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THE IMPLEMENTATION AND REALIZATION OF OBJECTIVES
OF MUSIC EDUCATION IN SELECTED SECONDARY SCHOOLS
OF THE UNITED STATES

by

Velda Deane Stokke

A DISSERTATION

Presented to the Faculty of
The Graduate College in the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Doctor of Education
Department of Secondary Education

Under the Supervision of Professors J. Galen Saylor and Vaughn Jaenike

Lincoln, Nebraska

July, 1971

TITLE

The Implementation and Realization of Objectives of Music
Education in Selected Secondary Schools of the United States

BY

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PREVIEW

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V.D.S.

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PREVIEW

CHAPTER I

INTRODUCTION

The past decade has been a period of innovation in education. Modular or flexible scheduling in many schools has changed the organizational pattern of the school day. With the advent of this innovation came the provisions for large group instruction, small group discussion, laboratory instruction and independent study. Micro-teaching, video-tape, mini-courses, learning activity packets and new dimensions through media transpired.

Perhaps incentive for innovation came from the demands in the late 1950's for change in our secondary schools to prepare students for greater knowledge, especially in the areas of science and mathematics. During the 1960's emphasis was placed on the new mathematics, science and English. Throughout that period it appeared obvious that while some areas were undergoing a revolution the arts were losing ground. However, later reactions proved more positive toward innovation in the arts.¹

A seminar on education which attempted to set the pattern and philosophy for music education today was held at Yale University in 1963. The thirty-one conferees included composers, music educators, school administrators, musicologists, music critics, ethnomusicologists, and conductors. Their purpose was to analyze the role of music in education and education in music for all students in the schools. Their basic concern

¹William Thomson, "New Math, New Science, New Music," Music Educators Journal, 53 (March, 1967), 30.

was the quality and extent of musical training given in our public schools.²

The Music Educators National Conference has been instrumental in providing direction for evaluation and change in music education. A major contribution of the organization was the Tanglewood Symposium, which was held in facilities of Boston University in 1967. The participants re-examined the arts in American society and in education and established philosophic bases for new directions in the seventies. The intensive evaluation of the role of music in American society and education was provided by the Tanglewood Symposium of philosophers, educators, scientists, labor leaders, philanthropists, social scientists, theologians, industrialists, representatives of government and foundations, music educators and other musicians.³

Another influence upon music education today is the trend toward interdisciplinary studies in humanities in which music is included as one of the disciplines. Direction was established at the national level for humanities experiences through various divisions of the National Foundation for the Arts and Humanities.⁴ In 1968 the National Association for Humanities Education was formed to provide leadership in clarifying and expanding the role of humanities education.⁵

²Grant Beglarian (reviewer), "Yale Seminar Report," Journal of Music Theory, 9 (New Haven, Connecticut: Yale School of Music Publication, Spring, 1965), 187.

³Music Educators National Conference, "The Tanglewood Symposium: Music in American Society," Music Educators Journal, 53 (March, 1967), 49.

⁴Nancy Hanks, "Partnership Will Promote the Arts," Music Educators Journal, 56 (May, 1970), 44-47.

⁵National Association for Humanities Education, Division III Constitution, Article II, (Original Source: Provisional Constitution, 1967).

Today, with the increasing demand for accountability in education, it is necessary to examine carefully and analyze programs in music and in the interdisciplinary concept of the humanities to determine the extent to which selected objectives of music education are being realized in each of them.

The Problem

The purpose of this study was to determine the extent to which selected objectives of music education are being realized in music performance-oriented classes and in humanities programs as perceived by students, parents, teachers, counselors and administrators.

More specifically, the study was designed to discover the extent to which selected objectives of music education were realized during the first semester of the 1970-71 school year in music and in humanities in ten selected schools of the United States.

Definition of Terms

A number of terms were used frequently in this study. These terms are defined here to insure clarity of interpretation.

Perception. An awareness, consciousness, immediate and intuitive cognition of judgment implying observation or subtle discrimination.

Selected individuals. Students, teachers, counselors, administrators and parents selected from ten participating schools.

Performance-oriented. Music classes which place emphasis upon the exhibition of musical skills. Band, chorus and orchestra were classified as performance-oriented classes.

Humanities. The study of mankind through an interdisciplinary approach.

Selected secondary schools. Presently existing institutions for instruction including grade levels seven through twelve or any combination thereof which were chosen for research in studies conducted by Professor Vaughn Jaenike during the school year 1970-71.

Objectives of music education. For the purpose of this investigation, curricular and behavioral outcomes of musical experiences were selected based upon the literature in the field.

Scope and Delimitation

1. The study was limited to ten schools selected for research under the direction of Vaughn Jaenike. These schools were chosen from thirty-five schools recommended by leaders in the educational field.

2. Only those aspects of the humanities program which relate to the objectives of music education were covered.

Significance of Study

The findings of this study will provide more comprehensive knowledge about music education and humanities programs as they are perceived by students, teachers, counselors, administrators and parents than presently exists. With renewed interest in the arts and the growth of interdisciplinary approaches, it is necessary to examine carefully these programs as perceived by various selected persons.

Initially, the Yale Seminar and the Tanglewood Symposium examined and analyzed the role of music education in America and made recommendations for improvement and new direction. The National Association for Humanities Education provided leadership and clarification in expanding the role of interdisciplinary studies. A wealth of literature has been written to support these views. However, no evidence has been gathered to determine

how these objectives are in reality perceived in relation to programs of music education and humanities which include music.

In 1968 Barbour studied perceptions of selected innovative statements in music. His recommendations indicated that further study was warranted to discover if stated innovations are being practiced in our schools. He concluded that further information is needed to determine if selected statements found in literature have an influence upon the kind of music programs in existence in public secondary schools.⁶

This study will provide data which will enable Vaughn Jaenike to make a more comprehensive report on humanities programs in the United States. This study should prove helpful to curriculum directors, music supervisors, administrators, classroom music teachers, humanities instructors and college professors.

Procedures

Review of the Literature

The study grew out of a review of literature pertinent to music education to determine the philosophies of professional associations and authorities in regard to an ideal school music program. The examination of writings in this field indicated a need to investigate interdisciplinary studies as they relate to the teaching of music. Widely recognized authorities, noted conference reports and scholarly dissertations, as well as the writings of professional organizations were represented in this study. The purpose of the review was to aid in the establishment of a list

⁶Richard L. Barbour, "A Study of Perceptions of Selected Innovative Statements in Music Education by Principals and Music Teachers in Oregon Secondary Schools," (unpublished Doctoral dissertation, The University of Oregon, Eugene, 1968), 142.

of appropriate objectives for music education which exemplify the philosophies of the leadership in music education.

Selection of Objectives

The selection of objectives used in the instrument to rate perceptions was based upon: criteria listed in Paulson's dissertation,⁷ the findings of the Yale Seminar,⁸ the report of the Tanglewood Symposium,⁹ the National Association for Humanities Education Constitution,¹⁰ and pertinent publications of the Music Educators National Conference. Twenty statements were selected which had previously been validated¹¹ or which had been agreed upon by such distinguished leaders at national meetings that further jury judgment was deemed unnecessary by this investigator.

Instrument

A questionnaire was devised which asked participants to rate the extent to which they agreed or disagreed that the selected objectives were met in music performance-oriented and/or humanities classes during the first semester 1970-71. A five point Likert format was utilized for answering.

⁷Leonard A. Paulson, "Evaluation of Music Programs in Selected Secondary Schools of Nebraska," (unpublished Doctoral dissertation, The University of Nebraska, Lincoln, 1963), 178-179.

⁸Claude V. Palisca, Seminar on Music Education, (Cooperative Research Project No. G-013, New Haven: Yale University Press, 1963).

⁹Robert A. Choate (ed.), Documentary Report of the Tanglewood Symposium: Music in American Society, (Washington, D.C.: Music Educators National Conference, 1968).

¹⁰National Association for Humanities Education, op. cit.

¹¹Paulson, op. cit., 3.

A pilot group, consisting of graduate students (teachers, counselors and administrators) in a seminar class, was asked to criticize the instrument for completeness and ambiguities. The entire class discussed the questionnaire as to the relevancy of the objectives.

The same questionnaire was then given a pilot study using 80 students from East High School in Lincoln, Nebraska. Music teachers, counselors and administrators also participated in this second study. Comments and suggestions given by these groups were used in designing a second questionnaire. It was necessary to restate objectives in a manner which could be readily understood by high school students.

The second instrument was given to several persons typical of the population to be tested. This study prompted revisions in the questionnaire which was again tested. The third and final form was printed.

Sample

A research project under the direction of Professor Vaughn Jaenike was conducted in November to ascertain the type of humanities programs and learning experiences offered in thirty-five schools which had been recommended by officers and directors of the National Association for Humanities Education. Another goal of the research was to determine the extent to which music experiences were included in humanities and the nature and size of the performance music program.¹² From this study, ten schools and ten alternates were selected. From each of these ten schools, which were also included in a comprehensive report of humanities programs in the United States conducted by Vaughn Jaenike, the sampling included:

¹²Jeanne Icenogle, "A Survey of Learning Activities in Selected Humanities Programs," (unpublished research paper, University of Nebraska, Lincoln, 1970).

- 1 building principal,
- 1 guidance counselor,
- 1 teacher of performance music classes selected by the principal and who was not involved in the humanities program,
- 1 teacher who had responsibility for the music segment of the humanities program,
- 8 students who participated in the first semester performance group of the teacher selected for this study,
- 8 students who participated in the first semester humanities class of the teacher selected for this study,
- 8 students who participated in the first semester of both the performance music class and the humanities program,
- 8 parents of students who were enrolled in the first semester of the selected performance class,
- 8 parents of students who were enrolled in the first semester of the humanities program selected for the study, and
- 8 parents of students who were enrolled in both the performance music class and the humanities class selected for this study.

Students and parents were selected by different random sampling methods to avoid having a student and parent from the same family included in the study. The sample included 240 students and the same number of parents, 20 teachers, 10 counselors and administrators, for a total sample of 540 persons.

Procedures Used to Survey Schools

In January, 1971, a mailing was sent to the principal of each of the ten schools in which the school was invited to participate in this study. A copy of this letter requesting their inclusion in this research may be seen in Appendix A. The mailing included a letter of explanation, a description of the sampling technique with an inquiry to return to the investigator, a copy of the questionnaire and a stamped self-addressed envelope. After the inquiry was returned in the affirmative, questionnaires were sent to the selected schools.

Five of the original ten schools selected refused to be involved in the study. Reasons given included: (1) program discontinued due to low enrollment in the humanities, (2) reluctance to involve parents and

students in a questionnaire study, and (3) a new humanities teacher caused the present program to be in a state of flux, or (4) no reason was given. An alternate school was selected for each one unable to participate in the study. The alternate schools were selected from the original thirty-five schools which had been recommended by leaders in the educational field for inclusion in Professor Vaughn Jaenike's research project, with the exception of two which were chosen by him during his visit of schools in Utah. These two schools, a junior high and a senior high in the same district, brought the total of schools to eleven.

Analysis of Data

The responses to the questionnaire were tabulated and information summarized. The presentation and analysis of collected data were made in the following sequence: perceptions indicated by the five samples per school of the extent to which selected objectives of music education are being realized in music performance-oriented classes, in the humanities program, and in a combination of the two. A composite of each analysis was made for each objective. The data were compiled in tables to assist in interpretation.

From the findings of the study, conclusions were drawn and recommendations were made.

CHAPTER II

A REVIEW OF THE LITERATURE

Fundamental concerns about music education in the public schools have been carefully considered for many years. A recently reprinted message from John W. Beattie, president of the Music Educators National Conference during 1920-1929, stated:

Aside from certain specific matters such as the necessity for better trained teachers, a desire for more systematic work in appreciation, the need for adaptation of materials and methods to junior high school organization and other problems which are local in character, school men, everywhere, are insisting that music instruction must be of such a nature that it will carry over into life outside the school.¹

The philosophy of American education has long included music as a vital part of the total program of education. As early as 1927, the Department of Superintendence made the following statement: "We are rightly coming to regard music, art and other similar subjects as fundamental in the education of American children. We recommend that they be given equal consideration and support with other basic subjects."²

In 1959 the American Association of School Administrators passed the following resolution:

¹Brian F. Miller, "Fifty Years Ago in the Music Educators Journal," Music Educators Journal, 57 (September, 1970), 68.

²Angelo Giaudrone, et al., quoted in Music in the School Curriculum, A Joint Statement Issued by the American Association of School Administrators and the Music Educators National Conference, (Washington, D. C.: AASA, 1965).

We believe in a well-balanced school curriculum in which music, drama, painting, poetry, sculpture, architecture, and the like are included side by side with other important subjects such as mathematics, history, and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand and the body which give dignity to the person and exalt the spirit of man.³

Attempting to assure a place for the arts in a rapidly changing curriculum, these administrators expressed concern that an awareness and understanding of the art of music be an essential factor in the education of every individual. They stressed that the program of instruction in music should be planned to provide every student with the opportunity to develop his musical potential to his fullest. Equal importance was given to performance and non-performance oriented students.

This document included other statements pertinent to this study. The leaders declared:

. . . a genuine understanding of music is dependent to a considerable extent on intellectual effort--on a fundamental knowledge of the structure of music and the ability to interpret a musical score. The acquisition of these skills should be one of the prime objectives of the school's music program.

. . . the performing organizations of the school are the laboratories . . . needed not only to develop the technical skills for competent performance but also to probe deeper into the structure, design, and meaning of music through the study and analysis of a wide variety of literature representing various styles and periods of musical history.

Providing entertainment is a valid activity of performing groups, but this function should never obscure the basic educational objectives--the development of musical understanding and a sense of discrimination.

Attention should also be given to the interrelationships that exist between music and other areas of the humanities. . . . The adequate high school music program must provide opportunities for the pupil who has no performance skills to acquire a deeper appreciation and knowledge of music than was possible for him at lower levels of perception.⁴

³Ibid.

⁴Ibid.

The National Association of Secondary School Principals examined the need to include music in the common schooling of all children. They indicated that one function of our educational system is to prepare young people for life in a free, democratic society in which they have the opportunity and the responsibility to make choices. The decisions they make in aesthetic matters will shape the culture of America. This goal for common schooling is formed in the following statements:

Youth today face two radically different forces. Schools push for excellence in all subjects. At the same time, the mass media outside the schools all too frequently focus students' attention on shallow, mediocre models of the good life. Students exercise value standards as they make independent, intellectual judgments about artistic quality in all of their experiences. For example, they identify the characteristics of good theatre in television or motion pictures. They discriminate among the barrage of music that permeates their world. They judge design in the goods they buy and the things they produce.

All secondary school students, therefore, need experience in understanding music, the visual arts, the theatre arts, the industrial arts, and home economics. Otherwise they base their decisions on stereotypes and prejudices which can easily be manipulated by the mass media and by superficial shifts in fashion. Students need to learn how to exercise social responsibility in making personal and group decisions about the arts.

Neither an outstanding nation nor a worthy individual can be intellectually mature and aesthetically impoverished. School programs should reflect a balanced image of social and artistic values.⁵

A national survey conducted in 1963 by the National Education Association indicated that 53 percent of the senior high schools involved reported an increase in enrollment for music credit. However, the study also revealed that fewer than 15 percent of all high school students were members of fine arts courses.⁶

⁵Delmas F. Miller, "The Arts in the Comprehensive Secondary School," Bulletin of the National Association of Secondary School Principals, 46 (September, 1962), 4-5.

⁶National Education Association, Research Division, Music and Art in the Public Schools, Research Monograph 1963-M3 (Washington, D.C.: The Association, 1963), 35.

Professional literature repeatedly decries the low priority given to the arts in the secondary schools. This deplorable disregard for the arts education of our youth was best expressed by Schuman:

I believe such neglect has shortchanged our young and weakened their education. For I hold that meaningful experience with the arts does help to equip a young person to deal with the problems of life, whether they be practical, moral, psychological, or spiritual. Can anyone reasonably argue that the arts hold second place to any other discipline of learning in heightening perception, sharpening the intellect, and in strengthening conviction? The answer is they cannot because the qualities which the arts offer to educators are unique, they exist in no other discipline.⁷

The National Scene

During the past decade America has witnessed the decaying of our inner cities, violence in the streets, and assassinations of great leaders. Disputes over civil rights and the war have become burning issues. On the other hand, great strides in technological advances coupled with unprecedented achievements in the space race have changed the American scene. Our youth are faced with massive uncertainty. Fred T. Wilhelms pointed to the signs of the powerful currents which are running under the surface of their adolescent life.

The symptoms of their troubledness: the restlessness, alienation, and anomie; the experimentation with drugs and sex; the rise of youthful delinquency and crime, with its spread into the homes of the well-to-do; the adolescent subculture with its private language, shaggy hair, . . . ; or the campus rebellions led by minds of high ability; the re-entry into ideology, with its probing of religion and philosophy; and the commitment to causes such as civil rights, the Peace Corps, and world peace. One can read these symptoms to reveal great pathology--or discern the murky dawnings of something unprecedentedly fine.⁸

⁷William H. Schuman, "The Performing Arts and the Curriculum," Curriculum Decisions \longleftrightarrow Social Realities, (Washington, D.C.: Association for Supervision and Curriculum Development, 1968), 12.

⁸Fred T. Wilhelms, "The Humanities Almost at the Crossroads," Music Educators Journal, 53 (December, 1966), 28.