

THE UNIVERSITY OF MANITOBA

SUPPORT MATERIAL
FOR THE MANITOBA ELEMENTARY MUSIC PROGRAM
DESIGNED TO ASSIST PRIMARY CLASSROOM TEACHERS

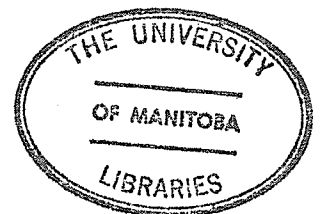
by
MARGARET J. HARRISON

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES IN
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF EDUCATION

DEPARTMENT: HUMANITIES AND SOCIAL SCIENCES

WINNIPEG, MANITOBA

JUNE, 1978



SUPPORT MATERIAL
FOR THE MANITOBA ELEMENTARY MUSIC PROGRAM
DESIGNED TO ASSIST PRIMARY CLASSROOM TEACHERS

BY

MARGARET J. HARRISON

A dissertation submitted to the Faculty of Graduate Studies of
the University of Manitoba in partial fulfillment of the requirements
of the degree of

MASTER OF EDUCATION

© 1978

Permission has been granted to the LIBRARY OF THE UNIVERSITY OF MANITOBA to lend or sell copies of this dissertation, to the NATIONAL LIBRARY OF CANADA to microfilm this dissertation and to lend or sell copies of the film, and UNIVERSITY MICROFILMS to publish an abstract of this dissertation.

The author reserves other publication rights, and neither the dissertation nor extensive extracts from it may be printed or otherwise reproduced without the author's written permission.

ABSTRACT

The purpose of this study was to provide support material for the Manitoba Elementary Music Program, specifically at the grade one level.

The support material was designed to assist those classroom teachers with little musical training, but who appreciate the importance of music in the curriculum, and desire to improve their music program. It is believed that, with support material consisting of activities, songs and materials for each month, such teachers could develop a month by month music program which would be in accordance with the expectancies of the music curriculum. Accompanying tapes, containing the material, would provide aural reference for the teacher.

The support material kit was developed through research into the expectancies of the music curriculum, research into material suitable to accomplish the expectancies, and the subsequent formulating of a yearly program in monthly segments.

Both the material content and physical aspects of the support material kit were designed to be as appealing, helpful, and easy to use as possible.

The completed material of the support material kit, called "MUSIC FOR YOU", was then distributed to primary classroom teachers for testing in the classroom, and for evaluation by the teachers after using the material.

The support material kit was also given to music supervisors and consultants for evaluation.

The conclusions drawn from the responses of the classroom teachers indicated that the support material kit was of great value and assistance to the teachers in developing a music program, and both the teachers and the music specialists felt that support material such as "MUSIC FOR YOU" should be fully developed and made available to primary classroom teachers.

ACKNOWLEDGEMENTS

I would like to express my appreciation to Professor Colin Walley, Chairman of this thesis committee, for all his advice, guidance and encouragement throughout this study, and to the other members of the committee, Dr. Sylvia Leith and Professor George Steggles, for their helpful comments and suggestions.

My thanks also go to the primary classroom teachers who were willing to test and evaluate the material, and to the music supervisors and consultants who examined and evaluated the material.

My deepest appreciation goes to my husband and my family for their patience, encouragement and endurance during the many months involved in this study.

TABLE OF CONTENTS

CHAPTER		
I.	THE PROBLEM.....	1
	Introduction.....	1
	Statement of the Problem.....	3
	Justification and Significance.....	4
	Organization of the Thesis.....	7
	Delimitations.....	9
	Summary.....	9
II.	REVIEW OF LITERATURE AND RESEARCH.....	11
	New Direction in Music Education.....	11
	Competencies of Music Teachers.....	14
	Study of Curriculums.....	16
	Research in Music Education.....	19
	Summary.....	26
III.	DESIGN OF THE STUDY.....	28
	Introduction to the Research Procedures.....	28
	Research Procedures.....	29
	Summary.....	32
IV.	THE STUDY.....	34
	Introduction.....	34
	The Support Material Kit - "Music For You".....	36
	Response of Teachers and Specialists to Support Material.....	89

CHAPTER	PAGE
Response of Primary Classroom Teachers to Support Material.....	89
Response of Music Supervisors and Consultants to Support Material.....	94
Summary.....	101
V. SUMMARY, CONCLUSIONS AND RECOMMENDATIONS.....	102
Summary.....	102
Conclusions.....	104
Recommendations.....	110
REFERENCES.....	114
REFERENCE NOTES.....	119
BIBLIOGRAPHY.....	120
APPENDIX.....	121

LIST OF TABLES

TABLE	Page
1. "MUSIC FOR YOU" - Questionnaire A Primary Classroom Teachers.....	90
2. "MUSIC FOR YOU" - Questionnaire B Music Specialists.....	95

LIST OF FIGURES

FIGURE	PAGE
1. Outside View of Support Material Kit.....	36
2. Kit Open, Showing Material.....	37
3. Kit, with Three of the Booklets.....	38
4. Kit, with All the Material Displayed.....	39
5. Example of Pages in Booklets.....	39

CHAPTER I

THE PROBLEM

INTRODUCTION

Many psychologists and educators today generally agree that the most important developmental years for the human being occur during the pre-school years and the primary level of elementary school. Comprehensive documentation of this view, provided by the examination and interpretation of a large mass of data, show that "in terms of intelligence measures at age 17, about 50 percent of the development takes place between conception and age 4, about 30 percent between ages 4 and 8, and about 20 percent between ages 8 and 17". (Bloom, 1964).

Correlated data on the development of general learning indicates that 33 percent of general learning growth takes place between birth and age 6, and 17 percent between ages 6 and 9. Bloom (1964) sums up this data by stating:

The first period of elementary school (grades 1 to 3) is probably the most crucial period available to the public schools for the development of general learning patterns. We are inclined to believe that this is the most important growing period for academic achievement and that all subsequent learning in the

School is affected and in large part determined by what the child has learned by the age of 9 or the end of grade 3. (p. 110).

These finds, as related to music, are documented by research such as the study by Petzold (1969) concerning children's auditory perception. This study indicated that the greatest gains in a child's ability to perceive auditory stimuli and relate them to musical symbols occur between grades one and two.

The Manitoba Department of Education considers the formal education of a child to begin at the grade one level, and the new Manitoba Elementary Music Curriculum provides an outline of the music program for grades one to six, stating the expectations, and giving a few activities and examples of material to use. The curriculum guide has been written by music educators who seem to be in agreement with Bloom's conclusions, for the curriculum outlines a very comprehensive music program which would stimulate a child's musical growth and take advantage of the tremendous learning development of the child during the elementary school years. Because the program outlined in the curriculum is so comprehensive, the teacher following it should have musical training. That this is the intent of the curriculum committee is evident in the statement:

Classroom teachers who have a strong background in music and love to share their music with children can integrate it beautifully into the over-all program. Where classroom teachers are incapable of teaching music, music specialists are the answer.

(Elementary Music Curriculum, Manitoba, 1975. p. 1)

While many schools do have music specialists teaching the music program at the intermediate level, most primary music is the responsibility of the classroom teacher, and a number of these teachers lack sufficient training and background in music to properly implement the program. The writer, in agreement with the curriculum committee, accepts the fact that there are some primary teachers who are extremely hesitant about teaching music. For these few, a music specialist should be provided to teach their music. The balance of the teachers, who do enjoy music, have a sense of rhythm, and can hold a tune, could present an acceptable music program if they were given support material.

It is hoped that eventually, all primary teachers will receive extensive music training. In the meantime, the writer felt that it was important to provide such supplementary material to assist primary classroom teachers in planning a music program which would meet the requirements and expectancies of the music curriculum.

STATEMENT OF THE PROBLEM

The purpose of this study is to provide support material for the Manitoba Elementary Music Program. The support material will be specifically designed to assist those classroom teachers at the grade one level who have little formal musical background or training, but who appreciate the importance of music in the curriculum,

and desire to improve their music program. The support material will assist these teachers to plan a month by month program, according to the expectations of the music curriculum, by providing suggested activities, songs and materials for each month, in an easy to follow format. Accompanying tapes, containing the material, will provide immediate aural reference for the teacher.

Such support material is felt to be needed, not because of lack of suitable material available to the teacher, but because of the lack of musical knowledge of the teacher as to what material to use, where to find it, and how to use it in his or her program.

JUSTIFICATION AND SIGNIFICANCE OF PROBLEM

Music, at the present time, is a special field of instruction, not necessarily because of the uniqueness or difficulty of the subject, but because of the trend of education over the past fifty years. After 1920, there was a tremendous technological growth in all countries, and educational administrators were influenced to turn away from the arts in order to concentrate on developing scientific and work-orientated educational systems. As a result, many teachers now in the classrooms had very little musical training during their own education and are inadequately equipped to teach a comprehensive music program.

A new music curriculum is, at present, being introduced into Manitoba schools. An extensive amount of thought, discussion, research, and time has gone into producing this document. A number of teachers throughout Manitoba have been involved in the preliminary evaluation of the contents, relevance, and adaptability of the curriculum. Music educators, concerned as they are about the place of music in the over-all educational picture, are hoping that this curriculum will give all teachers of music some basis and direction for their teaching.

The rationale for the new Elementary Music Curriculum states:

Music and the arts have been justified in school programs in terms of their contributions towards social development creative use of leisure time, personal talent development, language experience and the appreciation of the finer things in life. (Elementary Music Curriculum, Manitoba, 1975, p. I)

The goal of the curriculum "To present a developmental framework within which teachers and children can approach the expressive elements of music and work with them" (1975, p. I), reflects the sentiment of the rationale, and presumably, the curriculum has been formulated to assist teachers in the implementation of achieving this goal. Unfortunately, there is little merit in any rationale or goal, no matter how commendable, if the vehicle of communicating the rationale ends up in a pile of such guides found in every school, never looked at or used by any but a handful of Manitoba teachers. The stumbling blocks to implementation

may prove to be not the content, but the how and by whom it is to be used. The proposed support material can do nothing to determine by whom the curriculum is used. Only individual school boards can do that by insisting that primary teachers have a knowledgeable background in music and music education. Until that time comes the writer feels that support material is needed to help teachers in their planning of a music program to accomplish the curriculum expectations.

During the 1976-77, the writer was involved in a research study (Harrison, Note 1) of the music curriculum as related to the primary level. The conclusions drawn from that research indicated that the curriculum guide, in its present form, seemed to be mainly relevant to, and for use by the music specialist who would be teaching a sequential program throughout the school. Unfortunately, because the teaching time allowed for specialists in a school must be divided between music, physical education, French, etc., many music specialists, who are part of the teaching staff, find it literally impossible to have any teaching time in the primary grades, where the most important part of a child's musical education should be taking place. Even more unfortunate is the fact that music specialists seem to be in a precarious position in the music field, as some school divisions are actually cutting back on music personnel. Thus the responsibility of the child's early music education is falling to the classroom teacher.

The new Manitoba Elementary Music Curriculum has been prepared for use by music teachers, and, in fact, it will be guiding (if used) many teachers with little musical training. If the curriculum guide is to provide the foundation for present and future music education, much more has to be done in the way of planning as to how the curriculum is to be used, and by whom.

In August, 1976, the Elementary Review Committee of the Manitoba Department of Education (Jonasson, Andrew, Bean, and Franklin) compiled a report which recognized the need for special grants for music, specialized personnel and facilities, and improved teacher training. If this report is acted upon, there is hope that the music curriculum will indeed become a much used guide for teachers trained to use it. Until such time, teachers of music in the primary grades may feel the need of some help now. The results of this study will, hopefully, assist grade one classroom teachers in alleviating some of the problems.

ORGANIZATION OF THE THESIS

The thesis is developed as follows:

Chapter one presents the importance of the study and the purpose of the study. An overview is given of the research procedures, and the delimitations involved in the study are noted.

Chapter two contains a review of literature, research, and music curriculums related to the teaching of music at the elementary level, to the competencies of teachers responsible for teaching music at this level, and to the lack of practical music support material available to classroom teachers.

Chapter three outlines the steps followed in preparing the support material. These include determining the competencies necessary for a teacher using the material, researching the curriculum, formulating the year's program, deciding upon the material to be used, developing the material into a support material kit, and having the material tested by classroom teachers and studied by music specialists.

Chapter four contains the copy of the first three booklets of the support material kit, along with photographs of the actual kit and material. Also included are the responses of the classroom teachers and the music specialists to the support material kit.

In the final chapter, a summary is given of the procedures involved in the study. Conclusions, resulting from the internal evaluation of the support material according to the criteria outlined for such material, are included, followed by conclusions drawn from the responses of the primary classroom teachers and the music specialists to the material.

DELIMITATIONS

The writer does not intend the results of this research to be either a textbook of suitable songs for level one, or a comprehensive music course for primary teachers. The material is intended to be of practical help to the primary teachers who are trying to plan a music program as outlined in the music curriculum. For the grade one level, many of the songs used are nursery rhymes, traditional songs, and folk songs which may not be included in any of the three authorized music series - Melody Makers, Exploring Music 1, and Magic of Music 1. Some songs from these series will, of course, be used, either in actual activities, or suggested specifically to reinforce various skills.

Activities given will be those which the writer has found to be useful and appropriate for teaching various skills or concepts, and will be derived from many sources.

All songs and materials used or suggested for the various activities will be included on the accompanying tapes.

SUMMARY

This chapter has outlined the problem of this study, which is concerned with the need for music support material for primary classroom teachers. The Manitoba Elementary Music Curriculum outlines a very comprehensive music program, but many primary classroom teachers, who are responsible for teaching music, have little musical training. This

study proposes to develop support materials to assist such teachers in planning an acceptable music program.

In the next chapter, a review will be made, not only of literature and research related to the new directions of music education, but also of a number of music curriculums which are presently being used in various parts of Canada and the United States, in order to determine what is being expected of teachers responsible for the teaching of music, and whether any practical support is available to teachers with little background in music.

CHAPTER II

REVIEW OF LITERATURE AND RESEARCH

A great deal of literature concerning the new directions of music education has been written over the last decade. Many new music curriculums have been developed by music educators to provide direction for the music programs in schools. This chapter will review recent literature, research, and a number of music curriculums relating to the music program at the elementary level, in order to determine what is expected of teachers teaching music at this level, particularly the primary grades, and whether any practical support material is available for those teachers with little background in music.

NEW DIRECTIONS IN MUSIC EDUCATION

Music educators have long recognized the importance of music as a necessary and valuable part of the school curriculum. Over the past ten years, these concerns regarding the why and what of music education seem to have not only accelerated, but intensified, resulting in a great output of literature directed towards revising the goals of music education.

In 1967, the Tanglewood Symposium considered major concerns related to the theme, "Music In American Society". The outcome of this symposium of philosophers, educators, scientists, labor leaders, philanthropists, social scientists, theologians, industrialists, representatives of government, music educators, and other musicians, was the Tanglewood Declaration, which states in the first paragraph:

We believe that education must have as major goals the art of living, the building of personal identity, and nurturing creativity. Since the study of music can contribute much to these ends, we now call for music to be placed in the core of the school curriculum. (The Tanglewood Symposium, 1967)

The committee, studying the implications for the music curriculum, recommended that a new music curriculum at the elementary level place the major emphasis on four broad areas of music experience: (a) listening, (b) performance, (c) arranging and composing, (d) understanding and using music notation. The committee further voiced the opinion that the optimum ages for developing musical interests, skills, and attitudes being three through eleven. (Ernst, Ferrell, Hartsell, Lantz and Wilson, 1967)

The importance of this symposium to Canadian music educators might be questioned, but its relevance is quite evident when one considers the materials used, for example, in Manitoba schools. Almost all the recommended textbooks are American publications.

In the years just prior to the Tanglewood Symposium, music educators such as Richards (1964), and Raebeck &

Wheeler (1964) were already publishing material which expressed concepts centering around the development of individual musical experiences and creativity. These materials, which have become the foundation for many music programs, reflected the important growing awareness and influence of the Dalcroze, Kodaly, and Orff approaches to music.

Since 1967, the educational field has been deluged with new music textbooks and method books for teachers, particularly at the elementary level. Music educators have been making their voices heard, resulting in many new music curriculums being introduced to the educational system which emphasize creativity, self-expression, and personal enrichment along with the development of skills.

Leonhard (1968) stressed this new approach to music when he wrote:

The basic mission of the music educator is to open the door to aesthetic experience and to nurture the aesthetic potential of our students through exciting, affective, and meaningful experiences with music. (p. 41)

Many other published articles and books have appeared over the last decade, written by music educators such as Aronoff (1969), Bentley (1975), Churchley (1969), Kapfer (1970), and Reimer (1970), to mention only a few. All emphasize the need for a philosophy of music education which believes in the basic premise of the child as an individual whose creativity and musical sensitivity must be developed. With all the activity on the part of the