mean*	SD	LEVEL**
Whether it is important to hold all students in the ensemble to the same requirements	4.3	0.8	CON
Whether your group will sound good without Michelle	4.1	1.0	PRE
Whether other music educators successfully share students	4.1	0.8	CON
Whether your needs will be met if you cooperate with your colleague	3.7	1.0	PRE
Whether collegial relations will be maintained	3.3	1.0	CON
Whether Michelle should be allowed autonomy to make her own choice	2.9	1.1	POST
Whether the other music teacher has been inflexible in the past	2.6	1.1	PRE
Whether Michelle should have as many musical experiences as possible	2.5	1.1	POST
Whether students should not be placed in the center of faculty disagreements	2.3	1.1	POST
Whether you are concerned for Michelle's physical and emotional health	2.1	1.2	POST
Whether one ensemble is more renowned than the other	2.0	1.0	PRE
Whether the other students in the ensemble will be negatively affected by Michelle's absence	1.9	1.1	CON

* Mean Importance: 1 = Not Important, 2 = Somewhat Important, 3 = Considerably Important, 4 Very Important, 5 = Extremely Important

** Post-Kohlbergian Level: PRE = Preconventional, CON = Conventional, POST = Postconventional

Five considerations were rated 3.0 or higher (considerably to extremely important), representing most of the conventional subscale for this dilemma and two items from the preconventional subscale. Conventional concerns for the maintenance of rules, order, and collegial relations, as well as items representing more personal interests (whether the group will sound good or whether your own needs will be met) were most important to participants.

The MANOVA analysis indicated no significant differences for PRE, CON, or POST scores by class standing (Wilks' lambda = .99, $p = .65$) or gender (Wilks' lambda = .95, $p = .15$). ANOVA results revealed that the POST scores of participants who believed they would choose to pressure Michelle were not significantly different ($F = .75$, $p = .39$) than the POST scores of those who would not.

Dilemma 2. In Dilemma 2, an expensive school-owned percussion instrument is damaged by an eighth grade student (or students) when the teacher turns around briefly to write on the board. None of the students will admit to being responsible, and no one will come forward with any information. Participants are asked whether they would punish the entire class when no students came forward to provide information after an expensive school instrument was damaged. Participants were split evenly on their response; 60 (49.6%) responded that would not punish everyone, and 61 (50.4%) that they would. Mean ratings for the importance of each consideration are reported below (see Table 13).

Table 13

Means and Standard Deviations for Dilemma 2 Ratings

Consideration	Mean*	SD	LEVEL**
Whether it is important that students learn to be responsible for their actions	4.6	0.6	POST
Whether classroom order must be maintained	4.4	0.7	CON
Whether it is important for students to respect the authority of adults	3.8	1.1	CON
Whether punishing the entire class is unfair to those students who were not involved	3.5	1.1	POST
Whether it might have been an accident	3.5	1.1	POST
Whether the principal will support you	3.2	1.1	CON
Whether the administration is worried about your classroom management skills	3.2	1.1	PRE
Whether due process is more important than finding out who was responsible	2.7	1.1	POST
Whether you are frustrated with the students' behavior	2.2	1.0	PRE
Whether the parents of the students will be angry with you	2.0	0.9	PRE
Whether other teachers will approve of your decision	1.9	1.0	CON
Whether it is simplest to punish the entire class	1.9	0.9	PRE

* Mean Importance: 1 = Not Important, 2 = Somewhat Important, 3 = Considerably Important, 4 Very Important, 5 = Extremely Important

** Post-Kohlbergian Level: PRE = Preconventional, CON = Conventional, POST = Postconventional

Over half of the items were rated 3.0 or higher. The moral complexities of this dilemma are made apparent by the importance participants attached to both conventional and postconventional concerns. Participants seem torn between the maintenance of order

and due process. This is consistent with the split results of the action choice, with half the participants choosing to punish the whole class and the other half choosing not to do so.

MANOVA results showed no significant differences for PRE, CON, or POST scores by class standing (Wilks' lambda = .99, $p = .86$) or gender (Wilks' lambda = .96, $p = .21$). The analysis of variance ($F = 18.51$, $p = .000$) revealed that those who would not choose to punish the entire class had significantly higher POST scores ($M = 3.78$) than those who would ($M = 3.36$). This suggests that more ethically developed preservice music educators may see group punishment as less moral.

Dilemma 3. In this dilemma, participants were asked to put themselves in the place of a music educator who needs a few extra photocopies of a piece of sheet music so that all of his students can have their own copy. The school is out of money, and buying an extra set of parts is cost-prohibitive. Unfortunately, the situation is not covered under "fair use" provisions of current U.S. copyright law. Most of the participants (67.8%) reported that they would make the copies while only 32.2% said that they would not. Mean ratings of the importance of each of the twelve considerations are reported on the next page in Table 14.

Table 14

Means and Standard Deviations for Dilemma 3 Ratings

Consideration	Mean*	SD	LEVEL**
Whether it is important for all the students to have sheet music	4.2	0.9	POST
Whether it is important to obey the law	3.9	1.0	CON
Whether it is important to model legal behavior for your students	3.7	1.1	POST
Whether it's important for intellectual property holders to be compensated for their work	3.5	1.1	POST
Whether you will be caught and face a fine	3.4	1.3	PRE
Whether the district is cracking down on illegal photocopying	3.4	1.2	PRE
Whether the school has a photocopying policy	3.4	1.1	CON
Whether this situation is considered "fair use"	3.3	1.1	CON
Whether the current interpretation of "fair use" is unfair to schools	2.9	1.2	POST
Whether making copies is the easiest solution	2.8	1.3	PRE
Whether another teacher will expose your behavior	2.7	1.2	PRE
Whether other faculty members will respect you for your choice	2.0	0.9	CON

* Mean Importance: 1 = Not Important, 2 = Somewhat Important, 3 = Considerably Important, 4 Very Important, 5 = Extremely Important

** Post-Kohlbergian Level: PRE = Preconventional, CON = Conventional, POST = Postconventional

Eight of the twelve considerations in this dilemma were rated considerably to extremely important, ranging from 3.3 to 4.2. All three levels of moral judgment were well-represented, suggesting a sense of moral ambiguity among the participants in regard to intellectual property.

There were no significant differences in subscale scores based on gender (Wilks' lambda = .95, $p = .12$). There were, however, significant group differences for importance ratings by class standing (Wilks' lambda = .87, $p = .001$). A univariate follow-up ANOVA (see Table 14) indicated that there was a significant difference in POST scores by class standing.

Table 15

Dilemma 3 ANOVA Comparison of POST Score by Class Standing

	<i>F</i>	<i>p</i>	<i>Partial η²</i>
CLASS	6.08*	.015	.049

*Significant at the .05 level

Novice preservice music educators had significantly higher POST scores (3.7) than apprentices (3.4), suggesting that juniors and seniors may be more concerned about observing copyright law and less concerned about whether students have copies of their music than their novice counterparts. Since either action choice could be supported with postconventional considerations (i.e., opportunity-to-learn concerns vs. intellectual property concerns), a test for significant differences in POST scores based on action choice was not conducted for this dilemma.

Dilemma 4. In Dilemma 4, participants were asked whether they would assign a midterm grade based on participation rather than assessing students individually right before a concert. Presumably, this choice would free up more instructional time for concert preparation. Only 11 participants (9.1%) reported that they would opt for participation-based grades; 110 (90.9%) would not. Mean ratings for Dilemma 4 considerations are detailed in Table 16.

Table 16

Means and Standard Deviations for Dilemma 4 Ratings

Consideration	Mean*	SD	LEVEL**
Whether the parents will be angry with you	4.5	0.8	PRE
Whether you will be reprimanded for not assessing your students individually	4.4	1.9	PRE
Whether other music teachers are assessing their students individually	3.8	1.1	CON
Whether individual music learning is more important than a perfect performance	3.8	1.0	POST
Whether you will be embarrassed by a poor performance	3.4	1.4	PRE
Whether grading students accurately is an important part of your job as a teacher	3.4	1.3	POST
Whether other teachers will submit midterm grades by the deadline	3.4	1.0	CON
Whether a strong performance will have a greater motivational impact than the midterm grade	3.3	1.1	POST
Whether it is important to follow school grading guidelines	3.1	1.0	CON
Whether grading primarily on participation is common in music education	2.8	1.3	CON
Whether the students need individualized feedback in order to progress	2.7	1.1	POST
Whether you will be complimented on the students' performance	1.9	1.1	PRE

* Mean Importance: 1 = Not Important, 2 = Somewhat Important, 3 = Considerably Important, 4 Very Important, 5 = Extremely Important

** Post-Kohlbergian Level: PRE = Preconventional, CON = Conventional, POST = Postconventional

In spite of the overwhelming consensus that midterm grades should not be based solely on participation, nine of the twelve considerations in this dilemma were rated above 3.0. This lack of variability suggests that the participants had difficulty gauging the relative importance of preconventional, conventional, and postconventional considerations when it comes to the intersection of assessment responsibilities and performance readiness.

There were no significant differences for PRE, CON, or POST scores by class standing (Wilks' lambda = .98, $p = .44$) or by gender (Wilks' lambda = .98, $p = .40$). POST scores for participants who believed they would choose to base the midterm grade on participation were not significantly different ($F = 2.9$, $p = .09$) than those of participants who opted out of a participation-based grade.

Dilemma 5. In this dilemma, participants were asked whether they would pull a sacred piece from an impending concert when faced with a complaint by the parents of a student in the ensemble, presumably to avoid conflict and potential legal troubles. The great majority of participants (112, or 92.6%) would not pull the piece, whereas only 9 (7.4%) would do so. Mean ratings for each of the considerations follow in Table 17.

Table 17

Means and Standard Deviations for Dilemma 5 Ratings

Consideration	Mean*	SD	STAGE*
Whether it is important for students to be exposed to core repertoire	4.6	0.7	POST
Whether you should have the professional latitude to choose the repertoire for performance	4.1	1.0	POST
Whether the rights of students and parents are being respected	3.8	1.0	POST
Whether the administration will support you	3.6	1.1	CON
Whether public school curriculum should reflect the needs of a pluralistic society	3.4	1.0	POST
Whether you will be sued by the student's parents	3.0	1.4	PRE
Whether courts have ruled on similar cases	2.8	1.1	CON
Whether the music reflects the community's values	2.6	1.1	CON
Whether the parents of the other students will be angry with you	2.5	1.0	PRE
Whether performing the piece will impress the audience	2.1	1.1	PRE
Whether other schools are performing the piece	1.9	1.1	CON
Whether it is easier to simply pull the piece from the concert	1.8	1.0	PRE

* Mean Importance: 1 = Not Important, 2 = Somewhat Important, 3 = Considerably Important, 4 Very Important, 5 = Extremely Important

** Post-Kohlbergian Stage: PRE = Preconventional, CON = Conventional, POST = Postconventional

Participants rated one half of the considerations 3.0 or higher. All of the postconventional items were rated considerably to extremely important. The preservice music educators seemed to be committed to the repertoire and believed that they should have the professional latitude to choose this repertoire; however, this sentiment may have been tempered by a concern for parent and student rights in an increasingly diverse society.

According to the MANOVA analysis, there were no significant differences (Wilks' lambda = .95, $p = .14$) for PRE, CON, or POST scores by gender; however, there

were significant differences by class standing (Wilks' lambda = .97, $p = .03$). A follow-up ANOVA revealed significant class standing effects for PRE scores ($F = 4.03$, $p = .047$). Apprentice preservice music educators had significantly higher PRE score means (2.9) than novices (2.6), suggesting that more field experience may sensitize preservice music educators to the negative consequences of student and parent discontent. As with Dilemma 3, either action choice could be supported by postconventional considerations, so a comparison of POST score means by action choice was not conducted.

Dilemma 6. In the final dilemma, a special needs student is requiring more and more of the teacher's time. The teacher is faced with the decision of whether to spend less time with the special needs student in order to have more time for other students. Similar to Dilemma 2, participants were evenly split on what action they would take if they were the teacher, with 61 (50.5%) choosing to spend less time, and 60 (49.5%) choosing to continue to spend the same amount of time with the student. In Table 18, mean ratings for each of the twelve considerations in this dilemma are reported.

Table 18

Means and Standard Deviations for Dilemma 6 Ratings

Consideration	Mean*	SD	LEVEL**
Whether every child in the classroom deserves the best possible music education	4.7	0.6	POST
Whether music instruction should be available to special needs students	4.2	1.0	POST
Whether students deserve equal instructional time	4.0	1.0	POST
Whether you are teaching in accordance with IDEA (the Individuals with Disabilities Education Act)	4.0	0.9	CON
Whether the other students are disappointed with the level of attention you are giving them	3.6	1.0	CON
Whether you are following school policy	3.6	1.1	CON
Whether it is fair to spend so much time with only one student	3.6	1.0	POST
Whether you will be sued	2.8	1.0	PRE
Whether it is easier to teach to the entire class than to individuals	2.5	1.0	PRE
Whether the parents of the special needs student will be angry with you	2.7	1.0	PRE
Whether other music educators would approve of your decision	2.0	1.0	CON
Whether it will be simpler to spend less time with the student	2.0	1.1	PRE

* Mean Importance: 1 = Not Important, 2 = Somewhat Important, 3 = Considerably Important, 4 Very Important, 5 = Extremely Important

** Post-Kohlbergian Level: PRE = Preconventional, CON = Conventional, POST = Postconventional

All of the postconventional and conventional items considerations were rated considerably important to extremely important (ranging from 3.6 to 4.7). This suggests a mixture of commitment to policy and law, as well as to the principles of opportunity to learn and equal access to music education.

There were no significant differences for PRE, CON, or POST scores by class standing (Wilks' lambda = .96, $p = .20$) or gender (Wilks' lambda = .98, $p = .50$). Similar to Dilemmas 3 and 5, one could conceivably support either action choice with postconventional considerations, so no comparison of POST scores by action choice was conducted.

Composite Analysis for All Dilemmas

Previous research using the DIT has overwhelmingly used the P score as the main dependent variable representing moral judgment development. Calculated using the

weighted rankings of postconventional items, the raw P score is converted to a percentage and represents participants' relative preference for postconventional considerations when choosing the four most important items within each dilemma. P scores are calculated using MEPE data across all six dilemmas, and are the basis for an overall interpretation of the professional ethical judgment of the participants in this study.

Developers of the DIT have amassed a large quantity of data over the decades of its use, and have established norms for P scores according to education level. In a composite sample analyzed in 1986, the mean DIT P score for junior high school students was 19, for high school students it was 30, for undergraduates it was 45, and for graduate students it was 63. The mean P score for the MEPE in this study was 46.4, with a standard deviation of 9.7. This is comparable to the mean DIT P score for undergraduates. Mean MEPE P scores and standard deviations by class standing and gender are found in Table 19.

Table 19

Means MEPE P Scores and Standard Deviations by Class Standing and Gender

	Mean	SD
Overall	46.4	9.7
Novice	46.9	9.2
Apprentice	45.8	10.4
Females	45.9	9.9
Males	47.1	9.5

The final research question addressed whether, for all dilemmas in the composite, P scores varied significantly on the basis of class standing or gender. A 2 x 2 ANOVA was conducted using P scores as the dependent variable, and gender and class standing as

the independent variables. There were no significant differences in P scores by either class standing ($F = .25, p = .62$) or gender ($F = .40, p = .53$).

Summary

The purpose of this study was to develop and validate a measure of moral judgment for music educators called the Music Education Professional Ethics test (MEPE). The major findings may be summarized as follows:

1. Preconventional, conventional, and postconventional subscale scores on the MEPE exhibited good internal consistency, with alpha levels ranging from .84 to .85.
2. There were no significant differences in PRE, CON, and POST scores according to gender.
3. There were significantly different subscale scores for Dilemmas 3 and 5 based on class standing. In the photocopying dilemma, novice preservice educators had significantly higher POST scores than apprentices, whereas in the sacred music dilemma, apprentices had higher PRE scores than novices.
4. In the punishment dilemma, participants who chose not to punish the entire class had significantly higher POST scores than those who would.

The implications of these findings, as well as directions for further research, will be discussed in Chapter Five.

CHAPTER FIVE DISCUSSION

Education is a moral endeavor. Educational philosophers have argued that teachers face moral dilemmas in the classroom every day (Campbell 2003, 2008; Hansen, 1998, 2001; Oser 1994). They must navigate a number of issues of moral consequence including the provision of opportunity to learn to all students, fairness in classroom management, and the professionalism of self and colleagues. Music educators encounter an additional set of moral choices. They must balance individual learning with group performance readiness. They work under circumstances that make compliance to copyright law difficult at times. Finally, many of them must make choices about whether and how to study/perform sacred repertoire in an increasingly pluralistic society.

The ethical nature of these challenges requires a moral mind. Kohlberg (1981) developed a comprehensive theory of cognitive moral development upon which subsequent objective measures were based (most notably the DIT). Although this theory has been challenged over the decades, The Defining Issues Test, and its successor, the DIT 2, continue to be among the most implemented measures in studies of moral judgment in the United States.

The purpose of this study was to develop and validate a measure of moral judgment for music educators analogous to the DIT. The development of the Music Education Professional Ethics test (MEPE) paralleled the procedures followed by Chaar (2009) in her adaptation of the DIT to pharmacy practice. Chapter Five begins with a discussion of the results of the nationally administered MEPE, followed by commentary

on the limitations of the study. Implications are then explored, after which directions for future study are proposed.

Discussion of Results

Reliability and Validity

Research Question 1 addressed the psychometric qualities of the MEPE. The ecological validity of ethical dilemmas included in the MEPE was established by surveying expert music educators who represented a variety of school districts within the state of Colorado. The six dilemmas that the experts judged as being most commonplace and challenging to resolve were incorporated in the MEPE. The content validity of dilemma prompts (i.e., the type of dilemma depicted by each one paragraph description) and items representing various levels of moral judgment (preconventional, conventional, and postconventional) was established by a panel of music education professors who employed a logic-based classification process. The preconventional, conventional, and postconventional subscales exhibited good internal consistency reliability as measured with Cronbach's alpha. While further validation evidence (criterion-related and construct validity; test-retest reliability) is clearly needed, the MEPE appears to provide reliable measurement of moral judgment as applied to dilemmas that are ecologically and content valid.

Within Dilemma Results

The analysis of results unique to each dilemma addresses Research Question 2 (effects of class standing and gender on PRE, CON and POST scores) and Research Question 3 (effects of action choice on POST scores). There were no significant gender differences for scores in any of the six dilemmas. Additionally, there were no significant

class standing differences for moral judgment subscale scores in four of the six dilemmas; however, there were significant differences by class standing for the photocopying and sacred music dilemmas.

In the photocopying dilemma, novice preservice music educators rated postconventional considerations (i.e., the importance of all students having sheet music, modeling legal behavior, and compensating intellectual property holders for their work) more important than experienced apprentices. This finding is counterintuitive in the sense that one would expect greater moral judgment to be exhibited by students further along in their development as music educators. It is possible that novices enter their programs of study with an idealistic understanding of some of the issues involved in balancing intellectual property rights with classroom needs. The realities of teaching, as experienced by apprentices in their field work, however, may challenge these ideals. Moreover, intellectual property law, particularly fair use, can be difficult to understand, which may cause juniors and seniors to adopt more consequential perspectives as they wrestle with understanding this “most important legal topic in education” (Richmond, 2002, p. 35).

In the sacred music dilemma, all participants rated postconventional considerations as being more important than conventional or preconventional considerations. Respondents highly valued the importance of exposing students to core repertoire, and the professional latitude to choose such repertoire. Surprisingly, apprentice preservice educators viewed preconventional considerations as more important than the novices; particularly the importance of avoiding student and parent anger, and potential lawsuits. Perhaps more experienced students are becoming sensitized to the

delicate balance between commitment to core repertoire and the potential dangers of student and parent grievances in an increasingly pluralistic educational environment. Even though the *Bauchman vs. West High School* case (Richmond, 2002) was decided in favor of the school, experienced preservice educators may be hesitant to become embroiled in legal battles over repertoire choice.

Discussion of Action Choices

The percentage of respondents who answered “yes” or “no” on the action choice for each dilemma offers a rough measure of professional moral norms among preservice music educators. In response to Dilemma 1, most of the respondents would not pressure the student to prioritize their ensemble over their colleague’s group. One would expect that postconventional considerations (such as the student’s right to self-determination) would be rated higher by the respondents than others; indeed, this dilemma seems to call forth the first principle of the NEA Code of Ethics (NEA, 1975) – that teachers “shall not unreasonably restrain the student from independent action in the pursuit of learning.” This was not the case, as preconventional and conventional considerations were rated highest. Worry about whether the group would sound good without the student, and whether one’s needs would be met in cooperating with one’s colleague, were rated as considerably to very important. The consideration rated most important was a conventional one: holding all students to the same rules. It seems that higher preconventional and conventional ratings would logically support a decision to pressure the student to prioritize one’s own ensemble; however, the respondents perhaps intuitively knew it would be wrong to exert such pressure. This finding seems to be more

consistent with Haidt's (2001) theory of social intuitionism than cognitive moral developmental theory.

Participants were evenly divided in response to Dilemma 2. Roughly one-half responded that they would punish the entire class when none of the students came forward with information about the broken percussion instrument, while the other half would not do so. This seems to suggest a lack of consensus among preservice music educators as to the merits and morality of group punishment. In this dilemma, the principles of fairness and due process are in direct conflict with protecting school equipment and maintaining a safe classroom environment. Regardless of the value of the damaged instrument or the teacher's bruised pride, punishing those who are not directly responsible shows a lack of respect for the rights of individual students, and is contrary to the spirit of the literature on classroom management cited in Chapter 1. The large percentage of respondents who would punish the entire class suggests the need for better instruction in classroom management and crisis resolution strategies in music teacher preparation programs.

Dilemma 3 references a common conundrum for music educators. The budgetary constraints of most school music programs, along with the relative ease of copying both print music and recordings, present a "temptation" (Richmond, 2002) to make copies outside the bounds of fair use. When confronted by the situation in Dilemma 3, over two-thirds of respondents would make the copies in violation of copyright law. The ratings on conventional and postconventional items suggest that this was a complex decision. Although the highest rated consideration concerned ensuring that all students have sheet music, considerations in support of the law (obedience to copyright law, modeling legal

behavior, and ensuring that intellectual property holders are compensated for their work) were also rated highly, highlighting a tension between legal behavior and the realities of the classroom. Richmond (2002) suggested that violation of copyright law by some music educators may be construed as an act of civil disobedience against a law that protects property holders at the expense of reasonable consumption that is not currently covered by fair use.

In Dilemma 4, participants are faced with another common problem – the conflict between assessment of individual students and performance readiness. The vast majority of respondents reported that they would not base student grades on participation in order to have more rehearsal time. Like Dilemma 3, it is apparent from respondents' ratings that this was a complex decision. Most of the considerations in the dilemma were rated “considerably important” to “extremely important”. Indeed, the considerations rated most important were preconventional ones, involving the avoidance of punishment. Preservice music educators seem to be responding to the action choice with the knowledge that accurately grading students is an important aspect of teacher professionalism, although this consideration followed three preconventional items and one conventional item in importance.

In Dilemma 5, respondents were asked whether they would pull a piece of sacred music from a concert when faced by student and parent complaints. This situation is particularly common in choral music settings, as settings of sacred texts constitute a large portion of the choral repertoire. Nearly all of the respondents would refuse to pull the piece. There seems to be a consensus among preservice music educators that important sacred repertoire should be studied by students, and that teachers should have the

professional latitude to choose such repertoire. In spite of this position, the respondents also rated highly the importance of respecting the rights of student and parents in a pluralistic society. The provision of standard repertoire as part of a public school music curriculum is a complex balancing act, and preservice music educators should heed the guidance of authors such as Countryman (2005) and Abril (2006) in preparing to do so.

Dilemma 6 involved the balance of individual and group learning needs. Like the group punishment dilemma, respondents were evenly split on how to proceed. Around half of respondents would chose to spend less time with a special needs student in order to have more time for other students, while the other half would continue to spend the same amount of time. This is a multi-layered dilemma involving logistical, legal, and moral issues. Divergent action choices illustrate the potential conflict between consequentialist and nonconsequentialist approaches to morality, a theme that runs through the Strike and Soltis (2004) casebook. A utilitarian approach would favor maximizing benefit for the greatest number of students, and might lead to a decrease in services for the special needs student; while a deontological or care approach would consider the greater duty placed on society in caring for its weaker members. There is no clear moral superiority to either choice, and educators must rely on personal moral judgment in proceeding.

Research Question 4 concerned the relationship between certain action choices and higher levels of moral judgment as measured by the POST score. In three of the dilemmas, either action choice could be supported by postconventional considerations; however, in the dilemmas involving sharing students, group punishment, and assessment, one action choice is morally superior to the other. A one-way analysis of variance was

conducted to determine whether POST score means for Dilemmas 1, 2 and 4 differed on the basis of choosing either to act in agreement with the hypothetical teacher or not. There were no significant action choice differences for the “sharing students” dilemma or the assessment dilemma. Participants who chose not to punish the entire class in Dilemma 2, however, had significantly higher POST scores than those who would. The lack of significant differences in POST scores for Dilemmas 1 and 4 suggest a disconnect between how participants are rating postconventional items and their action choice. An exploration of this issue is proposed in the directions for further study below.

Discussion of Composite Analysis of All Dilemmas

The final research question focused on determining whether there were any significant differences in P scores (a weighted score based on the ranking data summed across all six dilemmas) by gender or class standing. According to the results of a 2 x 2 ANOVA, there were no significant gender or class standing differences. The lack of significant differences in P Scores by gender was not surprising. It confirms a number of DIT studies suggesting that men and women exhibit roughly equal moral judgment development (Rest, Thoma, Narvaez, & Bebeau, 1999a).

The absence of a significant class standing effect on P scores is consistent with findings of previous researchers (Cummings, Harlow, & Maddux, 2007). They found little difference in P scores between freshmen and senior education majors, suggesting a need to address moral development more explicitly in preservice teacher curriculum. The implication for this study is that music education coursework may not be having a significant impact on the moral judgment development of undergraduate music educators as defined by Kohlberg and proponents of his theory. Penn (1990) found that explicit

instruction in applied ethics results in higher moral judgment as measured by the DIT. It would be difficult, if not impossible, to add a free-standing ethics course to existing music education curricula at most schools. Under these circumstances, Matchett (2008) suggests infusing ethics instruction within existing courses. Her “ethics across the curriculum” approach could work well in methods classes and student teaching seminars.

The mean P Score on the MEPE was 46.4, which is consistent with the mean P Score for undergraduates on the DIT 2 (45). The lack of variability in P scores ($SD = 9.8$) is not surprising, considering the limited educational range of the population in the sample. It is possible that if the MEPE were administered to undergraduates, inservice music educators, and graduate students, there would be a greater range of scores and significant differences in moral judgment development. Further studies are required to ascertain whether this is the case.

Limitations of the Study

Model Complexity

Morality is a multidimensional psychological construct. Rest, in his Four Component Model, proposed the interaction of moral sensitivity, moral judgment, moral motivation, and moral character as the underlying impetus to moral action (1982). The MEPE (like the DIT and PEP) is designed to measure only moral judgment. Measuring only one of the four dimensions of morality can yield only limited insights into moral professionalism. The development of a battery of measures representing each of the dimensions (as part of an extended line of research) would provide greater explanatory power and a more complete understanding of applied professional ethics in music education.

Study Population and Generalizability of Results

Although the MEPE was developed with both preservice and practicing music educators in mind, the study population was limited to undergraduate music education majors for reasons of practicality. Consequentially, the results can only be generalized to undergraduate music education majors. Research involving the administration of the MEPE to inservice music educators will need to be conducted to collect data that are generalizable to the profession as a whole.

Limited Participation

Recruiting emails were sent to department and area chairs of music education of one hundred schools, yet students from only sixteen schools participated. Additionally, only 13% of the possible participants actually completed the MEPE. The low response rate limits the generalizability of results to the larger population of undergraduate music education majors at NASM-accredited music schools.

Email as primary means of recruitment has some limitations. All of the email addresses were correct, and none of them were returned by a mailer daemon, yet only 33 chairs replied, and ultimately only sixteen schools participated. There is no way to know how many of the emails were opened. Many of the department and area chairs of music education included in the sample may not have even opened the recruitment email. The email may have been caught in a spam filter. Some chairs may have recognized the email address as coming from an unknown source and chosen not to open it for internet security reasons. Others may have been overwhelmed by current responsibilities such that facilitating student participation in a research study was not considered feasible. More traditional means of recruiting participants, such as a letter or phone call, have similar

drawbacks. Letters can be thrown away unopened and voice mails can remain unanswered. In spite of these and various other shortcomings, the combination of multiple methods of recruitment may have increased participation and response rates.

The highest number of completed MEPEs came from chairs who asked to administer the paper version. The combination of supervised administration and postage paid return envelopes made the participation of all students who provided informed consent more likely. Although there were three measures that were incomplete, the remaining 65 were usable. A majority of potential online participants abandoned the survey either before giving informed consent or after completing some of the items. Participants who completed the online version of the MEPE did so on their own time, and may have done so under distracting circumstances. Supervised online participation, in which a professor or instructor takes students to a computer lab and they complete the survey simultaneously under controlled conditions, may have increased online response rates. It would have the additional advantage of reducing potential distracters while completing the measure.

At the end of the MEPE, participants were asked whether they would take an additional measure of moral judgment, the DIT 2. A link was provided to the department or area chair to distribute to students. The option of administering a paper DIT 2 may have yielded better response rates. Additionally, it may have been helpful to include a link to the DIT 2 at the end of the online MEPE.

Two more factors may have influenced the response rate. Morality is a highly personal issue, and respondents may have felt the MEPE was invasive. Some potential participants may have feared their responses could have negative effects on their career

trajectory if discovered. Additionally, the completion of the MEPE is cognitively demanding, requiring participants to read, interpret, and respond to multiple complex classroom situations. The difficulty of the measure may simply have discouraged participation by some.

Recommendations for Further Study

Potential directions for further study fall into three categories: further developing and refining the MEPE, exploring the measurement of other constructs within Rest's (1982) Four Component Model, and the use of the MEPE as a pretest and posttest measure to study the effects of ethics instruction.

Refining the MEPE

The MEPE shows promise as a useful measure of professional ethics in music education, and it should continue to be refined in four areas: confirmation of content validity, collection of more data (including responses from practicing music educators), a reassessment of administration procedures and length of the MEPE, and a larger study of concurrent validity using the DIT 2.

First, the content validity of the dilemmas and items should be confirmed. Given the relative lack of literature regarding moral norms in music education, a survey of practicing music educators should be conducted on a larger scale to determine the prevalence and difficulty of classroom dilemmas and to identify additional dilemmas relevant to varied music teaching and learning contexts. Additionally, a survey in which participants could rate the relative morality of specific professional actions would be helpful in clarifying the moral norms of the profession. Johnson, Green, Kim, and Pope

(2008) conducted a similar study investigating the relative morality of teacher and administrator actions in assessment settings.

MEPE data should be normed by collecting data from larger samples, including practicing music educators and graduate students. This will allow for more power in data analysis, and will aid in confirming the internal reliability of the measure. More responses will also allow for an exploratory factor analysis of the construct validity of the MEPE subscale, a procedure followed by Chaar (2007) in her development of a professional ethics test in pharmacy.

The administration of the MEPE in this study posed two problems: when administered online, it was easily abandoned; and its length may have been a contributing factor in the low response rate. The first problem could be addressed by supervised online administration, as described above. Creating a short form of the MEPE, with three dilemmas instead of six, is a possible solution to the fatigue issue.

The low rate of response on the DIT 2, which was intended to be a measure of the concurrent validity of the MEPE, should be addressed in future studies. A paper version of both the MEPE and DIT 2 (short forms) should be sent to those administering the test and both should be completed within one sitting.

Exploring other Dimensions of Morality

The MEPE was designed to measure moral judgment in music education. Moral sensitivity, another dimension in Rest's (1982) Four Component Model of morality, involves the ability to recognize the moral dimensions of situations. It has been measured in dental students by Bebeau, Rest, and Yamoore (2001). The procedures followed in their development of the Dental Ethics Sensitivity Test could be followed by create a similar

measure in music education. Perhaps a moral sensitivity test in music education could be paired with the MEPE to create a more comprehensive measure of professional ethics in music educators.

The use of moral judgment scores to predict ethical action has been problematic in previous studies, since it represents only one facet of a multidimensional process. A new score was created by Thoma, Rest, and Davison (1991) to better account for contradictory action choices and P scores on the DIT. The Utilizer Score (or U score) is used as a moderator variable in comparing the moral judgment of study participants. Higher U scores indicate a greater degree of consistency between action choices and ratings on the considerations in a dilemma. The use of U scores in future MEPE studies may better illuminate differences in moral judgment development and applied professional ethics among groups of preservice and inservice music educators.

Intervention Studies

As stated previously, ethics instruction has been shown to have a positive effect on the moral judgment development of undergraduates (Penn, 1990), and has been suggested as a possible solution to low levels of development exhibited by education majors (Cummings, Harlow, & Maddux, 2007). Various methods of implementing ethics instruction for music education students and/or active music teachers (as part of professional development) could be studied using the MEPE as a pretest and posttest. Intervention studies such as this could provide evidence-based practices for improving the moral development of music education majors, early career music teachers and veteran music educators.

Conclusion

The teaching of music is a complex activity requiring expertise and knowledge in music performance, conducting, pedagogical knowledge, and a host of other competencies. Among them is the ability to exercise good judgment in situations with moral dimensions. Morality is an intangible, multi-dimensional construct that can be difficult to measure. This study represents the first attempt to measure moral judgment in the field of music education.

Moral judgment has been successfully measured for decades with the Defining Issues Test, an instrument based on Kohlberg's theory of cognitive moral development. The MEPE is an adaptation of the DIT. Although participation in the study was limited, the data suggest that the MEPE is a valid and reliable measure of moral judgment in undergraduate music education students. With further refining, the MEPE has the potential to be a valuable resource in the study of applied professional ethics in music education. The MEPE can be used to measure the moral judgment of preservice music education students. It can be employed in preservice music education curriculum as a source of case studies for discussion of ethical deliberation. It can also be used as a pretest and posttest to determine the effectiveness of different models of ethics instruction.

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APPENDIX A

NEA Code of Ethics of the Education Profession

Preamble

The educator, believing in the worth and dignity of each human being, recognizes the supreme importance of the pursuit of truth, devotion to excellence, and the nurture of the democratic principles. Essential to these goals is the protection of freedom to learn and to teach and the guarantee of equal educational opportunity for all. The educator accepts the responsibility to adhere to the highest ethical standards.

The educator recognizes the magnitude of the responsibility inherent in the teaching process. The desire for the respect and confidence of one's colleagues, of students, of parents, and of the members of the community provides the incentive to attain and maintain the highest possible degree of ethical conduct. The Code of Ethics of the Education Profession indicates the aspiration of all educators and provides standards by which to judge conduct.

The remedies specified by the NEA and/or its affiliates for the violation of any provision of this Code shall be exclusive and no such provision shall be enforceable in any form other than the one specifically designated by the NEA or its affiliates.

PRINCIPLE I

Commitment to the Student

The educator strives to help each student realize his or her potential as a worthy and effective member of society. The educator therefore works to stimulate the spirit of inquiry, the acquisition of knowledge and understanding, and the thoughtful formulation of worthy goals.

In fulfillment of the obligation to the student, the educator—

1. Shall not unreasonably restrain the student from independent action in the pursuit of learning.
2. Shall not unreasonably deny the student's access to varying points of view.
3. Shall not deliberately suppress or distort subject matter relevant to the student's progress.
4. Shall make reasonable effort to protect the student from conditions harmful to learning or to health and safety.
5. Shall not intentionally expose the student to embarrassment or disparagement.
6. Shall not on the basis of race, color, creed, sex, national origin, marital status, political or religious beliefs, family, social or cultural background, or sexual orientation, unfairly—
 - a. Exclude any student from participation in any program
 - b. Deny benefits to any student
 - c. Grant any advantage to any student

7. Shall not use professional relationships with students for private advantage.
8. Shall not disclose information about students obtained in the course of professional service unless disclosure serves a compelling professional purpose or is required by law.

PRINCIPLE II

Commitment to the Profession

The education profession is vested by the public with a trust and responsibility requiring the highest ideals of professional service.

In the belief that the quality of the services of the education profession directly influences the nation and its citizens, the educator shall exert every effort to raise professional standards, to promote a climate that encourages the exercise of professional judgment, to achieve conditions that attract persons worthy of the trust to careers in education, and to assist in preventing the practice of the profession by unqualified persons.

In fulfillment of the obligation to the profession, the educator—

1. Shall not in an application for a professional position deliberately make a false statement or fail to disclose a material fact related to competency and qualifications.
2. Shall not misrepresent his/her professional qualifications.
3. Shall not assist any entry into the profession of a person known to be unqualified in respect to character, education, or other relevant attribute.
4. Shall not knowingly make a false statement concerning the qualifications of a candidate for a professional position.
5. Shall not assist a noneducator in the unauthorized practice of teaching.
6. Shall not disclose information about colleagues obtained in the course of professional service unless disclosure serves a compelling professional purpose or is required by law.
7. Shall not knowingly make false or malicious statements about a colleague.
8. Shall not accept any gratuity, gift, or favor that might impair or appear to influence professional decisions or action.

Adopted by the NEA 1975 Representative Assembly

APPENDIX B

MENC Music Code of Ethics

An agreement defining the jurisdictions of music educators and professional musicians

The Music Code of Ethics

Music educators and professional musicians alike are committed to the importance of music as an essential component in the social and cultural fiber of our country. Many of the ways that they serve this commitment overlap--many professional musicians are music educators, and many music educators are, or have been, actively engaged in the field of professional performance. Based on training and expertise, however, educators and professional musicians serve fundamentally different functions:

- Music educators contribute to music in our society by promoting teaching music in schools, colleges and universities, and by promoting a greater interest in music and the study of music.
- Professional musicians contribute through their performance of music to the public in promoting the enjoyment and understanding of music. This Code is principally concerned with this role, though professional musicians also contribute by providing music for weddings, funerals, and religious ceremonies.

When the line between these different functions is blurred, problems may arise: Music educators may find that school programs they have built over the years are thrown into disarray. Musicians may suffer harm to their prestige and economic status. And those served by both educators and musicians students and the public-- may find that they are poorly educated and poorly entertained.

This Code of Ethics sets out guidelines that will help educators and performers avoid problems stemming from a lack of understanding of each others' role. It does not address the many other issues that shape ethical behavior in performance and in education.

Music Educators and the student groups they direct should be focused on the teaching and learning of music and on performances of music directly connected with the demonstration of performances at:

- School functions initiated by the schools as a part of a school program, whether in a school building or other site.
- Community functions organized in the interest of the schools strictly for educational purposes, such as those that might be originated by the parent and teachers association.
- School exhibits prepared as a courtesy on the part of a school district for educational organizations or educational conventional organizations or educational conventions being entertained in the district.
- Educational broadcasts that have the purpose of demonstrating or illustrating pupils' achievements in music study or that represent the culmination of a period of study and rehearsal. Included in this category are local, state, regional, and

national school music festivals and competitions held under the auspices of schools, colleges, universities, and/or educational organizations on a nonprofit basis and broadcast to acquaint the public with the results of music instruction in the schools.

- Student or amateur recordings for study purposes made in the classroom or in connection with contest, festival, or conference performances by students. These recordings are routinely licensed for distribution to students, but should not be offered for general sale to the public through commercial outlets in any way that interferes with the normal employment of professional musicians.

In addition, it is appropriate for educators and the school groups they direct to take part in performances that go beyond typical school activities, but they should only do so where they have established that their participation will not interfere with the rights of professional musicians and where that participation occurs only after discussion with local musicians (through the local of the A F of M). Events in this category may include:

- Civic occasions of local, state, or national patriotic interest, of sufficient breadth to enlist the sympathies and cooperation of all persons, such as those held by the American Legion and Veterans of Foreign Wars in connection with Memorial Day services.
- Benefit performances for local charities, such as the Red Cross and hospitals (when and where local professional musicians would likewise donate their services.)

Professional Musicians provide entertainment. They should be the exclusive presenters of music for:

- Civic parades (where professional marching bands exist), ceremonies, expositions, community-center activities; regattas; nonscholastic contests, festivals, athletic games, activities, or celebrations, and the like; and national, state, and county fairs.
- Functions for the furtherance, directly or indirectly, of any public or private enterprise. This might include receptions or public events sponsored by chambers of commerce, boards of trade, and commercial clubs or associations.
- Any occasion that is partisan or sectarian in character or purpose. These occasions might include political rallies, private parties, and other similar functions.
- Functions of clubs, societies, and civic or fraternal organizations.

Interpreting the Code is simple. This is not to say that the principles set forth in this Code will never be subject to differing interpretations. But if educators and performers keep to the core ethical idea, that education and entertainment have separate goals, conflict should be kept to a minimum. Additional considerations:

- School groups should not be called on to provide entertainment at any time--they should be involved exclusively in education and the demonstration of education. Statements that funds are not available for the employment of professional musicians; that if the talents of school musical organizations are not available,

- other musicians cannot or will not be employed; or that the student musicians are to play without remuneration of any kind, are all immaterial.
- Enrichment of school programs by presentations from professional entertainers does not replace a balanced, sequential education in music provided by qualified teachers. Enrichment activities must always be planned in coordination with music educators and carried out in a way that helps, rather than hinders, the job of bringing students the skills and knowledge they need. The mere fact that it may be easier for a school administration to bring in a unit from a local performing arts organization than to support a serious, ongoing curriculum in the schools has no bearing on the ethics of a professional entertainer's involvement.

Should conflicts occur in issues touched by this Code, the American Federation of Musicians (AFM) and MENC: The National Association for Music Education suggest that those involved:

1. First, attempt to resolve the situation by contacting directly the other party involved.
2. Second, attempt resolution through the local representatives of the associations involved. The local of the AFM should be accessible through directory assistance. The officers of MENC state affiliates can be found through the MENC site (www.menc.org) or by calling MENC headquarters at 1-800-336-3768.
3. Finally, especially difficult problems should be resolved through mediation. Help with this mediation is available by contacting the national offices of the AFM and MENC.

This code is a continuing agreement that will be reviewed regularly to make it responsive to changing conditions.

Endorsing organizations:

American Association of School Administrators
 National Association of Elementary School Principals
 National Association of Secondary School Principals
 International Association of Jazz Educators

This document was originally created in 1947 by a committee of representatives from MENC, the American Federation of Musicians, and the American Association of School Administrators.

APPENDIX C

MTNA Code of Ethics

Vision and Values

The mission of MTNA is to advance the value of music study and music making in society and to support the professionalism of music teachers.

The mission is accomplished by members who teach with competence, act with integrity, volunteer services to MTNA programs, provide professional support for colleagues and communities, and comply with all laws and regulations that impact the music teaching profession.

The mission calls for an ethical commitment to students, to colleagues, and to society.

Code of Ethics

COMMITMENT TO STUDENTS—The teacher shall conduct the relationship with students and families in a professional manner.

- The teacher shall respect the personal integrity and privacy of students unless the law requires disclosure.
- The teacher shall clearly communicate the expectations of the studio.
- The teacher shall encourage, guide and develop the musical potential of each student.
- The teacher shall treat each student with dignity and respect, without discrimination of any kind.
- The teacher shall respect the student's right to obtain instruction from the teacher of his/her choice.

COMMITMENT TO COLLEAGUES—The teacher shall maintain a professional attitude and shall act with integrity in regard to colleagues in the profession.

- The teacher shall respect the reputation of colleagues and shall refrain from making false or malicious statements about colleagues.
- The teacher shall refrain from disclosing sensitive information about colleagues obtained in the course of professional service unless disclosure serves a compelling professional purpose or is required by law.
- The teacher shall respect the integrity of other teachers' studios and shall not actively recruit students from another studio.
- The teacher shall participate in the student's change of teachers with as much communication as possible between parties, while being sensitive to the privacy rights of the student and families.

COMMITMENT TO SOCIETY—The teacher shall maintain the highest standard of professional conduct and personal integrity.

- The teacher shall accurately represent his/her professional qualifications.
- The teacher shall strive for continued growth in professional competencies.
- The teacher is encouraged to be a resource in the community.

APPENDIX D

Abrahams and Head Dilemmas

A choir teacher is forced to choose between growing his program and ensuring that his colleagues in the arts department are fully employed.

A general music teacher struggles with direction from her headmaster to make her program less rigorous and more “fun”.

A piano teacher is asked by a parent to exempt a nervous student from a performance requirement.

An orchestra teacher struggles to decide whether to join his colleagues in a strike during the school musical, or to break the strike to allow the performance to go on.

A band teacher is asked by parents to lower a student’s grade in order to motivate him to behave better at home.

An orchestra teacher wonders whether to “look the other way” when a crucial soloist is caught drinking on a festival trip.

A choir teacher is forced to consider dropping a major sacred work from an impending performance because of a parental complaint.

A new marching band director is tempted to “make an example” of a recalcitrant student in order to improve general student behavior.

A choral director is challenged to choose between a long-time student who had “paid her dues” to the program and a talented late entry for the lead in the school musical.

A marching band director is denied permission to arrange a piece after he had already arranged the piece and prepared his band for performance. He wonders whether he should pull the number or continue without permission.

APPENDIX E

Sample Moral Judgment Interview Dilemma

Asterisked questions may be eliminated if time for interviewing is limited.

Moral Judgment Interview

Form A

Dilemma III: In Europe, a woman was near death from a special kind of cancer. There was one drug that the doctors thought might save her. It was a form of radium that a druggist in the same town had recently discovered. The drug was expensive to make, but the druggist was charging ten times what the drug cost him to make. He paid \$400 for the radium and charged \$4000 for a small dose of the drug. The sick woman's husband, Heinz, went to everyone he knew to borrow money and tried every legal means, but he could only get together about \$2000, which is half of what it cost. He told the druggist that his wife was dying, and asked him to sell it cheaper or let him pay later. But the druggist said, "No, I discovered the drug and I'm going to make money from it." So, having tried every legal means, Heinz gets desperate and considers breaking into the man's store to steal the drug for his wife.

1. Should Heinz steal the drug?
 - 1a. Why or why not?
 - *2. [*The following question is designed to elicit the subject's moral type and should be considered optional.*] Is it actually right or wrong for him to steal the drug?
 - *2a. [*The following question is designed to elicit the subject's moral type and should be considered optional.*] Why is it right or wrong?
3. Does Heinz have a duty or obligation to steal the drug?
 - 3a. Why or why not?
4. If Heinz doesn't love his wife, should he steal the drug for her? (*If subject favors not stealing, ask: Does it make a difference in what Heinz should do whether or not he loves his wife?*)
 - 4a. Why or why not?
5. Suppose the person dying is not his wife, but a stranger. Should Heinz steal the drug for the stranger?
 - 5a. Why or why not?
- *6. (*If subject favors stealing the drug for the stranger*) Suppose it's a pet animal that he loves. Should Heinz steal to save the pet animal?
 - *6a. Why or why not?
7. Is it important for people to do everything they can to save another's life?
 - 7a. Why or why not?
- *8. It is against the law for Heinz to steal. Does that make it morally wrong?
 - *8a. Why or why not?
9. In general, should people try to do everything they can to obey the law?
 - 9a. Why or why not?
- *10. [*The following question is designed to elicit the subject's orientation and should be considered optional.*] In thinking back over the dilemma, what would you say is the most responsible thing for Heinz to do?
 - *10a. Why or why not?

From Kohlberg, L. (1984). *Essays on moral development (Vol. II): The psychology of moral development*. San Francisco, CA: Harper and Row. (p. 640-641)

APPENDIX F

Sample Defining Issues Test 2 Dilemma

The small village in northern India has experienced shortages of food before, but this year's famine is worse than ever. Some families are even trying to feed themselves by making soup from tree bark. Mustaq Singh's family is near starvation. He has heard that a rich man in his village has supplies of food stored away and is hoarding food while its price goes higher so that he can sell the food later at a huge profit. Mustaq is desperate and thinks about stealing some food from the rich man's warehouse. The small amount of food that he needs for his family probably wouldn't even be missed.

What should Mustaq Singh do? Do you favor the action of taking the food? (*Check one*)

1 2 3 4 5 6 7
 Strongly Favor Slightly Neutral Slightly Disfavor Strongly
 favor favor disfavor disfavor

Rate the following issues in terms of importance (1=great, 2=much, 3=some, 4=little, 5=no)

Great	Much	Some	Little	No	
					1. Is Mustaq Singh courageous enough to risk getting caught for stealing?
					2. Isn't it only natural for a loving father to care so much for his family that he would steal?
					3. Shouldn't a community's laws be upheld?
					4. Does Mustaq Singh know a good recipe for preparing soup from tree bark?
					5. Does the rich man have any legal right to store food when other people are starving?
					6. Is the motive of Mustaq Singh to steal for himself or to steal for his family?
					7. What values are going to be the basis for social cooperation?
					8. Is the epitome of eating reconcilable with the culpability of stealing?
					9. Does the rich man deserve to be robbed for being so greedy?
					10. Isn't private property an institution to enable the rich to exploit the poor?
					11. Would stealing bring about more total good for everybody concerned or not?
					12. Are laws getting in the way of the most basic claim of any member of a society?

From the list of questions above, please rank the statements in order of importance:

Most
Important

Second
Most Important

Third
Most Important

Fourth
Most Important

APPENDIX G

Sample Professional Ethics in Pharmacy Dilemma

Dilemma No. 1

It was a cold winter’s afternoon and business had been slow at the pharmacy all day. In fact business had been slow ever since the pharmacist took over the pharmacy 3 months ago from the previous owner. It had been difficult to keep finances under control at the time. The bank’s notice for late payment installments had arrived the day before.

It was a relief to be distracted from these worries by an incoming client asking to see the Pharmacist. An elderly lady requested something for her sinuses. She had tried many medications including Paracetamol, Antihistamines and nasal sprays, but nothing seemed to have helped. There were many OTC (over-the-counter) products on the shelf with huge bonuses and great promotions. One particularly expensive item looked suitable. Perhaps it might not provide her with much symptom relief, as there was no evidence to prove efficacy, but it wouldn’t do much harm either.

Should the pharmacist sell the OTC product?

Yes Can’t Decide No

How important would each of the following be in deciding what to do?

Please rate the importance of each on the following by marking with and x:

Great Much Some Little No

Great	Much	Some	Little	No	
					1. Whether you (the pharmacist) are under great financial pressure
					2. Whether other pharmacists would approve of such a recommendation
					3. Whether you need to offer the client symptom relief to retain her loyalty to the pharmacy
					4. Whether the client is a grandmother and not likely to abuse a medication
					5. Whether there is no criminal offense in selling OTC products in the pharmacy
					6. Whether the Pharmacy Board recently sent out guidelines about Standards of Practice
					7. Whether providing symptom relief to the client will help her feel less pain
					8. Whether it is acceptable to appropriate justice in forms amenable to the professional
					9. Whether a recent article in a reputable journal queried the benefit of that OTC to her
					10. Whether it is fair to persuade a pensioner to pay for an item of uncertain benefit
					11. Whether you don’t want to disappoint her and lose her respect for you
					12. Whether you counsel and explain the options to her as per professional guidelines

From the list of questions above, please rank the statements in order of importance:

Most
Important

Second
Most Important

Third
Most Important

Fourth
Most Important

APPENDIX H
Moral Dilemmas Facing Colorado Music Educators Recruitment Email

Dear Colleague,

I am a PhD student in Music Education at CU Boulder. I am currently conducting a study on the moral dilemmas that arise in music classrooms as part of my dissertation research. I need to find music educators who have at least five years of teaching experience and who have served in leadership roles in the field to participate an online survey. Will you nominate 2 music educators from your district for participation? I will contact them directly and invite them to participate in the study with contact information from you.

I hope that your summer is pleasant and relaxing.

Joshua Slagowski
PhD Candidate in Music Education
University of Colorado at Boulder

APPENDIX I
Moral Dilemmas faced by Colorado Music Educators
Questionnaire

A *moral dilemma* arises when a teacher is faced with a choice between two equally good alternatives, two equally bad alternatives, or doing something “wrong” in order to do something “right”. Please read each of the dilemmas, and rate both how common, and how difficult you think each of the dilemmas are.

1. A special needs student is making progress but needs a lot of attention from a general music teacher. The teacher is worried that in helping this one student, she is shortchanging the others.

a. In your opinion, how often do music educators face this dilemma?

Always Often Sometimes Rarely Never

b. How difficult is this dilemma?

Easy					Difficult
1	2	3	4	5	

2. An orchestra teacher needs extra copies of a violin part but has neither the money to buy an extra set, nor the time to request permission to copy. He wonders whether he should just quietly make the copies.

a. In your opinion, how often do music educators face this dilemma?

Always Often Sometimes Rarely Never

b. How difficult is this dilemma?

Easy					Difficult
1	2	3	4	5	

3. A music educator has not had time to assess students due to performance demands. She is tempted to estimate student grades for the term based on attendance, attitude, and a subjective evaluation of student singing/playing ability, rather than on the results of a formal assessment.

a. In your opinion, how often do music educators face this dilemma?

Always Often Sometimes Rarely Never

b. How difficult is this dilemma?

Easy					Difficult
1	2	3	4	5	

4. A choir teacher overhears students talking about the abusive manner the band teacher is treating his students. It has been going on for quite some time. He wonders whether he should confront the teacher, or “mind his own business”.

a. In your opinion, how often do music educators face this dilemma?

Always Often Sometimes Rarely Never

b. How difficult is this dilemma?

Easy					Difficult
1	2	3	4	5	

5. A band director leaves to take a phone call during a rehearsal. When she returns, one of the timpani heads is broken. None of the students will admit to doing it. She is tempted to punish the entire class unless one of the students comes forward.

a. In your opinion, how often do music educators face this dilemma?
Always Often Sometimes Rarely Never

b. How difficult is this dilemma?

Easy					Difficult
1	2	3	4	5	

6. A choir director has a well-established and fair grading system. One of the top students fails to turn in a couple of assignments and earns a B+. His parents call and pressure the teacher to raise his grade so that his chances for a scholarship are not jeopardized.

a. In your opinion, how often do music educators face this dilemma?
Always Often Sometimes Rarely Never

b. How difficult is this dilemma?

Easy					Difficult
1	2	3	4	5	

7. A senior in the orchestra has been a hard worker for three years and is the most helpful student in class. A talented sophomore with leadership potential performs slightly better on the audition for concertmaster. The teacher is torn between awarding the seat to the sophomore or the hard-working senior.

a. In your opinion, how often do music educators face this dilemma?
Always Often Sometimes Rarely Never

b. How difficult is this dilemma?

Easy					Difficult
1	2	3	4	5	

8. A jazz teacher believes strongly that students must listen to great performers to truly learn to play jazz. She teaches in a low income area where students cannot afford to download music for learning purposes. She is tempted to burn CDs of jazz performances to distribute in class.

a. In your opinion, how often do music educators face this dilemma?
Always Often Sometimes Rarely Never

b. How difficult is this dilemma?

Easy					Difficult
1	2	3	4	5	

Please describe a dilemma from your own experience in two to three sentences.

Sample Screenshot of Online Questionnaire:

Moral Dilemmas Faced by Colorado Music Educators

Page One

A *moral dilemma* arises when a teacher is faced with a choice between two equally good alternatives, two equally bad alternatives, or doing something "wrong" in order to do something "right". Below are ten dilemmas reflecting music education practice. Please rate the frequency and difficulty of each dilemma.

1. A special needs student is making progress but needs a lot of attention from a music teacher. The teacher is worried that in spending so much time helping this one student, she is shortchanging the others. She considers limiting her interactions with the special needs student.

How often do music educators face this kind of dilemma? *

	1	2	3	4	5	
never	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	very often

How difficult is this dilemma to resolve? *

	1	2	3	4	5	
not at all difficult	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	extremely difficult

2. A teacher needs extra copies of music but has neither the money to buy an extra set, nor the time to request permission to copy. He wonders whether he should just quietly make the copies.

How often do music educators face this kind of dilemma? *

	1	2	3	4	5	
never	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	very often

How difficult is this dilemma to resolve? *

	1	2	3	4	5	
not at all difficult	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	extremely difficult

APPENDIX J
Music Education Professional Ethics Test
Recruitment and Follow-up Emails

Oct. 16, 2010

Dear [Name of Recipient]

My name is Joshua Slagowski. I am a doctoral student at the University of Colorado at Boulder. As you know, the ability to analyze classroom situations and make decisions leading to ethical action is a crucial skill for educators. As part of my dissertation research, I have developed a professional ethics test for music educators. It consists of six classroom “dilemmas” followed by questions designed to activate the moral deliberation skills of music educators.

I need to administer my test to a national sample of music education undergraduates to finish my dissertation research. The measure has already been successfully pilot tested at the University of Colorado at Boulder. It takes approximately 12 minutes for the students to finish, and is available in both paper-and-pencil and online forms. Below is a link to the measure for you to review:

<http://www.surveygizmo.com/s3/380916/Music-Education-Professional-Ethics-Test>

Please consider administering the measure in one of your music education courses, or offering the opportunity for students to take the measure online. The test has educational value for preservice music educators, and could be incorporated into Introduction to Music Education, Practicum, Methods, and Introduction to Student Teaching courses.

Please reply to this email indicating whether or not you would like your students to participate. If you agree to participate, please indicate whether you would like the test in paper-and-pencil form, or prefer online administration. Additionally, please send me the number of students in each year (freshmen, sophomore, etc.) who will participate. A follow-up measure of general moral development will also be available to students who agree to participate. (see <http://www.surveymonkey.com/s/LD65SNC>)

The deadline for data collection is Friday, November 5. Thank you for your dedication to preparing future music educators for a noble profession.

Joshua Slagowski
PhD Candidate, University of Colorado at Boulder
Instructor in Music Education, Miami University

Nov. 3, 2010

Dear [Recipient],

A few weeks ago, I invited you to participate in a research study on the applied professional ethics of music educators. As part of my doctoral research, I have developed the Music Education Professional Ethics test (MEPE), and I need to gather data from a national sample of undergraduate music education majors to measure its validity and reliability. Your school was one of a select few chosen to participate.

The measure, which has been successfully piloted at the University of Colorado at Boulder, takes about 15 minutes to complete. There are both paper-and-pencil and online versions of the test available. I have attached the paper-and-pencil version for your review.

Students taking the test have the opportunity to consider six cases set in music classrooms and think about the most ethical course of action. The MEPE has educational value, and can be included as a supplement to the curriculum of many music education courses.

Please reply to this email indicating whether or not you would like your students to participate. If you agree to participate, please indicate whether you would like the test in paper-and-pencil form, or prefer online administration. Additionally, please send me the number of students in each year (freshmen, sophomore, etc.) who will participate. A follow-up measure of general moral development will also be available to students who agree to participate. (see <http://www.surveymonkey.com/s/LD65SNC>)

The deadline for data collection is Sunday, November 28. Thank you for considering participation in this study.

Joshua Slagowski
PhD Candidate, University of Colorado at Boulder
Instructor in Music Education, Miami University

Nov. 16, 2010

Dear [Recipient],

Thank you for your willingness to ask your students to participate in the Music Education Professional Ethics test. The response rates for the first administration were low, and I would like to ask you to send a recruiting email once again to your students. You can cut and paste the following message to your students:

Dear Music Education Student,

A few weeks ago, you were invited to participate in an important research study on professional ethics in music education. I would like to once again invite you to participate in this study. Your school is one of only 100 schools nationwide that were selected for participation. Your thoughts and opinions on ethical dilemmas in music education are sorely needed.

Please take fifteen minutes to complete the test. It can be found at the following url:

<http://www.surveygizmo.com/s3/393590/Music-Education-Professional-Ethics-Test-National>

Once you have completed this test, you have the opportunity to take an online test of general moral development at:

<http://www.surveymonkey.com/s/ZPQV8DB>

This test also takes approximately fifteen minutes. By participating, you will have the opportunity to think critically about situations that will arise once you start teaching, and your input will greatly help music education profession.

The tests will be available until midnight on Sunday, November 28. Thank you for your consideration.

Joshua Slagowski
PhD Candidate
University of Colorado at Boulder

Thank you so much for your willingness to help with this. I hope that I can return the favor sometime.

Joshua Slagowski

APPENDIX K

Music Education Professional Ethics Test

Music Education Professional Ethics Test (MEPE)

A *moral dilemma* arises when a teacher is faced with a choice between two equally good alternatives, two equally bad alternatives, or doing something "wrong" in order to do something "right". A teacher's response to a moral dilemma might be based on a number of considerations. You will read six moral dilemmas set in music classrooms, followed by twelve statements/considerations about each one. Carefully read each dilemma and then do the following:

- choose whether or not you would perform the contemplated action
- rate how important each consideration would be to you in responding to the dilemma
- rank the top four considerations in order of importance

Example

Mark, a crucial soloist, is caught drinking on an overnight trip to the state festival. School policy requires that he be sent home immediately. The group has worked very hard to get to the competition, and without Mark's participation, they have little chance of doing well. The teacher wonders if she should just "look the other way" and let Mark perform so that the whole ensemble can get the honors they have worked so hard to receive.

If you were the teacher, would you "look the other way" and allow Mark to perform?

No Yes

How important would each of the following considerations be in deciding what to do?
Please rate the importance of each one by marking an "x" in the appropriate box:

N=Not Important S=Somewhat Important C=Considerably Important V=Very Important E=Extremely Important

N	S	C	V	E	
			X		1. Whether it is important to follow school policy
		X			2. Whether the other students deserve to do well at the state festival
				X	3. Whether Mark must learn that the rules apply to him equally
X					4. Whether the ensemble will perform poorly without Mark

Please select and rank the four most important considerations by writing the corresponding number in each box:

Fourth
Most Important

8

Third
Most Important

7

Second
Most Important

1

Most
Important

3

Dilemma No. 1

Michelle, a talented high school instrumentalist and section leader, has chosen to expand her participation to choir for her senior year. She is doing very well in choir, and has been given a solo. Unfortunately, there are scheduling conflicts between after school events required for both classes. The instrumental music teacher wonders whether he should pressure Michelle to prioritize his ensemble over the other.

If you were the teacher, would you pressure Michelle to prioritize your ensemble?

No Yes

How important would each of the following considerations be in deciding what to do?

Please rate the importance of each one by marking an "x" in the appropriate box:

N=Not Important **S**=Somewhat Important **C**=Considerably Important **V**=Very Important
E=Extremely Important

N	S	C	V	E	
					1. Whether other music educators successfully share students
					2. Whether the other music teacher has been inflexible in the past
					3. Whether one ensemble is more renowned than the other
					4. Whether your group will sound good without Michelle
					5. Whether Michelle should be allowed autonomy to make her own choice
					6. Whether your needs will be met if you cooperate with your colleague
					7. Whether Michelle should have as many musical experiences as possible
					8. Whether it is important to hold all students in the ensemble to the same requirements
					9. Whether you are concerned for Michelle's physical and emotional health
					10. Whether students should not be placed in the center of faculty disagreements
					11. Whether collegial relations will be maintained
					12. Whether the other students in the ensemble will be negatively affected by Michelle's absence

Please select and rank the four most important considerations by writing the corresponding number in each box:

Fourth
Most Important

Third
Most Important

Second
Most Important

Most
Important

Dilemma No. 2

Ms. Nguyen is teaching a rambunctious group of eighth graders. She turns away from the class to write on the board. There is a loud crash, and when she turns back around an expensive percussion instrument is broken. After investigating for a few days, she is still unable to determine who is responsible, and none of the students are cooperating. She is tempted to punish the entire class until someone comes forward with information.

If you were Ms. Nguyen, would you punish the entire class?

No Yes

How important would each of the following considerations be in deciding what to do?

Please rate the importance of each one by marking an "x" in the appropriate box:

N=Not Important **S**=Somewhat Important **C**=Considerably Important **V**=Very Important
E=Extremely Important

N	S	C	V	E	
					1. Whether classroom order must be maintained
					2. Whether it is important that students learn to be responsible for their actions
					3. Whether it is simplest to punish the entire class
					4. Whether punishing the entire class is unfair to those students who were not involved
					5. Whether it might have been an accident
					6. Whether the parents of the students will be angry with you
					7. Whether it is important for students to respect the authority of adults
					8. Whether you are frustrated with the students' behavior
					9. Whether the principal will support you
					10. Whether the administration is worried about your classroom management skills
					11. Whether other teachers will approve of your decision
					12. Whether due process is more important than finding out who was responsible

Please select and rank the four most important considerations by writing the corresponding number in each box:

Fourth
Most Important

Third
Most Important

Second
Most Important

Most
Important

Dilemma No. 3

Mr. Jackson has an especially large class this year. Unfortunately, there isn't enough sheet music to go around. There were severe budget cuts, and there is no money to buy new music. The administration has urged the teachers to "make do" with what they have while respecting copyright laws. If Mr. Jackson makes a few photocopies, he will have enough music for the class. He wonders if he should just quietly copy the music.

If you were Mr. Jackson, would you copy the music?

No Yes

How important would each of the following considerations be in deciding what to do?

Please rate the importance of each one by marking an "x" in the appropriate box:

N=Not Important **S**=Somewhat Important **C**=Considerably Important **V**=Very Important
E=Extremely Important

N	S	C	V	E	
					1. Whether it is important for all the students to have sheet music
					2. Whether this situation is considered "fair use"
					3. Whether the school has a photocopying policy
					4. Whether other faculty members will respect you for your choice
					5. Whether it is important to model legal behavior for your students
					6. Whether the current interpretation of "fair use" is unfair to schools
					7. Whether the district is cracking down on illegal photocopying
					8. Whether you will be caught and face a fine
					9. Whether it's important for intellectual property holders to be compensated for their work
					10. Whether it is important to obey the law
					11. Whether another teacher will expose your behavior
					12. Whether making copies is the easiest solution

Please select and rank the four most important considerations by writing the corresponding number in each box:

Fourth
Most Important

Third
Most Important

Second
Most Important

Most
Important

Dilemma No. 4

Mr. Martinez is at a new school with a demanding performance schedule. The teachers are reminded that midterm grades are due in two weeks. Mr. Martinez has been so consumed by concert preparation that he has neglected to assess individual student learning. He understands the importance of assessment, but also knows that the class needs every minute of rehearsal to perform their best. Mr. Martinez wonders if he should simply grade the students on participation for the midterm.

If you were Mr. Martinez, would you grade only on participation for the midterm?

No Yes

How important would each of the following considerations be in deciding what to do?

Please rate the importance of each one by marking an "x" in the appropriate box:

N=Not Important **S**=Somewhat Important **C**=Considerably Important **V**=Very Important
E=Extremely Important

N	S	C	V	E	
					1. Whether grading students accurately is an important part of your job as a teacher
					2. Whether grading primarily on participation is common in music education
					3. Whether you will be complimented on the students' performance
					4. Whether the students need individualized feedback in order to progress
					5. Whether you will be reprimanded for not assessing your students individually
					6. Whether it is important to follow school grading guidelines
					7. Whether the parents will be angry with you
					8. Whether individual music learning is more important than a perfect performance
					9. Whether other music teachers are assessing their students individually
					10. Whether you will be embarrassed by a poor performance
					11. Whether a strong performance will have a greater motivational impact than the midterm grade
					12. Whether other teachers will submit midterm grades by the deadline

Please select and rank the four most important considerations by writing the corresponding number in each box:

Fourth
Most Important

Third
Most Important

Second
Most Important

Most
Important

Dilemma No. 5

Mrs. O'Brien has chosen an important piece of sacred music for her public school ensemble. Although it is considered to be a core part of the repertoire, she has been careful not to overemphasize the religious aspects of the music. Mrs. O'Brien is sensitive to diversity, and always excuses students who do not wish to participate. In spite of this, the parents of one of the students complain and demand that the piece be removed from the concert. Mrs. O'Brien wonders if she should pull the piece to avoid trouble.

If you were Mrs. O'Brien, would you pull the piece?

No Yes

How important would each of the following considerations be in deciding what to do?

Please rate the importance of each one by marking an "x" in the appropriate box:

N=Not Important **S**=Somewhat Important **C**=Considerably Important **V**=Very Important
E=Extremely Important

N	S	C	V	E	
					1. Whether public school curriculum should reflect the needs of a pluralistic society
					2. Whether performing the piece will impress the audience
					3. Whether other schools are performing the piece
					4. Whether the music reflects the community's values
					5. Whether you should have the professional latitude to choose the repertoire for performance
					6. Whether the administration will support you
					7. Whether the parents of the other students will be angry with you
					8. Whether it is important for students to be exposed to core repertoire
					9. Whether the rights of students and parents are being respected
					10. Whether it is easier to simply pull the piece from the concert
					11. Whether courts have ruled on similar cases
					12. Whether you will be sued by the student's parents

Please select and rank the four most important considerations by writing the corresponding number in each box:

Fourth
Most Important

Third
Most Important

Second
Most Important

Most
Important

Dilemma No. 6

Mr. Garcia has a student with multiple disabilities who seems to love music. The student has been requiring extra attention lately, and is taking considerable time and effort. All of the para-educators are busy with students in English and math, and Mr. Garcia doesn't have time to work with the student outside of school. Although Mr. Garcia believes that music is for every child, he is concerned that he is shortchanging the others. He wonders if he should spend less time with the special needs student.

If you were Mr. Garcia, would you spend less time with the special needs student

No Yes

How important would each of the following considerations be in deciding what to do?
Please rate the importance of each one by marking an "x" in the appropriate box:

N=Not Important **S**=Somewhat Important **C**=Considerably Important **V**=Very Important
E=Extremely Important

N	S	C	V	E	
					1. Whether other music educators would approve of your decision
					2. Whether every child in the classroom deserves the best possible music education
					3. Whether you are teaching in accordance with IDEA (the Individuals with Disabilities Education Act)
					4. Whether it is easier to teach to the entire class than to individuals
					5. Whether music instruction should be available to special needs students
					6. Whether the other students are disappointed with the level of attention you are giving them
					7. Whether the parents of the special needs student will be angry with you
					8. Whether it is fair to spend so much time with only one student
					9. Whether it will be simpler to spend less time with the student
					10. Whether you are following school policy
					11. Whether you will be sued
					12. Whether students deserve equal instructional time

Please select and rank the four most important considerations by writing the corresponding number in each box:

Fourth
Most Important

Third
Most Important

Second
Most Important

Most
Important

Please answer the following questions.

1. What is your age? _____
2. What is your gender?
 male female
3. What is your year in school?
 freshman sophomore junior senior
4. What is your college GPA? _____
5. Freshmen: What was your high school GPA? _____
6. Are you willing take an online measure of general moral development?
 no yes

Please create a code name using the first two letters of your first name, the first two letters of your last (family) name, and your year of birth.

For example, John Smith, born in 1980 would be JOSM1980.

Code Name _____

Sample Screenshots from Online MEPE:

Music Education Professional Ethics Test

Dilemma 1

Mr. Martinez is at a new school with a demanding performance schedule. The teachers are reminded that midterm grades are due in two weeks. Mr. Martinez has been so consumed by concert preparation that he has neglected to assess individual student learning. He understands the importance of assessment, but also knows that the class needs every minute of rehearsal to perform their best. Mr. Martinez wonders if he should simply grade the students on participation for the midterm.

If you were Mr. Martinez, would you grade only on participation for the midterm?

No Yes

How important would each of the following considerations be in deciding what to do?
Please rate the importance of each one by clicking the appropriate button:

1. Whether grading students accurately is an important part of your job as a teacher *

Not Important
 Somewhat Important
 Considerably Important
 Very Important
 Extremely Important

Using your ratings from above, please rank the four most important considerations by selecting them from the drop-down menu:

Fourth Most Important *

-- Please Select --

Third Most Important *

-- Please Select --

Second Most Important *

-- Please Select --

Most Important *

-- Please Select --
