

SOURCES AND STRENGTHS OF INFLUENCES
DETERMINING MUSIC COURSE OPTIONS
IN GRADE VII

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BY

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ABSTRACT

The purpose of this paper was to examine and compare the strengths of various identified influences which may determine the choice of music course options made by Grade VI students prior to entering a junior high school in a suburban district of Winnipeg, Canada.

It was hoped that information would be made available to those people responsible for junior high music programmes which would help in formulating a policy of compulsory or elective music at this level.

It was further hoped that since the students in the study were required to take a music course in Grade VII but had a choice of one of three different music options, information would be made available regarding the relative strength of the influences as they applied across and within the option groups.

Students' opinion of the option choice system were also sought both over the total sample of 260 and within the option groups.

Information and data were collected from the students' responses to a 39 unit questionnaire. This questionnaire was organized in eight sub-scales each representing an influence or factor and scored on a Likert scale. Several computer programmes were used to analyze the data.

The findings indicated that over the total sample, the

student's perceived value of his chosen option was the strongest influence. This was followed by the influence of information from course description sheets and the elementary music specialist. The influence of peers was the next strongest influence and finally the influence of parents. The difference between each of these four identified main influences was at the statistically significant level.

A further finding was that the relative strengths of these influences changed when the sample was divided into option groups although perceived value of chosen option still remained the strongest.

Peer pressure which was identified as the influence least conducive to sound educational decisions was found to exert an influence to a certain degree but did not appear to be strong when the actual decision regarding option choice was made. Peer pressure, however, was found to correlate negatively with every other influence or factor.

General attitude to music had the highest positive correlation, with four of the six other influences and factors.

Students appear to like the option choice system both overall the total sample and by option group.

The study's main recommendation is that the information flow between junior high and elementary grade schools be improved so that the student's perception of the options be as factual as possible.

This increase in the student's knowledge about the options may serve to lessen the dependency on the peer group and may

help present the music options on an equitable basis. This latter is specially important since the study appears to show that different options attract students of very different motivation and potential.

The study concludes with several recommendations for further study on topics related to the area of research covered in this paper.

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CHAPTER 1

INTRODUCTION

To say that educators and administrators cannot agree about what to do about music at the junior high level is to be guilty of understatement. Currently in North America there is a plethora of arrangements for music at the Grade VII-IX level. This is due not only to different sizes of schools, but to competing views on (1) whether music is a worthwhile pursuit at this age level, and (2) what is to be the nature of the musical offering?

There is for example a school of thought which claims that in the pursuit of meeting individual needs (though often this is confused with individual desires which need not be the same thing) students should be allowed a considerable measure of freedom. There are however differences about what is the best age for the student to be allowed this choice. As a result of these differing views, there are currently in Manitoba junior high schools which,

- (a) offer no music at all
- (b) offer music only as an extra curricular activity
- (c) offer music as an elective (usually in a performance area like band or choral)

- (d) offer music as a compulsory subject at least for part of the time (usually Grade VII and optional in Grade VIII and IX)

Even the latest junior high curriculum guide in Manitoba¹ offers no guidance in this area. In it the desire is expressed that students will stay for three years in whatever music course they begin, but there is no general recommendation as to whether music generally should be compulsory at any of the three junior high levels. This seems to be typical of North America, described by Marple as having "no norm."²

This confusion is in sharp contrast to the wide acceptance, availability and compulsory nature of music in elementary schools. Students usually follow the same programme from K-VI and if some acknowledgement is given to individual preferences it usually takes the form of extra curricular activities (lunchtime or after school choir). Occasionally these pursuits are incorporated into an activity period within the regular timetable. Indeed in some rural elementary schools the whole curriculum is centred largely around the music programme.

¹Department of Education, Manitoba, Junior High Curriculum Guide Grade VII-IX (Interim) (Winnipeg: Department of Education, 1977).

²Hugo D. Marple, Junior High Music, (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1975), p. 10.

All this begs the question--if music is a compulsory part of the curriculum in elementary school, why is its status in junior high so much in doubt? Also it needs to be asked on what grounds decisions are made regarding which subjects are optional. Why, for example, are eleven year olds (and their parents it is hoped) in some school divisions given the opportunity to drop French and required to take Physical Education?

Part of this writer's interest in this problem derives from having been both a student and a teacher in a different system (in the United Kingdom) and although it would be foolish to even suggest that North America and Britain each have monolithic educational structures, it is generally accepted as true that in Britain options are not as readily available as they are here.

Music in Britain is seen to be part of an educational package and along with Art, Physical Education and Religious Instruction are required at least in theory from Primary 1 to Secondary 6. (In practice this depends on the availability of suitable teachers.) These subjects may be offered only once or twice a week and in the case of music at the "appreciation" level but they are seen as being necessary to becoming an all-round educated person even if no credits are gained. At the Secondary I-III level there is no question of Music being dropped and indeed students can opt into a highly specialist programme of six to ten periods per week, though few in fact do, and still be required to take the

compulsory music classes.

The Munn Report³ is now recommending that students in Scotland be required to take an aesthetic subject, choosing between Art, Music, Creative Dance, and Drama as well as a regular core programme, but this choice is to be made only at the Secondary III level. The curricular diet for Secondary I and II levels must be the same for all students. This includes a compulsory music unit.

The reason for the widespread viewpoints mentioned above can be traced in most cases to differing views regarding the maturity of students in Grade VI and their ability to make sound, sensible judgements regarding their music education future. In Britain the system infers that students entering junior high are not ready to do this, whereas the opposite viewpoint is more accepted in North America.⁴

In the school division used in this study, one of the few which requires music for all students in Grade VII, students are required to choose between three possible alternative music courses when they are eleven years old. These courses are: Band, Choral, and General Music and at first glance seem to be well defined and quite different in content. However the courses do have a lot in common, including

³Her Majesty's Stationery Office, The Structure of the Curriculum in the Third and Fourth Years of the Scottish Secondary School (Edinburgh, Scotland: 1977).

⁴Music Educators National Conference, The School Music Program: Descriptions and Standards (Vienna, Virginia: 1974) p. 14.

music reading, notational and listening skills. Students who join the band programme just "to play an instrument" find there is more to the course than this. Students who choose choral because they "want to sing" may be surprised to discover a heavy emphasis on other music skills. Likewise, students choosing General Music "to avoid singing" find that this is not the case.

It is possible that, as the eleven year old student makes his option choice, the subtleties of the respective programmes may be lost on him, unless other supporting influences such as good course description sheets, are available. This study will examine the relationships between various identified influences and other possible factors which might be an influence on the student's decision making process as he chooses his music option.

Statement of Significance of the Study

In the Introduction, and in a part of the Review of the Literature, the problem of compulsory versus elective music for the junior high grades is identified as a core problem. This study would make information available to people such as curriculum planners, school boards, principals, music supervisors and teachers, who have to make decisions regarding the status of music at the junior high level. The study will also present the students' views on taking one aspect (option) of music and having to drop the rest.

Specifically, in the writer's school division where

music is compulsory in Grade VII but the student has to make a choice between music options, the study may indicate that improvements are necessary if it is shown that students in Grade VI are making uninformed decisions or are unduly influenced by non-musical considerations.

The way that improvements are made could range from remedial action, such as the institution of a better information flow from junior high to elementary schools, to the formulation of a decision that removes the choice of option from the student and gives it to the teachers concerned. This should not be regarded as an extreme or unusual idea, since students are often put in courses on the recommendation of a teacher.

A major concern of the study will be to compare the effects of four important influences, namely:

- (a) parental influence
- (b) peer pressure
- (c) information from course description sheets and from the Grade VI music teacher
- (d) the students perceived value of chosen option.

These identified influences will be compared with each other and with other possible modifying factors both over the total population and between option groups. A study of these various effects and relationships may supply information which contributes towards formulating a policy as regards compulsory versus elective music at this age level.

Since the study is looking at the individual student's basis for choice in his option, information may be made available which might give a better indication than exists at present as to the desired degree of freedom of, or restriction on, the student as he chooses a music option.

Statement of the Problem

There are three music options available in Grade VII at the junior high school used in this study. These are Band, Choral and General Music. Students entering from Grade VI must take one of these options.

Each option group will be asked where the influence(s) came from which helped that person to decide which option to apply for. The study will also try to assess the relative strength of these influences and the possible limiting effect of having to choose one option only.

The study will seek answers to the following questions:

- (1) What is the strongest single factor influencing Grade VI students when they make their music option choice.
- (2) What is the nature of the relationship between option choice and,
 - (a) parental influence
 - (b) influence of peer pressure
 - (c) information from course description sheets and elementary music teacher
 - (d) the student's perceived value of his chosen option

- (e) the quality of the student's home musical background
 - (f) the student's general attitude to music
 - (g) attitude to singing activities?
- (3) What is the nature of the relationships among all the following influences and factors:
- (a) parental influence
 - (b) influence of peer pressure
 - (c) information from course description sheets and elementary music teacher
 - (d) the student's perceived value of his chosen option
 - (e) the quality of the student's home musical background
 - (f) the student's general attitude to music
 - (g) attitude to singing activities
- (4) Do students like the option choice system?

Theoretical Assumptions

From discussions with students it seems that most do not make their decision regarding a music interest area in a vacuum. The student will get some information on the options from the elementary music specialist and perhaps also from the regular classroom teacher. The student may bring the problem to their parents to hear what they have to say. Visits of performing groups from the junior high school may influence him.

The assumption in this paper is that most of the discussion about the option choice goes on in small groups of friends, the peer group, and that the influence and maybe even pressure of this group, and the attitudes within it, play a significant part in the student's final decision.

It is also assumed that of the various influences listed in the study peer pressure is the least desirable for making sound musical and educational judgements in the option choice.

Statement of Limitations and Delimitations

The dynamics of the social influence process are such that it is not feasible to list all the possible influences which may come into the student's decision making process. This study identified four main influences only and limits possible mediating factors to three.

The study is concerned only with the four feeder schools to the junior high school and is therefore not applicable to the whole school division.

Statement of Definitions

Attitude

This term refers to the frame of mind which determines the particular way in which a student reacts including the strength and direction of his motivation and his perseverance.

Option

The choice offered to a student within a subject area e.g. Band, Choral or General Music.

Organization of the Study

The purpose, significance and limitations of the study are described in Chapter I.

Chapter II will review the relevant literature and research on areas identified as core problems in this study. This includes sections on compulsory versus elective music at the junior high level and the influence of peer pressure both in general terms and how it may apply specifically to this study. A paragraph on perception is included.

Chapter III presents the sources for data, the procedures for collecting data and information how the data is treated.

In Chapter IV the data collected from the questionnaire is presented in statistical form, analysed and interpretations of the results are offered. These interpretations deal directly with the questions raised in the Statement of the Problem.

Chapter V presents a summary of the study, lists important findings and conclusions and addresses itself to the implications regarding music options at the junior high level.

The final chapter lists several areas of possible interest to the researcher which are related to this study.

CHAPTER II

REVIEW OF THE LITERATURE

Music: Compulsory or Elective?

As mentioned earlier, there are many different arrangements for music at the junior high level. Some arrangements are largely or at least in part attributable to such things as the size of the school or the availability of music teachers, but other arrangements can be traced to differing views about the place of music in the curriculum, and in particular the extent to which it should be compulsory.

As far back as 1917 the then United States Commissioner of Education, Philander P. Claxton said,

"If I were to make a public school curriculum, I would put in a little reading and writing, a little arithmetic, a little history and geography and a great deal of music... Music is the most practical thing in our schools." ¹

According to sources quoted in Marple,² the Commissioner was not saying anything which implied a radical departure from what was actually the case, because in a 1916 study³ the

¹D. W. Dykema and C. H. Farnsworth, "The Importance of School Music," Music Educators Journal (Feb. 1964).

²Hugh D. Marple, Junior High Music, (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1975), p. 8.

³Aubrey Augustus Douglass, The Junior High School, (Bloomington, Illinois: Public School Publishing Company, 1916), pp. 78-87, quoted in Marple p. 8.

figures for junior high schools in the United States offering compulsory and elective music were as follows:

	<u>Compulsory</u>	<u>Elective</u>
Grade 7	63%	13%
Grade 8	61%	22%
Grade 9	40%	40%

More recently Harry Moses was claiming that Sputnik had pushed music "formerly featured as part of the regular schedule, to the outer extremities of the roster",⁴ and Broudy was saying that "one can claim elective time for almost anything, let the argument be directed to the claim for required time."⁵ Sur and Schuller support the view regarding Sputnik, "since the early sixties...heavy pressures for academic and 'basic' education have threatened the very existence of aesthetic experiences for students in many secondary schools."⁶ However they also claim that "Fortunately, strong voices have been raised in defence of the arts..."⁷ in the guise of the National Association of Secondary School Principals who in a position paper of 1962 call for not only "broad curricular offerings in the arts for all students", but insist that the

⁴Harry Moses, Developing and Administering a Comprehensive Music Program, (West Nyack, New York: Parker Publishing Co., 1970) p. 21.

⁵Harry S. Broudy, "Educational Theory and the Music Curriculum", Perspectives in Music Education Source Book 3.

⁶William R. Sur and Charles F. Schuller, Music Education for Teenagers, 2nd ed., (New York: Harper and Row, 1966) p. 379.

⁷Ibid., p. 379.

school needs to provide "definite time during the days"⁸ for these activities.

This is not to say that the principals were recommending compulsory music since "providing definite time" can mean offering elective courses and indeed Sur and Schuller themselves define "a well balanced (music) education" as one which offers general music plus electives (usually in performance) but make no recommendations that any of the courses should be compulsory, though like the principals' position paper they wish to see regular and not extra curricular scheduling in music.⁹

This position is taken one step further by Frances Andrews who, acknowledging the problem of compulsory versus elective, states:

"In projecting the curriculum for a given school, it is necessary to decide on
(a) all the courses that shall be offered
(b) whether they shall be elective or not
(my emphasis) (c) what shall determine
the qualifications for scheduling elective
groups, and (d) time and credit allotment."¹⁰

She offers the eclectic solution that there should be both required and elective music courses.

⁸"The Arts in the Comprehensive Secondary School" National Association of Secondary School Principals, 1962, p. 30. quoted in Music Education for Teenagers, Sur and Schuller.

⁹Sur and Schuller, Music Education for Teenagers, p. 20.

¹⁰Frances Andrews, Junior High School General Music, (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1971), pp. 14-15.

Marple addresses himself to a different angle of this question asking "At what age should music become elective and no longer compulsory?"¹¹ He does not answer the question directly, but says,

"Recently, more administrators have returned to the position that some general music should be required for each level of the junior high school, with specialised ensembles being offered as electives in addition." ¹²

He further suggests that,

"In considering the requirement question, administrators (of junior high schools) have usually taken the advice of the local music teacher and have required little or no music unless the local teacher has requested it. In addition they have altered the requirements when a new teacher came into the system. At times music teachers have traded away requirements in general music in order to spend more time with high school and elementary classroom teaching and preparation." ¹³

This is not an uncommon teachers' viewpoint and part of the demise of junior high non performance music has been the music teachers' unwillingness to try to deal with students in required music courses whom they see as being potential discipline problems. This has had two effects. First, it creates and spreads the "how to survive in general music" mentality.¹⁴ Secondly, as Reimer states "...the general

¹¹Marple, Junior High Music, p. 10.

¹²Ibid., p. 10.

¹³Ibid., p. 13.

¹⁴Surviving in General Music is actually the title of a book by Michael D. Bennett, Pop Hits Publishing, Memphis, 1974.

music program suffers from an intolerable level of "superficiality"¹⁵ and "childishness."¹⁶ Marple puts it a little less strongly, pointing out that since students enter junior high from a number of elementary schools,

"This heterogeneous grouping of musical interest and talent leads to some music teachers feeling unable to cope with the situation and, thus, little or no music is taught." ¹⁷

One reason for the possible discipline problems Marple conjectures may be that "submissive and adaptive" types as defined by Havighurst and Taba¹⁸ tend to take music electives whereas the required general music class has to take all types.

Peer Pressure

One of the factors which might influence a student when he is making a choice between subjects, or in this case a choice of interest areas within a subject, is what his friends are thinking and doing.

There is general consent in psychology as to the importance of peer pressure in adolescence. MacLellan and Felsenfeld write "because boys and girls are re-examining their standards and values during adolescence...the peer

¹⁵Bennet Reimer, A Philosophy of Music Education, (New Jersey: Prentice Hall Inc., 1970), p. 12.

¹⁶Ibid., p. 124.

¹⁷Marple, Junior High Music, p. 289.

¹⁸Robert J. Havighurst and Hilda Taba, Adolescent Character and Personality, 1949, pp. 118-119, quoted in Marple, Junior High Music, p. 178.

group becomes extremely important." The authors see the peer group as "an important reference group", "through which they can...gain support and security" and "gain status and a feeling of belonging."¹⁹

Perrone, Ryan and Zeran state that "the emerging adolescent (which they partly define as 'beginning in the fifth or sixth grade')²⁰ draws his value structure from others of his peer group"²¹ and quote opinions from other writers to elaborate this statement.

Thus, Schmuck is quoted

"Peer groups are not hesitant to suggest to individual members ways of coping with problems, and members accept the suggestion of the group whereas they would be less amenable to the same suggestion offered by adults or non peer individuals of the same age. To the adolescent the significant others are the group." 22

Sanford makes the point that

"If one of the characteristics of the emerging adolescent is his inability to know exactly who he is or what he

¹⁹Beryce MacLennan and Naomi Felsenfeld, Group Counselling and Psychotherapy with Adolescents, (New York: Columbia University Press, 1968) p. 37, all quotes.

²⁰Philip A. Perrone, T. Antoinette Ryan and Franklin R. Zeran, Guidance and the Emerging Adolescent, (Scranton, Pennsylvania 18515: International Textbook Company, 1970), Introduction.

²¹Ibid., p. 99.

²²Richard Schmuck, "Concerns of Contemporary Adolescents." Bulletin of the National Association of Secondary School Principals, Vol. 49, No. 300 (April, 1965), pp. 19-28, quoted in Perrone, p. 100.

wants to become, it is safe to say that immersion in the peer group will bring conflict as he strives to become identifiable as an individual." 23

Frankel's book, *Man's Search for Meaning*, is quoted as follows

"...Man in the beginning lost some of the basic animal instincts and hence had to make choices, which in turn require information. More recently the traditions utilized to back up his behaviour have been rapidly diminishing. Since no instinct tells him what he has to do, and no tradition tells him what he ought to do, the question arises as to how soon it will be before he won't know what he wants to do. When this happens he will be functioning more and more at the whims of others and hence falls prey to conformity." 24

Perrone, Ryan and Zeran see this as a corollary

"fitting well with the characteristics of the emerging adolescent and his conformity to peer pressures which occur at the very time in his life that he is seeking self identity." 25

Kuhlen says that "Students drop out of school to escape what to them is an intolerable situation when comparing self against group requirements",²⁶ and Lohman warns

²³Nevitt Sanford, *Where Colleges Fail*, (San Francisco: Jossey-Bass, 1968), quoted in Perrone, p.100.

²⁴Viktor Frankel, *Man's Search for Meaning*, (New York: Washington Square Press, 1963), quoted in Perrone, pp.99-100.

²⁵Perrone, *Guidance and the Emerging Adolescent*, p.100.

²⁶Raymond Kuhlen, *The Psychology of Adolescent Development*, (New York: Harper, 1952), pp.289-291, quoted in Perrone, p.100.

teachers that "values...are related to other aspects of the (students') culture found in the various 'worlds' a student goes back to each day after school."²⁷

Marple,²⁸ Singleton,²⁹ Hoffer³⁰ et al. acknowledge the importance of peer groups and devote whole sections of their books to theories of adolescent growth and development. More directly in terms of this study, Marple stated

"For any elective subject, the group impression becomes important. Since the adolescent student is more often influenced by the considerations of other students, music can be an 'out' subject in many schools." ³¹

He also says "A required class will not have the same discrimination, and will thus be placed on an equal footing."³²

Curtis sees the peer group as "dominating thought and behaviour patterns"³³ and "having a vital part to play in

²⁷Joseph D. Lomond, Cultural Patterns in Urban Schools: A Manual for Teachers, Counselors and Administrators, (Berkeley: University of California Press, 1967) quoted in Perrone, p.100.

²⁸Marple, op. cit., pp.164-213.

²⁹Ira Singleton, Music in the Secondary Schools, (Boston: Allyn and Bacon Inc., 1965), pp.29-36.

³⁰Charles R. Hoffer, Teaching Music in the Secondary Schools, 2nd ed., (Belmont, California: Wadsworth Publishing Co., Inc., 1973), pp.127-172.

³¹Marple, op. cit., p.184.

³²Ibid., p.184.

³³Stanley Curtis, "Growth--Typical Characteristics of Adolescents as Factors of Instruction in Seventh Grade General Music" (Masters' thesis, State University College, New York, 1975), p.34.

helping to shape the interest and attitudes of the adolescent...."³⁴

Allport lists four ways in which attitudes are developed the fourth being "Development of an attitude by adoption, i.e. when an individual merely follows the opinions and examples of friends or parents"³⁵ and Halloran states "In many ways it is true to say that attitudes stem from the group."³⁶ This influence of peers on the individual is seen by Holmquist as powerful, and especially important to music,

"...individual children tend to take on attitudes which are common to the group. The condition of group attitudes is especially vital to a music class since music is largely a group effort." ³⁷

It is indeed difficult to find writers who opine to the contrary though Curtis³⁸ quotes Gesell, Ilg, and Ames who state that although they like to know what their friends think, adolescents will often take an independent stand after becoming aware of friends' opinions.³⁹

³⁴Ibid., p. 32.

³⁵Gordon Allport, "Attitudes" from Handbook of Social Psychology, (Worcester, Mass.: Clark University Press, 1935), pp. 789-844.

³⁶J. D. Galloran, Attitude Formation and Change, (Leicester, England: Leicester University Press, 1967), p.40.

³⁷Louise H. Holmquist, "Construction of a Music Attitude Scale", (Masters' thesis, University of Omaha, 1960), p.3.

³⁸Stanley Curtis, "Growth--Typical Characteristics of Adolescents."

³⁹Arnold Gesell, Frances Ilg and Louise Ames, Youth: The Years from Ten to Sixteen, (New York: Harper and Row, 1956).

Denison⁴⁰ produces figures which indicate that at the junior high level, although students who dropped music had friends in elective music to the extent of boys 77% and girls 96%, only 20% of boys and 30% of girls had received encouragement from friends to join music classes. Moreover, only one student out of the 116 (out of a total of 228) not interested in taking an elective vocal music course gave as his reason anything vaguely related to what might be understood as peer influence.

Perceived Value

One of the main influences identified in the study is perceived value. A sub-scale in the questionnaire attempts to measure the student's perceived value of his chosen option and determine how this measurement relates to other identified influences.

There is support for the view that a person's behaviour is determined by his perception. The phenomenological approach argues that "All behaviour without exception is completely determined by...the perceptual field of the behaviour organism",⁴¹ or put another way, "people behave according to how things seem to them."⁴²

⁴⁰Bruce Denison, "Students Reasons for Dropping Vocal Activities Upon Entering the Seventh Grade at Burlington Junior High School, Burlington, Wisconsin." (Research paper, Wisconsin State University, Whitewater, 1970), p. 28.

⁴¹Arthur W. Coombs and Donald Snyggs, Individual Behaviour (New York: Harper and Row, 1959), p. 20.

⁴²Ibid., p.307.

This viewpoint has implications for this study. If it is accepted that "people can only behave in terms of those perceptions which exist for them"⁴³ it is possible that some students' perceptions of the options will be at variance with reality. It would therefore appear desirable that the students' perceptual field be enlarged and expanded to minimize this possibility. This suggests that other factors, in particular information about the options, should be, ideally, a strong influence.

Review of Research

Two studies were found which touched peripherally on this study. The St. Boniface Questionnaire on Music Attitudes⁴⁴ surveyed attitudes to music generally and was administered to Grade IV. The Assessment of Attitude toward Music⁴⁵ surveyed general attitudes to music in the United States, comparing regions and the following age groups-- nine, thirteen, seventeen and adult.

Neither study examines influences or discusses options but in the area of general music attitudes both may make interesting comparisons with the results of this study.

⁴³Ibid., p. 214.

⁴⁴St. Boniface School Division, Winnipeg, "Questionnaire on Music Attitudes in St. Boniface School Division," Winnipeg, 1977.

⁴⁵Education Commission of the States, "An Assessment of Attitudes Towards Music," Washington, D.C., 1974.

The research in the book *Courses and Patterns of Student Choice*⁴⁶ is a study of the problems of and reactions to the introduction of the mandatory credit system in Ontario in 1972-73. This study documents the change between the predominance of compulsory subjects as late as the 50's and 60's and the wide range of options available in 1974.

It presents the case both for and against the increased freedom of choice and is therefore relevant to this study. Those against the increased freedom of choice argue, "students drop courses" "parents have no say because they don't understand" "easy courses are overshadowing languages" "students are not mature enough to choose and stick to their choice" "...students cannot be convinced of the merit of retaining a subject not needed for a diploma or career purposes..." and, "the sick cannot diagnose their own disease and prescribe medicine accordingly."⁴⁷

The optimist view states that students (82%) and staff (84%) view the credit system favourably, according to principals' ratings.⁴⁸ It is stated that "while it is possible that more students are making worse choices under the credit system, more may also be making better choices."⁴⁹

⁴⁶Kenneth A. Leithwood, John S. Clipsham and Cheryl Davies, Courses and Patterns of Student Choice, (Toronto, Ontario: The Ontario Institute for Studies in Education, 1974).

⁴⁷Ibid., p. 25.

⁴⁸Ibid., p. 30.

⁴⁹Ibid., p. 229.

In any event, even admitting "the strong residual doubts about students' ability to handle the freedom of choice...at least for the junior grades" it is stated that "advice rather than compulsion" and "better counseling"⁵⁰ is the best method to allow freedom of choice and to minimize the danger to future education or careers.

It must be remembered that these comments are about students in Grades IX to XII. Since this study is concerned with Grade VI students, the argument for freedom of choice must lose its strength accordingly, since there is more agreement for this freedom as students get older.

Summary

The material available for review on the question of compulsory v. elective music shows that the position of music as a required part of the curriculum has changed over the years. The required status for music changes also from one country to another.

During this century there seems to be a steady lowering of the age at which music is to be compulsory. For the most part, this seems to have settled at the Grade VI level.

In high school, elective music seems to have remained strong despite being threatened in the immediate post-Sputnik years. Compulsory music at the Grade VII and beyond level is not widespread in North America, though several

⁵⁰Ibid., p. 42.

writers are not sure that Grade VI is the best year to end compulsory music. There also seems to be some move towards restoring required music in Grade VII.

As regards peer influence, the review indicates that this is a strong course in adolescent life. No evidence about its role in choosing music options could be found though there were some opinions stating that it had an effect on attitudes to music generally.

The importance of perception in choosing options was mentioned since an important school of psychological thought postulates that behaviour is a function of perception.

In the following chapter the research procedures are described. This includes a description of the sources for data, the procedures for collecting data including the pilot and a description of the statistical analyses used in treating the data.

CHAPTER III

RESEARCH PROCEDURES

Sources for Data

The school division used in this study is in a suburban area of Winnipeg. It has two main sub-streams--French and English. The northern part of the school division comprises three French only schools, one bilingual school and one English only school.

The majority of the English only schools are in the southern area of the division although there is also one French only school and one popular and expanding French immersion school.

The junior high and its four elementary feeder schools used in this study are situated in this predominantly English speaking area which comprises mainly single dwelling homes aged between fifteen and twenty-five years and of average cost.

The sample used was the total Grade VI student population in these four elementary feeder schools. This was originally 285 students. The final number was 260 due to absences and a few spoiled papers.

This compared with a total of 606 Grade VI students in the whole school division.

Procedures for Collecting Data

Information and data was collected from a 39 unit questionnaire (Appendix 1). This questionnaire was administered to each Grade VI student in the above mentioned feeder schools on June 2nd, 1978. Two schools were interviewed in the morning and two in the afternoon. This was one month after the students had chosen their music option. Answers to the questions on the questionnaire were recorded on a 1-4 Likert scale.

Prior to the distribution of the questionnaire, it was piloted by a sample of students to see if the wording was at a suitable level and that students understood what was being asked. Students were requested to put a question mark at anything they did not understand. Since only one question mark appeared no changes were made.

The students who did the pilot were already at the junior high in this study and this sample included 86 students made up as follows:

	<u>Boys</u>	<u>Girls</u>	<u>Total</u>
Gen. Music	13	10	23
Band	18	16	34
Choral	<u>6</u>	<u>23</u>	<u>29</u>
	37	49	86

These students could respond anonymously if they desired. Twenty students who identified themselves were interviewed on a one to one basis to see if their verbal responses matched their written ones. Since it was not

possible to find within the writer's school division Grade VI students who had the same choice to make at the same time, under the same circumstances, this was perhaps the only practical way to demonstrate a measure of validity in the students' responses.

The questionnaires were scored and the results recorded on IBM scoring sheets. This was double checked and the scores were then printed on computer cards at the University of Manitoba. A check of every tenth card with the scoring sheets was made in a further effort to ensure accuracy of results.

Treatment of Data

Question (1) in the Statement of the Problem asked; What is the strongest single factor influencing Grade VI students when they make their option choice? The influences identified in this study were;

- (a) parents
- (b) peers and friends
- (c) information given out by Grade VI music teacher, including course descriptions both verbal and written
- (d) the student's perceived value of the chosen option.

To measure (a), the influence of parents, questions 20, 24, 28, 32 and 36 were scored (Appendix I). High scores indicated more parental influence and low scores less

parental influence.

The influences of (b), peers and friends, were measured by questions 21, 25, 29 and 33. Low scores indicated strong peer influence. When measuring (b), peers and friends against the other influences, a score reversal procedure was used.

The influence of (c), the Grade VI music teachers' information and course description, was measured in questions 22, 26, 30, 34 and 37. High scores indicated strong influence and low scores less influence.

The influence of (d), the perceived value of each option choice, was measured in questions 23, 27, 31, 35, 38 and 39. High scores indicated high perceived value and low scores indicated low perceived value.

A two-way analysis of variance with repeated measures was carried out. The programme used was the Bio-Medical P2V¹. Since the F ratios were significant the Tukey method of multiple comparisons of the means was used to determine statistically significant differences between the means.

Question 2 in the Statement of the Problem asked;
What is the nature of the relationship between option choice and

(a) parental influence

¹BMDP Biomedical Computer Programs, P-Series, 1977.
"Health Sciences Computing Facility Department of Biomathematics", School of Medicine, University of California.

- (b) peer pressure)
- (c) information from course description sheets
and elementary music teacher
- (d) the student's perceived value of his chosen
option
- (e) the quality of the student's home musical
background
- (f) the student's general attitude to music
- (g) attitude to singing activities?

Influences (a), (b), (c) and (d) were scored as in Question 1. To measure (e), home musical background, questions 1, 2, 3, 4 and 5 in the questionnaire were scored. High scores indicated good home musical background. To measure (f), general attitude to music, questions 8, 9, 11, 15 and 17 were scored. High scores indicated a good general attitude to music. To measure (g), attitude to singing, questions 12, 14, 16 and 18 will be scored. A high score indicated a positive attitude to singing.

The BMD P2V programme used in Question 1 was also used in Question 2. This indicated through the F ratios that

1. There was significant differences between
option groups collapsed over the influence
factors.
2. Regardless of option group there was a sig-
nificant difference in influence factors.
3. There was significant interaction between
option choice and influence factor, i.e.

for some option groups some influences were stronger than others.

Question 3 in the Statement of the Problem asked; What is the nature of the relationship among the following influences and factors;

- (a) parental influence
- (b) peer pressure
- (c) information from course description sheets and elementary music teacher
- (d) the student's perceived value of his chosen option
- (e) the quality of the student's home musical background
- (f) the student's general attitude to music
- (g) attitude to singing activities?

These influences were scored as in Questions 1 and 2. A correlation matrix was set up with the seven influences. The resulting product moment correlations were tested for significance.

Question 4 in the Statement of the Problem asked; Do students like the option choice system? This was measured by scoring students responses to questions 6, 7, 10, 13 and 19. High scores indicated satisfaction with the option choice system. Means and standard deviations for each of the above questions and also overall were calculated. This was done for the total population of 260 students and for each option group.

The following chapter presents the information made available by the statistical procedures outlined in the above section of this chapter and offers and interpretation of this data.

CHAPTER IV
INTERPRETATION OF THE DATA

Question 1 in the Statement of the Problem asked;
What is the strongest single factor influencing Grade VI
students when they make their option choice. The influences
identified in this study will be;

- (a) parents
- (b) peers and friends
- (c) information given out by Grade VI music
teacher, including course descriptions both
verbal and written
- (d) the students' perceived value of the chosen
option

The F ratios indicated that there were significant
differences in the strength of influence factors both regard-
less of option group and also between option groups. The
overall means on a 1-4 Likert scale for all 260 students
were as follows;

TABLE 1
OVERALL MEANS OF INFLUENCES I-IV

Influence I	Parents	- 2.13
II	Peers	- 2.30
III	Information	- 2.50
IV	Perceived value	- 3.05

Ranked ordered with the means compared pair-wise the between means differences are;

TABLE 2
OVERALL MEANS OF INFLUENCES I-IV,
RANK ORDERED WITH MEANS DIFFERENCE

Influence IV	-	3.05	
			.55
III	-	2.50	
			.20
II	-	2.30	
			.17
I	-	2.13	

Using the Tukey method, differences of .16 or more are significant at the .01 level (Appendix IIIa).

This means that the strengths of all four influences identified in the study are statistically significant from each other. It also appears that the students perceived value of his chosen option seems to be by far the strongest single factor influencing his option choice decision. This seems to indicate that students choose their option primarily on the basis of whether they think they will enjoy it, (q.27) and learn from it (q.31). It also indicates they feel their choice of option is the best (q.23), and they would be disappointed if not accepted in the course of their choice (q.39). Only 31.5% are planning to drop music in Grade VIII and even less (26.5%) are upset at having to take music in Grade VII.

The differences between the means of influences III, II and I are smaller but still statistically significant.

As could be perhaps gathered from the mean of 2.5 on a scale of 1-4 the influence of information from the course description sheets and the elementary music specialist shows no clear and definite trend.

For example, 60.8% of students answered Strongly Disagree or Disagree to q. 34 "I relied a lot on what my elementary music teacher said about the options", and only 19.1% thought it necessary to ask for "extra information about the different courses so I could get a better understanding" q.37. This seems to be not because students did not need the extra information because although 80% "found the course description sheets helpful" (q.26), 56.6% "would have liked more information" (q.22). Also 30% "still didn't really know what they will be doing in their music option next year" (q.30).

A past concern was that elementary music specialists might be influencing students and guiding them towards one particular option rather than putting each option on an equal footing. This may not be as big a problem as feared since students seem to find the course description sheets more helpful (q.26) than the elementary music specialist (q.34).

It appears from the data that there are reasons to improve the counselling and information flow about the courses from Junior High to Elementary.

Of direct interest to this study are the results of the scores on peer pressure. This influence was rank

ordered third and was found to be statistically less significant than both the influences of perceived value and information. On the other hand peer pressure was rated statistically significantly different from parental influence (Influence I). It is interesting to note (and this is discussed in detail in Question 2) the differences in strength of peer pressure which seem to operate within different option groups.

A breakdown of student responses to questions on peer pressure seem to indicate that students generally are interested in what the other students are saying and doing about their option choice (65.8%, q.21), and 60% "want to be in the same music course as my best friend" (q.29). However, when it comes to the point of doing the same as their friends only 19.6% agreed or strongly agreed with the statement "I changed my mind when I heard what some of my friends had chosen for a music option" (q.25), and only 20.5% agreed or strongly agreed with the statement in q.33 "I got together with a few of my friends and we decided together which music option to take."

This seems to support the view of Gesell, Ilg and Ames quoted by Curtis and mentioned in Chapter II of this study that "although adolescents like to know what their friends think, they will often take an independent stand after becoming aware of friends' opinions."

The responses to Question 21 indicate that 34.2% of

students "...were not interested in what other students were saying or doing about their option choice." This writer has reservations about this figure or at least the reasons why this figure is so high. One possibility is that students may be told that the correct way to do the option choice is to "make up their own mind and never mind what anybody else is doing." To some extent their scores may respond to this ideal of independence even though in practice they may be more interested in what other students are doing and saying about their option choice than their score suggest.

Peer pressure and parental influence had the closest differences in pair-wise comparison of the means--.17. This still makes for statistical significance although it was hard to decide if there is any practical significance which can be attached to the difference.

What is indicated is that parents seem to exert very little influence on students option choice although again there are some interesting between groups comparisons (Q.2) in the Statement of the Problem.

The scores of Question 36 indicate that 69.2% of parents feel it is important to take the correct music course but only 45.5% make suggestions to their child which the child went along with (q.28). In fact 49.6% of students strongly agreed, and another 33.5% agreed with the statement posed in Question 20 "My parents let me decide my option choice by myself."

It could perhaps be argued that even though such a

high percentage of parents let their child decide on his option choice by himself, it is possible that the parents still had considerable input into the decision making process. It might be that the parents made their point and left the decision to the child. Reassuring as this would be, it does not seem to be supported by the data.

61.9% of students agreed or strongly agreed with Question 32, which stated; "My parents had no views about the option choice in music and said it was up to me." The indication that parents are quite happy to leave the decision up to the child seems to be amply supported by the scores in Question 24 where a mere 9.3% of students agreed or strongly agreed that their parents had told them what course to take. This leaves 93.7% whose parents, whatever guidance they may have given (and the data indicates this is not much) are prepared to leave the final decision to the child, even though it is indicated that parents realised the importance of this decision.

A case could be made that perhaps the parents saw this decision as an opportunity for freedom of choice and a chance for their child to make a mature decision about an aspect of his education. This argument would be more convincing if the scores on Question 32 were higher. Giving a child the right to make a decision does not exempt the parent from the responsibility of helping in that process.

It may be simply that most parents see a wrong decision in music courses as being less potentially disastrous

compared with other areas of the curriculum where a choice is offered. This may stem from the knowledge that music is compulsory for only one more year and/or a view which does not hold music as being of much importance.

It is possible also that "parents have no say because they don't understand" quoted from Courses and Patterns of Student Choice OISE. in Chapter II of this study.

In summary, the answer in Question 1 in the Statement of the Problem, it seems that of the four identified influences and regardless of option chosen, the strongest single factor influencing the Grade VI student when he makes his music option choice is how he perceives the value of that course to be.

The influence of parents seems to be almost non-existent. The influence of peers seems to be felt but not generally to the point of influencing the actual option choice decision. The ambivalence of the scores on the influence of information seem to suggest improvements need to be made in this important area so that students have a better understanding of what is inherent in each course. It makes sense that if students are most influenced by the value they see in a course then the obligation is there to give them a reasonably true perception of all the courses offered.

Question 2 in the Statement of the Problem asked;
What is the nature of the relationship between option choice and;

(a) parental influence

- (b) peer pressure
- (c) information from course description sheets
and elementary music teacher
- (d) the student's perceived value of his chosen
option
- (e) the quality of the student's home musical
background
- (f) the student's general attitude to music
- (g) attitude to singing activities?

Information on numbers and percentages for option choice, for both boys and girls in Grade VI is found in the following cross tabulation. This is the population sample used in the study.

TABLE 3

CROSS TABULATION SEX BY OPTION CHOICE
OF POPULATION USED IN STUDY

<u>Count</u>	<u>General Music</u>	<u>Choral</u>	<u>Band</u>		
Row PCT					
Col PCT					
Tot PCT					
	53	32	50	135	
<u>Girls</u>	39.3	23.7	37.0	51.9	
	53.5	76.2	42.0		
	20.4	12.3	19.2		
	46	10	69	125	
<u>Boys</u>	36.8	8.0	55.2	48.1	
	46.5	23.8	58.0		
	17.7	3.8	26.5		
	99	42	119	260	
	38.1	16.2	45.8	100.0	

It should be pointed out that the above numbers had changed when the classes were finally formed in Grade VII. General Music now had 110, Choral 56 and Band 94. The Choral count increased since those who applied for Band and were unsuccessful tended then to choose Choral. General Music picked up those few students not accepted for Choral and one or two Band rejects.

Since this question, and indeed the whole study, is primarily interested in students' preferences and those influences and factors which may determine those preferences, the examples in the cross tabulation table provides more relevant data than a perusal of the final Grade VII figures.

Both the number and the percentage of students choosing Choral is relatively low. Out of 125 boys, only 3.8% (10) chose this option. More girls were attracted but the percentage (23.7%) and the number (32) is still low compared to the other two options. The problems of changing voices could be expected to dissuade some boys from Choral, but this would not in itself account for the very low interest. It may simply be that most students, especially boys, do not see much value or enjoyment in a year of singing activities.

However, according to the data only 34.6% disagreed or strongly disagreed with Question 12; "Singing is an enjoyable part of the music lesson in Grade VI" and 62.7% agreed or strongly agreed with Question 14; "I think I am a pretty good singer."

This apparent contradiction between low enrollment and

positive views towards singing may be partially explained by students seeing a Choral class as almost exclusively singing. In other words, they may enjoy singing as part of the music class (q.12) but seem to have little enthusiasm for a course based (as they perceive it) exclusively on singing.

Perhaps more revealing are the scores on Questions 18 and 16. These show an almost even split between students who agree and those who disagree with the statements "I can't get excited about singing" (q.18) and "I like to sing songs at home or at a friend's home" (q.16). Both these questions produced scores which suggest a neutral overall attitude to singing but certainly not a full explanation for the Choral figures.

Both General Music and Band attracted respectable numbers. In General Music girls accounted for 53.5% of the option total compared to 46.5% boys, and in the Band the situation is reversed--42% girls compared with 58% boys. General Music accounted for 38.1% of the overall sample, Choral 16.2% and Band 45.8%.

The percentages of boys and girls joining each option is similar to what had happened in the past although the overall division of students has tended to be more a three way split. Choral numbers however are always slightly lower.

Therefore for the purposes of comparison, the population sample used in this study of Grade VI's was similar to

what had happened in the past in the percentage of boys and girls in each option. The relative strength of Choral was lower but not by much than in previous years. This resulted in a slightly stronger support of both General Music and Band.

The four main influences identified in Question 1 were 1) parents 2) peers and friends 3) information from Elementary Music Specialist and course description sheets 4) student's perceived value of chosen option. Question 1 dealt with these influences over all 260 students regardless of option choice.

Using the same BMD P2V programme as in Question 1, data is supplied which enables comparisons of the four identified influences within each option group to be made. Since significance was found when option choice was a factor Tukey's method for multiple comparisons of the means was performed and produced the following tables (see Appendix IIIb). Influences bracketed are statistically significantly different at the .01 level.

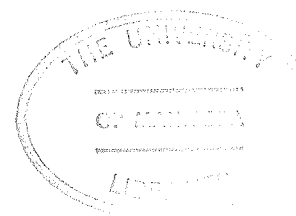


TABLE 4
COMPARISON OF INFLUENCES I-IV
ACROSS OPTION GROUPS AND
STATISTICALLY SIGNIFICANT INFLUENCES
WITHIN OPTION GROUPS

<u>Rank Order</u>	<u>BAND</u>	<u>CHORAL</u>	<u>GEN. MUSIC</u>
1	Perceived Value	1 Perceived Value	1 Perceived Value
Mean	(3.41)	(3.10)	(2.60)
2	Information	2 Information	2 Peers
	(2.59)	(2.48)	(2.52)
3	Parents	3 Peers	3 Information
	(2.24)	(2.32)	(2.39)
4	Peers	4 Parents	4 Parents
	(2.10)	(1.98)	(2.08)
Significance			
	p = .21	p = .36	p = .23

The BMD P2V programme also enables comparisons between each option group on a given influence or factor. Again using Tukey, (see Appendix IIIc) the levels of statistical significance between option groups are as follows:

General Music and Band	.23
General Music and Choral	.32
Band and Choral	.31

Scores marked with an asterisk indicate that a statistically significant level has been reached at the .01 level.

From Table 4 and the following tables (5 (a), (b), (c), (d), (e), (f), (g)) it is possible to make comparisons

both for the influences within the three option groups and also across the option groups.

Perceived value is the highest mean for each option group but there is also statistical significance between each group.

TABLE 5(d)

PERCEIVED VALUE

	(1) <u>Band</u>	(2) <u>Choral</u>	(3) <u>Gen. Music</u>
(Mean)	3.41	3.10	2.60
(1)		.31*	.81*
(2)			.50*
(3)			

This means that the student's perceived value of his chosen option seems to be the strongest single factor both regardless of option (Q.1) and also within each of the three option groups. It appears that Band students have a higher perceived value of their option than students choosing Choral or General Music. Also Choral students seem to have a higher perceived value of their option than students choosing General Music. The difference between Band and Choral students just reaches the level of statistical significance.

It is this writer's contention that the high perceived value of students choosing Band is caused mainly by two factors. First, students see Band as an opportunity to do something in music which is new, different and promises to be exciting. Further supporting evidence can be found

in Band students' enthusiastic endorsement of the option choice system in Questions 6, 7 and 13 (see Appendix II). If they perceive Choral to be mainly singing (and this activity is an intrinsic part of the elementary music programme) and General Music to be much as they have done in elementary school, the move from elementary to junior high is a convenient moment to branch out in new directions--a new school coinciding with a new music course.

Secondly, it has been the custom in the past for the Band students already in junior high (and especially the Grade VIII's and IX's) to visit the feeder schools and perform to the Grade VI students. This visit has usually been timed just prior to the date when students select their options. The combination of popular music and shining new instruments can be a compelling attraction. It is possible that these factors account in no small measure for the high perceived value shown by those students who choose Band as their option.

Students choosing General Music have the lowest perceived value of the three options, statistically lower than both Choral and Band students. Tables 5 (e), (f) and (g) indicate the support for this writer's view that the General Music option tends to attract students who have least liking for music (Table 5(f)), have a poorer attitude to singing (Table 5(g)) and usually come from poor home musical backgrounds (Table 5(e)).

TABLE 5(e)

HOME MUSIC BACKGROUND

	(1) <u>Band</u>	(2) <u>Choral</u>	(3) <u>Gen. Music</u>
	2.91	2.56	2.44
(1)		.35*	.57*
(2)			.12
(3)			

TABLE 5(f)

GENERAL ATTITUDE TO MUSIC

	(1) <u>Band</u>	(2) <u>Choral</u>	(3) <u>Gen. Music</u>
	2.66	2.44	2.14
(1)		.22	.52*
(2)			.30
(3)			

TABLE 5(g)

ATTITUDE TO SINGING

	(1) <u>Choral</u>	(2) <u>Band</u>	(3) <u>Gen. Music</u>
	3.03	2.52	2.46
(1)		.51*	.57*
(2)			.06
(3)			

General Music students are rank ordered third on each factor in Tables 5, 6 and 7 and are statistically significantly lower than Choral students with regard to attitude to singing (Table 5(g)).

It is interesting to note that Choral students are rank ordered second in every influence or factor except, not surprisingly, (Table 5(g)) (attitude to singing), where they are rank ordered first statistically significantly ahead of both Band and General Music students.

The second overall influence regardless of option choice in Question 1 in the Statement of the Problem was information from course description sheets and elementary music teacher (Table 4). This was also the case for both Band and Choral students. In both instances it was statistically significantly lower than perceived value. Information was also statistically significantly higher than the influence of parents for all three options (parental influence being rank ordered third for Band students and fourth for Choral and General Music students). Across the options the difference in the means for information did not reach a statistically significant level (Table 5(c)).

TABLE 5(c)
INFORMATION

	(1) <u>Band</u>	(2) <u>Choral</u>	(3) <u>Gen. Music</u>
	2.59	2.48	2.39
(1)		.11	.20
(2)			.09
(3)			

This indicates that the influence of information can be said to be statistically the same for each option group.

The relationship of Influence 2 (peers) and Influence 1 (parents) shows that for Band students parents are ranked ahead of peers but not to a statistically significant level. For Choral students this is reversed and the influence of peers almost achieves statistical significance over parents. In General Music students peer pressure is ranked second although there is no statistical significance between the first three influences. However, peer pressure is statistically significantly higher than parental influence.

From Tables 5 (a), (b), (c), (d), (e), (f), (g), it can be seen that General Music students are ranked third in every influence or factor but one. Where they do come first is in the influence assumed in this study to be the least conducive to sensible option choice. This is peer pressure in which General Music students are rated statistically significantly higher than Band students (Table 5(b)).

TABLE 5(b)

PEERS			
	(1) <u>Gen. Music</u>	(2) <u>Choral</u>	(3) <u>Band</u>
	2.52	2.32	2.10
(1)		.20	.42*
(2)			.22
(3)			

This information may be seen as consistent with the data available in the correlation matrix. If peer pressure correlates negatively with every other influence or factor and

and General Music students score highest on peer pressure, it is not surprising to find that they have the lowest mean on all the other influences or factors. Also the differences are at the statistically significant level with at least one of the two other option groups on every influence or factor except one (information, Table 5(c)).

Returning to parents--it is not surprising that Band students are statistically more influenced than General Music students since in most cases the parents have to spend several hundred dollars to purchase an instrument.

TABLE 5(a)

PARENTS

	(1) <u>Band</u>	(2) <u>Choral</u>	(3) <u>Gen. Music</u>
	2.24	2.08	1.98
(1)		.16	.26*
(2)			.10
(3)			

What is surprising is that despite this considerable cost and the indication that Band students score statistically significantly higher on the home music background factor (Table 5(e)), parental influence is still not statistically significantly higher than peers. Moreover, it is statistically significantly lower than both perceived value and information. Perhaps financial considerations are not a factor or possibly parents find out too late that their child has opted into Band.

The interpretation of the data provided in the answer for Question 2 can be summed up by saying that there is a relationship between option choice and the seven influences or factors, as follows:

Students choosing Band tend to be influenced more by the perceived value of their chosen option and slightly more than the other options by parents. They tend to come from a better home music background and have a better attitude to music than both Choral and General Music students. The contrast is more pronounced between Band and General Music with statistical significance being reached in five of the seven variables. General Music students scored statistically higher only on peer influence compared to Band. Choral students scored highest on attitude to singing but elsewhere seem to occupy a middle ground between Band and General Music students.

Question 3 in the Statement of the Problem asked; What is the nature of the relationships among the following influences and factors; (a), parental influence (identified in the matrix as Influence 1,) (b), peer pressure (Influence 2), (c), information from course description sheets and elementary music teacher (Influence 3), (d), the student's perceived value of his chosen option (Influence 4), (e), quality of the student's home musical background (Influence 5), (f), the student's general attitude to music (Influence 6), (g) attitude to singing activities (Influence 7)? These influences and factors were scored as in Questions 1 and 2.

The correlation matrix produced the following scores and significance levels. The number of cases is always 260, i.e. the total population of Grade VI students regardless of option choice.

TABLE 6

PRODUCT MOMENT CORRELATION OF ALL
SEVEN INFLUENCES AND FACTORS

	1	2	3	4	5	6	7
1. Parents		-.14 S=.013	.16 S=.004	.11 S=.032	.20 S=.001	.17 S=.003	.06 S=.155
2. Peers			-.15 S=.006	-.26 S=.001	-.10 S=.059	-.11 S=.032	-.00 S=.496
3. Informa- tion				.41 S=.001	.32 S=.001	.46 S=.001	.13 S=.017
4. Perceived value					.46 S=.001	.67 S=.001	.31 S=.001
5. Home music background						.52 S=.001	.21 S=.001
6. General attitude to music							.37 S=.001
7. Attitude to singing							

It can be seen that Influence 2 (peer pressure) correlates negatively with every other variable (the correlation with Influence 7 was actually - .0006). It is in fact the only influence which shows any negative correlations among all the variables. This indicates an inverse relationship between peer pressure and the other influences or factors.

These inverse relationships can be described as low negative correlations with Influences 3, 4, 5 and 6 and zero correlation or no systematic relationship with Influence 7. The significance levels are meaningful with the exception of Influence 7.

This suggests that whereas peer pressure was not found to be particularly strong as an overall influence in option choice (Question 1 above), there is some evidence to suggest that where it is in evidence tends to exert a negative influence. This may supply some a posteriori support for this writer's theoretical assumption that of all the identified influences, peer pressure was the least conducive to making sound judgements regarding the option choice.

The highest positive correlation was $r=.67$ between Influence 6 (General Attitude to Music) and Influence 4 (Perceived Value). In fact the highest correlation for Influence 7 (Attitude to Singing), $r=.37$, Influence 5 (Home Music Background) $r=.52$, Influence 3 (Information) $r=.46$ and as mentioned Influence 4 (Perceived Value) $r=.67$, were all with Influence 6 (General Attitude to Music). All were at the $S=.001$ level. This means that there is a direct relationship between high scores on the General Attitude to Music questions and four out of six of the other influences or factors.

Interestingly, Influence 6 correlates with Influence 1 (Parents) at the $r=.17$ level, $S=.003$ and Influence 2 (Peers)

$r=.11$, $S=.032$. This means there is respectively a low positive and no systematic relationship indicating no direct relationship between the variables.

Influence 4 (Perceived Value) which was identified in Question 1 has the strongest overall identified influence has high positive correlations with Influence 3 (Information), $r=.41$, Influence 5 (Home Music Background) $r=.46$, Influence 6 as mentioned above and Influence 7 (Attitude to Singing) $r=.31$. All these correlations are at the $S=.001$ level.

Influence 1 (Parents) shows low positive, low negative and no systematic correlation with the other variables. It appears that there is little direct relationship between parental influence and all the other influences or factors. Even with Influence 5 (Home Music Background) the correlation only reaches $r=.20$, $S=.001$.

Question 4 in the Statement of the Problem asked; Do students like the option choice system. Questions 6, 7, 10, 13 and 19 were scored for all 260 students and also for each option group.

These questions were as follows:

Question 6 I am glad we get to choose a music option in Grade VII.

Question 7 Choosing an option gives you a chance of becoming really good at something in music.

Question 10 I really didn't care which option course I got into.

Question 13 It would be better if we didn't have to
split into options.

Question 19 I believe students should be allowed more
than one option in Grade VII.

Means and standard deviations for each question were
calculated and the results are listed in the following table:

TABLE 7
MEANS AND STANDARD DEVIATION OF
QUESTIONS RELATING TO ATTITUDE
TO OPTION CHOICE BOTH BY
OPTION AND OVERALL

	<u>General Music</u>		<u>Choral</u>		<u>Band</u>		<u>Overall</u>	
	<u>Mean</u>	<u>S.D.</u>	<u>Mean</u>	<u>S.D.</u>	<u>Mean</u>	<u>S.D.</u>	<u>Mean</u>	<u>S.D.</u>
Q. 6	3.29	.81	3.74	.54	3.74	.54	3.57	.69
Q. 7	3.10	.71	3.48	.59	3.33	.66	3.26	.68
Q. 10	3.46	.69	3.62	.66	3.74	.51	3.61	.62
Q. 13	3.12	.82	3.12	.91	3.74	.66	3.24	.78
Q. 19	2.5	1.06	2.02	.92	2.45	.99	2.41	1.02
Overall	3.09	.81	3.2	.72	3.33	.67	3.22	.76

It appears from the answers to these five questions
that students are generally in favour of the option choice
system. It also appears that this feeling is evident in all
option areas although students choosing General Music appear
slightly less reluctant to endorse the system.

Question 19 "I believe students should be allowed more
than one music option in Grade VII" had both the lowest over-
all mean and the highest standard deviation of the five

questions. The ambivalence which is indicated here and the fact that the questions gets right to the root of what an option choice is, namely taking one course and giving up another, may be significant.

By their answers to Questions 6, 7 and 10 especially students appear to see the positive aspects of the option choice system. However when it comes to dropping some aspect of music and limiting themselves to one course of music study, students tend to be more cautious. For example, 53.1% of all students believe that "Students should be allowed more than one music option in Grade VII." This may mean that students sense and distrust the perceived exclusiveness of differing and distinct music courses. It could also indicate a reluctance among some students to leave behind the familiar, since the elementary music classes have no such option divisions. In other words, students see the possibilities of the option choice system but are as yet not toally convinced it is the best system.

In this chapter a considerable amount of statistical information was presented, analysed and interpreted in detail. The following chapter presents a summary of the study, lists important findings and conclusions and suggests implications regarding music options at the junior high level.

The final chapter (Chapter VI) Recommends several areas relating to aspects of this study which the interested researcher may wish to explore.

CHAPTER V

SUMMARY

This study was partly a result of this writer's interest in what happens to music programmes at the post elementary level. It was noted that there is a wide range of possibilities at the junior high level. It is hoped that the findings of this study might be of help to curriculum planners when they have to make decisions about what to do with music at the Grade VII-IX level.

In particular the study examined the system operating in the writer's school division in Winnipeg. This system requires music as a compulsory subject for Grade VII but offers Band, Choral and General Music as options. Students may choose one option only and may continue with or drop this music option in Grade VIII. The decision on the Grade VII music option is made by students during the final months of Grade VI.

This study mainly examines the sources and strengths of influences which might come into play as the student decides on his music option. The study also sought answers to whether the students like the option choice system.

The dynamics of the social influence process are such that all the influences which might shape this option choice decision could not be measured. Nevertheless seven influences

and factors were identified. These influences and factors were identified as a result of discussion with students and the writer's previous experience. They were as follows;

- 1) parents
- 2) peers
- 3) information from Grade VI music specialist
and course description sheets
- 4) perceived value of chosen option
- 5) home music background
- 6) general attitude to music
- 7) attitude to singing activities

Using these seven influences or factors, the Statement of the Problem asked;

- 1) What is the strongest single factor influencing Grade VI students when they make their option choice? (the influences identified here were Nos. 1-4, see above)
- 2) What is the relationship between option choice and the above seven influences or factors?
- 3) What is the relationship between all the influences and factors?
- 4) Do students like the option choice system?

Information and data were collected from a 39 unit questionnaire which was divided into eight sub-scales. Each sub-scale represented an influence or factor and the questionnaire was scored on a Likert 1-4 scale. Thus it was possible

to derive and quantify a measure of each influence or factor. The sample used was, 260 Grade VI students from the four elementary feeder schools to the writer's junior high school. The questionnaire was administered on June 2nd, 1978.

To answer Questions 1 and 2, a BMD P2V computer programme was used. The model was a 7x3 two-way ANOVA with repeated measures. The within factor was the seven influence levels and the between factor was the three option groups. It indicated;

- 1) there was a significant difference between influences regardless of option choice,
- 2) there was a significant difference between option groups over all the influences,
- 3) there was a significant interaction between option choice and influence, that is different option groups were more influenced by some factors than others.

The Tukey method of multiple comparisons of the means was used to determine if the differences between pairs of means was statistically significant.

Question 3 was answered by using a matrix in which each sub-scale (influence or factor) was correlated against the others.

Question 4 was answered by scoring student responses (both overall and for each option group) to the questions dealing with attitude to the option choice system. Overall means and standard deviations were calculated.

Findings and Conclusions

The major findings are listed as follows;

1) the student's perceived value of his chosen option was the strongest influence of those identified in this study. This was true for the whole sample and for each of the three option groups.

2) Information received from Grade VI music specialist and course description sheets was the second strongest influence for the whole sample. This was true also for two of the three option groups--Band and Choral.

3) The influence of peer pressure and parents was not a significant factor in option choice decisions.

4) The four identified influences were rank ordered as follows;

- a) student's perceived value of chosen option
- b) information from elementary music specialist
and course description sheets
- c) peers
- d) parents

All influences were statistically significantly different from each other at the .01 level.

The conclusion which might be drawn here is that when making their option choice for music in Grade VII, most Grade VI students regardless of option choice base this decision on how they perceive their option choice course to be. They are influenced to some extent by information from course description sheets and their elementary music teacher but are

not influenced to any significant level by peer pressure. The influence of parents appears to be negligible.

5) There was a significant difference in influences regardless of option choice.

6) There was a significant difference in option groups collapsed over all these influences.

7) When the sample is divided into option groups there is significant interaction between option groups and the seven influences or factors.

- a) Band students tend to be influenced more by the perceived value of their option and slightly more by their parents than the other two option groups.
 - b) Band students tend to come from better home music backgrounds and have a better general attitude to music than the other two options.
 - c) General Music students tend to score lowest on all influences except peer pressure, which is identified in this study as being the influence least conducive to good judgement regarding option choice.
 - d) Choral students tend to occupy a middle ground between Band and General Music students in all influences and factors except attitude to singing where, not surprisingly, they scored highest.
- It appears that there are significant differences

between each option group with regard to the seven influences and factors identified in Question 2. It may be concluded that Band students are more informed and are more positive towards their option choice and towards music generally than either Choral or General Music students. Band students are also more influenced by parents and less inclined to heed peer pressure. In sum, within the limitations of this study, they appear to be the best of the total sample. General Music students appear to be the group most likely to be least motivated and Choral students are somewhere between General Music and Band.

8) Peer pressure correlates negatively with other influence or factor. This suggests that whereas peer pressure was not a significant factor overall, it does have negative connotations where it is in evidence.

9) General attitude to music (Influence 6) has the highest correlation with four of the other six variables, i.e. (Influence 3) Information, (Influence 4) Perceived Value, (Influence 5) Home Music Background and (Influence 7) Attitude to Singing.

10) Students like the option choice system. This applies to the overall sample and to the individual option groups.

Implications

At the beginning of this study mention was made of the different attitudes to the availability of options at the Grade VII level in the United Kingdom and in North America.

The question was raised regarding the suitability of eleven year olds to make decisions in their best educational interest.

The study (question 4) indicates that the option choice system in music courses at the Grade VII level such as is available at the writer's junior high school, is very popular with students. Therefore, to the extent that acceptability by students is taken into consideration (and it must be one of the criteria for evaluating the system) the implication is that the option choice system is a good one and could be copied by other school divisions who see the need to continue with post elementary music education. The high level of student satisfaction with the system found in this study should offer encouragement to supervisors, principals and curriculum planners and perhaps serve as a model for the structuring of compulsory Grade VII music classes.

A further implication is that during the compulsory year of music (Grade VII), courses must be developed to keep students interested so that not only will they enjoy their year in Grade VII but will wish to continue with their option throughout junior high.

In this regard the writer's school has a good record. Band experiences very little dropout from Grade VII to Grade VIII. Choral retains about two-thirds of its original number and General Music (when it has been offered) was sufficiently attractive to interest 50% of the Grade VII numbers in applying for General Music in Grade VIII. The new Junior

High Music Curriculum in Manitoba also addresses itself to these problems.

However it is one thing to say that students like the option choice system and another to show that they are mature enough to make good decisions. The study indicates, to begin with the positive, that peer pressure is not an important factor in option choice decisions. However it also indicated that where peer pressure was in evidence it tended to exert a negative influence. There is probably no way to erase the influence of peers though some suggestions will be made which it is hoped will minimise it.

The main implication of this study would seem to be that it is imperative to improve the information flow to the students in Grade VI. There are three reasons for this;

- 1) If students choose an option on how they perceive it to be it makes sense to present those options as closely as possible to what they are in reality. In other words, the student's perception of the course he chooses must be realistic and based on fact.

- 2) The built in advantages of the Band option must be minimised and each option must have a more equal opportunity to attract the more musically inclined student. This means that presentation of the options must be co-ordinated and excessive picking and choosing of talented students discouraged. It is important that Choral and especially General Music courses are seen not as second or third resorts, but as courses in music which have equal dignity and usefulness

when compared with Band. This will never be the case if one option creams off the best students, leaving the less motivated to congregate in (especially) General Music. This is precisely the problem referred to earlier in the study. Good students must be informed of the attractiveness of non-Band programmes.

3) The influence of peers can best be minimised by increased information. The more students are not clear on what each option is about, the more they might tend to seek the answers in the group. Increased and better information may reduce the dependency on the group for decisions.

It is quite possible that Band and Choral will always attract the "doers" in music since these courses might always be perceived as performance courses. Whatever the case in the future, it appears from this study that in the past the Choral option may have suffered in that recruiting for programmes was set up in such a way that Band enjoyed a built-in advantage and tended initially to attract the "doers". These students were then screened and the end product was usually a student of excellent musical motivation and potential.

It appears that ways have to be devised to attract more initial interest in the Choral option, especially among boys. Perhaps a choral festival in the division or visits and/or invitations to elementary schools to observe Grade VII junior high choral efforts. It may also be necessary to remind Grade VI music teachers to present each option equally, giving encouragement to boys to pursue the Choral option.

Another problem is that although General Music attracts enough numbers it also attracts a less motivated student. In this regard it is interesting to note the response by option to Question 38 "I wish I didn't have to take any music in Grade VII" (Appendix III). It appears from this that a lot of the students opting into General Music (48.5%) would take no music course if they were not compelled to. Over the total population the number drops to 26.5%.

This implies that the teacher in charge of General Music classes in Grade VII will tend to have a more difficult time interesting the students than in either Band or Choral. However, that in itself is not sufficient to drop the compulsory nature of music in Grade VII. On the contrary, since the vast majority of all students don't mind taking music in Grade VII and have demonstrated their liking of the option choice system, those responsible for school programmes should not be defensive about requiring music at this level especially if option choices are available.

Such a system appears to synthesize the best of United Kingdom and North American attitudes in that whereas music is compulsory in Grade VII, an element of freedom of choice is offered.

Recommendations for Further Study

There is much discussion in educational circles regarding the pros and cons of a K-8, 9-12 school system compared to a K-6, 7-9, 10-12 set up. This controversy is strong in the

writer's school division.

It would be interesting to compare the results of this study with results obtained from a Grade VI class in a K-8 school. Since students in a K-8 set up would be in daily contact with students and teachers at the Grade VII level, it would seem that they may be in a position to know more about the options (always assuming that the numbers available guarantee the timetabling flexibility needed to offer three music options). It certainly would be very easy to pass on a flow of information to the Grade VI students.

Another interesting study might be to compare the results of this study with results from a French school under the same circumstances. Some people believe that French schools, developing from a classical base, are more authoritarian and traditional in outlook and therefore might tend to produce students who are more deferential to authority. This authority could be parents and/or teachers. If this were the case it is possible to speculate that parents and the information from the Grade VI music teacher might have more influence than was the case with their English counterparts.

Finally the study found that the vast majority of students don't mind taking music in Grade VII. However this could be because they know they have no choice and must learn to live with it. If this compulsory aspect was removed and elective options remain what would be the result of a study which asked these questions?

1) How many students would still take music?

2) What would the numbers of each option group be?

Going in the other direction another study might ask the question "What would be the reaction of students, parents and teachers to compulsory music throughout junior high?"

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APPENDIX I

APPENDIX I

QUESTIONNAIRE

I am (circle a girl
 a boy

My first choice of general music
music option was (circle) choral
 band

Answer these questions as best you can. There are no right and wrong answers.

Circle: SA - if you strongly agree 4
 A - if you agree 3
 D - if you disagree 2
 SD - if you strongly disagree 1

Score 1-4

* = reverse score

	<u>Strongly</u> <u>Agree</u>	<u>Agree</u>	<u>Disagree</u>	<u>Strongly</u> <u>Disagree</u>
1. My parents are interested in what I do in music at school.	SA	A	D	SD
2. Nobody in my * home can play a musical instrument.	SA	A	D	SD
3. No one in my * home listens to classical music.	SA	A	D	SA
4. My parents have asked me in the past if I would like private lessons on a musical instrument or in singing.	SA	A	D	SD
5. My parents come to musical events and concerts at my school.	SA	A	D	SD

	Strongly Agree	Agree	Disagree	Strongly Disagree
6. I am glad we get to choose a music option in Grade 7.	SA	A	D	SD
7. Choosing an option gives you a chance of becoming really good at something in music.	SA	A	D	SD
8. In Grade 6 music is/was one of my favourite subjects.	SA	A	D	SD
9. I don't really* enjoy listening to music by com- posers like Bach and Beethoven.	SA	A	D	SD
10. I really didn't* care which option course I got into.	SA	A	D	SD
11. I enjoy learn- ing about notes and how music is put together.	SA	A	D	SD
12. Singing is an enjoyable part of the music class in Grade 6.	SA	A	D	SD
13. It would be* better if we didn't have to split up into options.	SA	A	D	SD
14. I think I am a pretty good singer.	SA	A	D	SD

	Strongly Agree	Agree	Disagree	Strongly Disagree
15. I can think of * SA many better things to do than learning and practicing music at school and at home.		A	D	SD
16. I like to sing SA songs at home or at a friend's home.		A	D	SD
17. I would rather * SA take another subject in place of music in Grade 7.		A	D	SD
18. I can't get * SA excited about singing.		A	D	SD
19. I believe stu- * SA dents should be allowed more than one music option in Grade 7.		A	D	SD
20. My parents let * SA me decide my option choice by myself.		A	D	SD
21. I was not inter- SA ested in what other students were saying and doing about their option choice.		A	D	SD
22. I would have * SA liked more information on the different music courses in Grade 7.		A	D	SD
23. I think my SA option choice is the best music course in Grade 7.		A	D	SD

		Strongly Agree	Agree	Disagree	Strongly Disagree
24.	My parents told me which option to take.	SA	A	D	SD
25.	I changed my * mind when I heard what some of my friends had chosen for a music option.	SA	A	D	SD
26.	I found course description sheets helpful.	SA	A	D	SD
27.	I think I am going to enjoy my music course in Grade 7.	SA	A	D	SD
28.	My parents made some suggestions about option choice which I went along with.	SA	A	D	SD
29.	I wanted to be * in the same music course as my best friend.	SA	A	D	SD
30.	I still don't * really know what I will be doing in my music option next year.	SA	A	D	SD
31.	I think I will learn a lot in my music option choice in Grade 7.	SA	A	D	SD
32.	My parents had* no views about option choice in music and said it was up to me.	SA	A	D	SD

	Strongly Agree	Agree	Disagree	Strongly Disagree
33. I got together* with a few of my friends and we decided together which music options to take.	SA	A	D	SD
34. I relied a lot on what my ele- mentary music teacher said about the options.	SA	A	D	SD
35. I am planning* to drop my music option in Grade 8.	SA	A	D	SD
36. My parents said* it wasn't all that important which music course I took in Grade 7.	SA	A	D	SD
37. I asked my Grade 6 music teacher for extra informa- tion about the different courses so I could get a better under- standing.	SA	A	D	SD
38. I wish I * didn't have to take any music in Grade 7.	SA	A	D	SD
39. I would be very disap- pointed if I didn't get into the music course that I wanted.	SA	A	D	SD

APPENDIX II

APPENDIX II
MEANS AND STANDARD DEVIATIONS FOR ALL
QUESTIONS OVERALL AND BY OPTION GROUP

	OVERALL		GEN. MUSIC		CHORAL		BAND	
	N = 260		N = 99		N = 42		N = 119	
	Mean	S.D.	Mean	S.D.	Mean	S.D.	Mean	S.D.
Q.1	2.65	.86	2.47	.84	2.50	.97	2.86	.78
2	2.98	1.01	2.78	.98	2.98	1.05	3.14	1.00
3	2.34	1.08	2.02	.99	2.21	1.14	2.65	1.05
4	2.51	1.10	2.28	1.05	2.36	1.17	2.76	1.06
5	2.92	.93	2.65	.92	2.93	1.07	3.14	.84
6	3.57	.69	3.29	.81	3.74	.56	3.74	.54
7	3.27	.68	3.10	.71	3.48	.59	3.33	.67
8	1.95	.86	1.77	.83	1.88	.89	2.12	.84
9	1.99	.96	1.82	.87	2.07	1.11	2.10	.96
10	3.62	.62	3.47	.69	3.62	.66	3.74	.51
11	2.55	.92	2.29	.95	2.45	.97	2.81	.82
12	2.81	.94	2.71	.93	3.29	.86	2.72	.93
13	3.24	.78	3.12	.82	3.12	.92	3.37	.66
14	2.64	.87	2.52	.94	2.95	.62	2.62	.86
15	2.62	.96	2.27	.96	2.69	1.02	2.88	.86
16	2.38	.97	2.31	.96	2.69	.92	2.33	.98
17	2.97	.94	2.54	.97	3.12	.83	3.27	.82
18	2.50	.97	3.32	.97	3.19	.80	2.40	.92
19	2.41	1.02	2.53	1.06	2.02	.92	2.45	.99
20	1.73	.87	1.73	.86	1.55	.89	1.79	.86
21	2.17	.99	1.89	.91	1.98	.95	2.48	.98
22	2.39	.86	2.36	.90	2.24	.79	2.46	.84
23	3.05	.90	2.55	.88	3.05	.91	3.47	.66
24	1.55	.76	1.59	.82	1.36	.66	1.58	.73
25	3.21	.93	3.04	.97	3.41	.83	3.29	.92

	OVERALL		GEN. MUSIC		CHORAL		BAND	
	N = 260		N = 99		N = 42		N = 119	
	Mean	S.D.	Mean	S.D.	Mean	S.D.	Mean	S.D.
Q.26	2.97	.74	2.88	.79	3.07	.78	3.02	.68
27	3.15	.88	2.68	.86	3.26	.94	3.50	.69
28	2.37	.88	2.22	.84	2.26	1.04	2.54	.83
29	2.27	.99	3.10	.97	2.38	1.19	2.37	.92
30	2.97	.93	2.69	.85	3.17	.99	3.13	.92
31	3.14	.83	2.75	.81	3.14	.84	3.45	.69
32	2.22	.94	2.20	.94	1.93	.95	2.33	.93
33	3.15	.94	2.89	1.03	2.95	1.08	3.45	.71
34	2.28	.91	2.17	.88	2.07	.95	2.33	.92
35	2.91	.98	2.37	.95	3.00	.96	3.33	.77
36	2.83	.83	2.67	.81	2.83	.96	2.96	.79
37	1.93	.75	1.87	.78	1.86	.81	2.01	.71
38	3.01	1.02	2.50	1.07	3.02	1.02	3.43	.74
39	3.06	.96	2.78	.98	3.14	.93	3.27	.81

APPENDIX III

APPENDIX III A
METHOD USED IN COMPARISON OF
OVERALL INFLUENCE MEANS

$$\begin{aligned}
 \left| \text{Diff. in means} \right| &> \sqrt{2MS_{K, XS/J/N}} \quad . \quad q_{K, J(I-1)(K-1)/\sqrt{2}} \\
 &= > 2 \times .28894/260 \quad . \quad q_{7, 1542/\sqrt{2}} \\
 &= > .5779/260 \quad . \quad 4.88 \sqrt{2} \\
 &= > .47.3.45 \\
 &= > .16 \quad S = .01
 \end{aligned}$$

APPENDIX III B
FORMULA USED IN COMPARISON OF INFLUENCES
AT GIVEN OPTION CHOICE

$$\left| \text{Diff. in means} \right| > \sqrt{\frac{2MS_{K \times S/J}}{n}} \quad . \quad q_{K, J(I-1)(K-1)/\sqrt{2}}$$

where n = 99 for Option 1 (General Music)

42 for Option 2 (Choral)

119 for Option 3 (Band)

APPENDIX III C

METHOD USED IN COMPARING PAIRS OF
OPTIONS AT GIVEN INFLUENCE

Option 3 and Option 1

$$\left| \text{Diff. in means} \right| > \sqrt{MS_{\text{pooled}} (1/n_{o.1} + 1/n_{o.3})} \cdot q_{J, df'} / \sqrt{2}$$

$$\begin{aligned} MS_{\text{pooled}} &= \frac{182.46 + 445.55}{257 + 1542} \\ &= .3491 \end{aligned}$$

$$> \sqrt{.3491 \left(\frac{1}{119} + \frac{1}{99} \right)} \cdot q_{J, df'} / \sqrt{2}$$

$$> \sqrt{.3491 (.0185)} \cdot q_{3, df'} / \sqrt{2}$$

$$> \sqrt{.0064}$$

$$> .0803$$

$$\begin{aligned} df' &= (.70998 + .28894)^2 / \left[(.70998)^2 / 257 + (.28894)^2 / 1542 \right] \\ &= .99784 / .002 = 498.72 = 00 \end{aligned}$$

$$q_{J, df'} = q_{3, 00} = 4.12 \therefore q / \sqrt{2} = 2.91$$

$$\text{Diff. in means} > .0803 \times 2.91 = .234$$

where n = 99 for Option 1 (General Music)

42 for Option 2 (Choral)

119 for Option 3 (Band)