

**EARLY CHILDHOOD AND ELEMENTARY MUSIC EDUCATION:
THE ADMINISTRATOR'S VIEW**

by

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A thesis submitted to the Faculty of the University of Delaware in partial
fulfillment of the requirements for the degree of Master of Music

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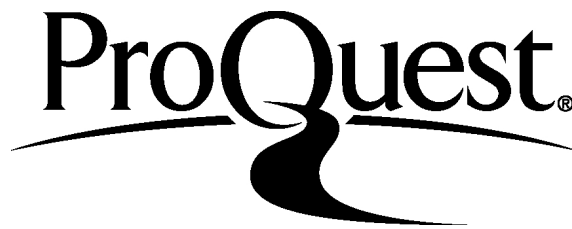
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THE ADMINISTRATOR'S VIEW**

by

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TABLE OF CONTENTS

LIST OF TABLES	vii
LIST OF FIGURES	viii
ABSTRACT	ix

Chapter

1	INTRODUCTION	1
	Statement of the Problem	2
	Purpose of the Study	5
	Research Questions	5
	Role of the Researcher	5
	Ethical Concerns	5
	Assumptions/Bias	6
	Significance of Study	6
2	RELATED LITERATURE	8
	Impact of Policy on Music Education	8
	Summary	13
	Administrators ' Views of Specific Curricular Programs in Music	14
	Summary	17
	Administrators' Views of Music Education in the Public School Setting	17
	Summary	25
	Administrators' Views of Music Education in Elementary School	26
	Summary	31

3	METHOD	33
	Overview of the Study.....	33
	Definitions	33
	Philosophical Lens.....	34
	Design of the Study	37
	Participants	37
	Survey Construction	38
	Survey Item Development.....	38
	Validity	41
	Data Collection & Analysis.....	42
	Human Subjects.....	43
4	DATA ANALYSIS	44
	Introduction	44
	Limitations.....	44
	Survey	45
	Overview	45
	Demographics.....	45
	Research Question One	52
	Research Question Two.....	62
5	CONCLUSIONS, IMPLICATIONS FOR MUSIC EDUCATION, AND SUGGESTIONS FOR FURTHER RESEARCH.....	67
	Summary.....	67
	Conclusions	68
	Administrators Views	68
	View Formation.....	69
	Implications for Music Education	69
	Suggestions for Further Research.....	70
	Closing.....	71
	REFERENCES	72

Appendix

A	ELECTRONIC CORRESPONDANCE WITH ADMINISTRATORS	78
B	ADMINISTRATOR SURVEY	79
C	COLLABORATIVE INSTITUTIONAL TRAINING INITIATIVE	93
D	INSTITUTIONAL REVIEW BOARD PROTOCOL FORM.....	95
E	INSTITUTIONAL REVIEW BOARD EXEMPTION LETTER	104

LIST OF TABLES

Table 1	Participants' Location by Country	46
Table 2	School District Community	47
Table 3	Administrators' Years of Experience.....	50
Table 4	Administrators' Gender.....	50
Table 5	Administrators' Age.....	51
Table 6	Highest Level of Education Completed	51
Table 7	Years of Classroom Experience	52
Table 8	Music Program Budget.....	56
Table 9	Music Education Statements	58
Table 10	Type of Music Students Should Learn	61
Table 11	Communication about School Music Program	62

LIST OF FIGURES

Figure 1	Philosophical Lens	35
Figure 2	Survey Construction.....	41
Figure 3	Grade-levels	48
Figure 4	School Classification.....	49
Figure 5	Frequency of Weekly Music Instruction.....	53
Figure 6	External Influences	55
Figure 7	Classroom Equipment.....	57
Figure 8	Administrators' Participation in Music.....	65

ABSTRACT

The purpose of this research was to investigate early childhood and elementary school administrators' views of music education in their schools and the influences on those views. The following research questions guided this study: (a) How do early childhood and elementary administrators view the role of general music in their schools? (b) What do early childhood and elementary administrators report to influence their views of music in their schools?

To explore these research questions a descriptive, cross sectional survey design was created using Qualtrics. The population for this study was early childhood and elementary administrators ($N = 49$) in the state of Delaware from public, private, and charter schools. Due to a return rate of 15% (E-mailed $N = 330$; Completed $N = 49$) the results of this study may not be generalized to a larger population and apply only to the participants who completed the survey.

Overall, administrators demonstrated they are in support of music education in their schools. They denoted that their students received music instruction on a weekly basis from a music specialist with a variety of music resources. Additionally, all administrators included funding for general music in their school budget. Administrators in this study believed music instruction gives opportunities for self-expression and creativity. Administrators report they participated in general music as children, purchase music, and attend performances as adults; therefore music exposure and experiences influence administrators' views.

Chapter 1

INTRODUCTION

School administration plays a vital role in any thriving music education program. Curriculum decisions are based on administrators' priorities and funding availability (Thomas, 2014). With tight budgets and an increased emphasis on accountability, administrators are pressed to continually evaluate their curriculum, including music. This quotation still rings true today: "Broad perspectives are necessary as each of us draws conclusions, and passes judgment from his personal experiences, awareness, and value systems" (Choate, 1965, p. 72). Administrators' beliefs impact their priorities, which impact their actions (Thomas, 2014). Researchers found that administrators show strong support for the arts and believe that the inclusion of arts in a school curriculum is important (Abril & Gault, 2006; Beveridge, 2010; Penning, 2008; Slavkin & Crespín, 2000; Thomas, 2014). However in 1972, Punke found that music educators must be able to justify and persuade school administration of the importance of a strong music program if music was to remain an integral part of the school curriculum. Similarly, Abril and Gault (2006) agreed that:

School administrators are highly influential in determining what course offerings are made available to students. Therefore, information regarding their attitudes and perceptions of music programs can help music educators, arts administrators, and policymakers make informed decisions in the quest to

ensure the music programs remain a viable facet of the overall school curriculum. (p. 69)

Statement of the Problem

Researchers and educators have observed the benefits of music education at all levels of education. Yet, there is no research on early childhood administrators' views of music education in their schools and to date, few researchers (Stroud, 1980; Fero, 1994; Abril & Gault, 2006) have focused on elementary administrators' opinions of music education in their schools.

To understand the entanglement between the arts and core subjects we must take a look at the history of music education since its conception. Formal music education dates back to the 18th century when singing schools satisfied both religious and community needs. Historian, Mark (2012) shared that throughout the 19th and into the 20th century, music was introduced into the curriculum under the recommendation of the 1838 Boston School Committee. The focus of music education during this time was to provide an aesthetic experience for students, which dates back to Plato and the late-20th-century music education philosophy of aesthetic education. Starting in the 1950s there was a scientific focus on education including music education, which created a plethora of studies on how music supports learning in other subjects. Just ten years later, the U. S. government financially supported the Yale Seminar in 1963 to analyze school music to determine why school music programs had not produced and musically literate and active public (Mark, 2012). Developing musicality, broadening repertoire, listening to worthwhile music literature, offering advanced music courses,

and community outreach were some of the suggested recommendations of the Yale Seminar (Mark, 2012). Surprisingly there was no underscore on a connection between music and other ‘core’ subjects even though this was emphasized since the 1950s. A continued stress on music education’s connection to ‘other’ subjects resurfaced in the early 1970’s Congress reauthorized Title I of the Elementary Education and Secondary Education Act (ESEA). The ESEA stated that funding for music education was contingent on how well it supported reading, writing, and mathematics (Mark, 2002).

Music program elimination is often related to funding issues (Beveridge, 2010; Spohn, 2008). Some school districts adopt a referentialist role with a focus on nonmusical values and to keep their government funding. Other districts continued to view music education as aesthetic and consequentially lost their government funding. Music educators, representatives of business, the music industry, and government joined together at the Tanglewood Symposium in 1967 to analyze and make improvements to music education (Documentary report of the Tanglewood Symposium, 1968). The Tanglewood Symposium was organized for three main societal reasons: school reform, civil rights, and technology, but also out of anger due to the fact that music educators were not included in the Yale Seminar on music education of 1963 (Mark, 2012). Many successes came out of the Tanglewood Symposium, Tanglewood Declaration, and most recently Tanglewood II, held in 2007. The Tanglewood Declaration provided a philosophical foundation for future developments in music education and called for music to be placed in the core of the school curriculum (Mark, 2012).

The Johnson Administration's War on Poverty campaign legislated the Elementary and Secondary Education Act (ESEA) in 1965. The original goal of the ESEA was aimed at providing equal education nationwide regardless of a family's income. The ESEA has been reauthorized seven times and this still remains an important goal of the program. The state of Delaware is of particular importance having been one of the first states to receive U. S. government funds and financial support from businesses and foundations through (a) No Child Left Behind, a 2001 reauthorization of the Elementary and Secondary Education Act, (b) Race to the Top, geared toward reforming public schools, (c) Race to the Top-Early Learning Challenge, targeted at early childhood programs, and (d) foundations such as the Rodel Foundation (Race to the Top fund, 2014). Core subjects such as math and English language arts have benefited from this funding. Even though the Tanglewood Declaration called for music to be placed in the core of the school curriculum, in Delaware, music is not given the same weight as science, technology, engineering, and math (STEM) (Markell, 2014). Does this funding structure influence administrators' views of music education? Clark (1999) asserted that adequate resources, funding, and equipment would not be committed unless the value of music education is recognized within the school. Administrators are instrumental in creating a supportive environment for music.

Governor Jack Markell (2014) has focused Delaware's educational efforts and financial support on STEM curricula, limiting the attention given to the arts. Research that uncovers Delaware administrators' views on early childhood and elementary

music education may prove to be fundamental in establishing support for and inclusion of quality, research-based music education in all schools. The results of this study have the potential to provide valuable information to leaders in music education.

Purpose of the Study

With the aim of providing music educators with information to communicate the importance of music education to their administrators effectively, the purpose of this research was to investigate early childhood and elementary school administrators' views of music education in their schools and the factors that influence those views.

Research Questions

The following questions framed this study:

1. How do early childhood and elementary administrators view the role of general music in their schools?
2. What do early childhood and elementary administrators report to influence their views of music in their schools?

Role of the Researcher

For this study, I served as the researcher. I designed a survey to collect data on administrators' views of music education. At the end of the study, I report results, and conclusions, provide recommendations for practice, and give suggestions for further research.

Ethical Concerns

One ethical concern in this study is participant confidentiality. Participants will not supply their names or any other identifiers on the survey, though they will be

asked which county their school is in. Surveys will be completed through Qualtrics, an online survey engine.

Assumptions/Bias

I approached this study as a former elementary music teacher, now graduate teaching assistant who seeks to better understand elementary administrators' perceptions of music education. I believe that music education at the early childhood and elementary levels is important because children's musical experiences between birth and age eight critically affect their developmental musical aptitude (Gordon, 2013). Some of children's first interactions are naturally musical. One cannot go throughout the day without having a musical experience. "Music is as basic as language to human development and existence" (Gordon, 2013, p. 2). If music learning is cultivated at a young age, children will grow up to appreciate and better understand music and how it is entwined with culture and human experience. All children should have an education that includes music.

Significance of the Study

"Reducing or eliminating the arts (and other disciplines) from a child's educational diet is likened to cutting food groups from a child's nutritional regime before he or she has reached physical maturity" (Spohn, 2010, p. 10). Administrators can incite school-wide support for the music programs under their charge. Music educators must discern administrators' opinions regarding music education to better inform them about the importance and role of music education in their schools. Spohn's analogy puts things into perspective when one considers what cutting the arts

does to America's youth. We would not sacrifice our children's health by eliminating one or even two of the six required food groups. Why would we jeopardize the social, mental, and cognitive health of our children by eliminating one or two subjects from their education (Spohn, 2010)?

Chapter 2

RELATED LITERATURE

In this literature review, I examine existing research that relates to administrators' perceptions regarding the role of music education in the school system. The literature reviewed addresses the following questions:

1. How do early childhood and elementary administrators view the role of general music in their schools?
2. What do early childhood and elementary administrators report to influence their views of music in their schools?

I present and discuss literature regarding (a) the impact of policy on music education, (b) administrators' views of specific curricular programs in music, (c) administrators' views of music education in the public school setting, and (d) administrators' views of music education in elementary schools.

Impact of Policy on Music Education

One of the greatest U.S. federal regulations regarding the nation's education policy is The No Child Left Behind Act of 2001 (NCLB) (Elpus, 2014). The NCLB Act of 2001 is still in effect today and the arts are included as a core subject. No Child Left Behind Act of 2001, Pub. L. No. 107-110, § 901, 115 Stat. 1958 (2002):

(11) CORE ACADEMIC SUBJECTS – The term core academic subjects' [sic] means English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, arts, history, and geography.

In 2004, U. S. Department of Education Secretary Rod Paige emphasized arts as a core academic subject under NCLB and highlighted the benefits and the need for arts education in a letter to 16,000 superintendents. Despite this fact, school decision makers claim that NCLB is the reason they have made cuts to the arts in their schools (Gerrity, 2009; Spohn, 2010; Thomas, 2014).

As I travel the country, I often hear that arts education programs are endangered because of *No Child Left Behind*. This message was echoed in a recent series of teacher roundtables sponsored by the Department of Education. It is both disturbing and just plain wrong. It's disturbing not just because arts programs are being diminished or eliminated, but because NCLB is being interpreted so narrowly as to be considered the reason for these actions. The truth is that NCLB included the arts as a core academic subject because of their importance to a child's education. *No Child Left Behind* expects teachers of the arts to be highly qualified, just as it does teachers of English, math, science and history. (Paige, p. 66)

U.S. Department of Education Secretary Rod Paige cited that school administrators could use money dedicated for NCLB to fund arts programs (Paige, 2004).

Researchers have investigated the impact of policy on administrators' attitudes toward music education in their schools. Gerrity (2009) conducted a survey study from a random sample of Ohio public school principals ($N = 246$) to determine the impact of NCLB on music education. The sample was drawn from a 2006-2007 directory of Ohio public schools ($N = 3,791$) supplied by the Ohio Department of Education. The

primary focus of this study was to determine the attitudes of principals toward music education and the status of Ohio's school music programs. The survey consisted of six Likert-type items and open-ended questions. Participants were asked to compare their present day music programs to those pre-NCLB using a three-point scale (*stronger*, *weaker*, or *unchanged*). The survey was mailed to participants and was followed with a post card reminder two-weeks later. The researcher yielded a response rate of 72.8% with usable data returned from 179 principals.

Gerrity (2009) researched NCLB, which came out of the Elementary and Secondary Education Act, that lists music and art as core subjects, yet these subjects are still not seen as equal to math and reading. Currently students are only held accountable for their math and English language arts scores. Many music teachers are expected to extend the learning of the core subjects in the music room. What once was a happy collaboration between homeroom teachers and the related arts teachers has turned into a necessity to help students survive the high stakes state test. Gerrity's results showed that Ohio principals had positive attitudes toward music education with a mean attitudinal score of 25.1 ($SD = 3.1$), but music was ranked as the least important subject by 71% of principals, despite favorable attitudes. Instrumental music (band) was most often added to the curriculum, accounting for 33% of the course additions, while general music courses were often the first to be cut, accounting for 38% of eliminated courses. Gerrity (2009) stated that more than half of the principals (60%) participating in the study cited that they expect their music teachers to spend part of their instructional time teaching reading and mathematics. Music instruction

decreased between 3 to 10 minutes per class meeting. Principals (16%) noted in the open-ended section of the survey that NCLB absorbs schools resources and cuts to music programs are imminent. Forty-three percent of school music programs were determined to have weakened in Ohio's public schools since the passage of NCLB (Gerrity, 2009). Since 2002, schools that fall under academic emergency (86%) or academic watch status (93%) have music programs that remained unchanged or weakened, while schools with an effective (62%) or excellent (61%) rating have music programs that remained unchanged or increased in strength (Gerrity, 2009). Principals removed funding, staffing, instructional time and offered no more than verbal support for arts education (Gerrity, 2009). Gerrity pointed to the importance of advocacy initiatives and community outreach. The researcher suggested that NCLB could be the catalyst that eventually leads to public school curriculum exclusive of music education (2009).

In 2010, Spohn cited a decrease in arts education opportunities, especially in music since NCLB. Studying the effect of NCLB on arts education in one of Ohio's public school districts, Spohn conducted a case study focused on the Title I Ribbon Valley district. This district had three elementary schools, one middle school, and one high school. The researcher used qualitative and quantitative approaches. Spohn conducted interviews with six highly qualified teachers, including a high school visual art teacher, one middle school music teacher, one middle school math teacher, and one elementary school language arts teacher. The interviews were semi-structured with open-ended questions to elicit discussion. The researcher collected data from the

district's arts budget and spending from arts teachers, school principals, and the district treasurer. Spohn also collected information regarding student population, art class offerings, and instructional time, providing quantitative data for the study. The researcher transcribed the teacher interviews, and shared the journal with participants, providing triangulation of data sources for validity. The results from this mixed methods study highlighted a decrease in arts learning opportunities, particularly at the middle school level due to administrative decisions as a result of NCLB. Kindergarten through fifth grade arts classes remained untouched, but music and other non-tested subjects in middle and high school were decreased to make more time for math and language arts instruction. Themes that emerged from the data were alterations in the curriculum and instructional time, modifications in teaching strategies, and challenges to fund arts education (Spohn, 2010). Participants shared that if students' test scores did not improve, time for music instruction would be cut further. Additional data indicated that the administration in the Ribbon Valley School District have asserted themselves more in the learning process by stipulating what and how teachers teach. Teachers indicated that this is a direct result of NCLB. There was no data to support NCLB's affect on spending for the arts, however there was little to no data kept by the district or administrators on spending for the arts. Teachers shared that they spent their own money to buy classroom materials and reinforced that they did not feel NCLB had an impact on funding for their programs. Consequences of policies, such as testing need to be addressed as we continue to develop and refine state assessments (Spohn, 2010). The researcher added that it is important for teachers to have autonomy to

determine what they teach and how they evaluate their students. Spohn recommended that researchers take a close look at developing the student in all areas, and not limit their knowledge to the tested subjects. Creativity, problem solving, twenty-first century skills are an important facet of a child's education and testing, as mandated by NCLB, does not evaluate these things (Spohn, 2010). Spohn continued at an early age children cultivate these abilities through participation in the arts. Spohn also pushed for an increase in funding and complete elimination of high-stakes testing. Current conditions in the Ribbon Valley district are not conducive to educating the whole student.

Summary

Many factors are involved in the success of a music program. Clearly music education has become less important when compared to “tested” subjects since the passage of NCLB (Gerrity, 2009; Spohn, 2010; Thomas, 2014). Sadly, students who are involved in, and find a place in the arts are dismissed and lose their place in the school setting and larger community. Interestingly principals hold a favorable attitude toward music education (Gerrity, 2009; Thomas, 2014), but ranked it lowest when comparing it to “tested” subjects. This finding demonstrates that a contradiction exists between principals’ “philosophical attitude toward music education and the relative importance principals assign to music study” (Gerrity, 2009, p. 89). Principals may feel the need to be politically correct and therefore support music even though they do not truly believe in the benefits of music education. Superintendents form their beliefs about arts education in their districts based from their own personal experience, and

some place a higher priority on the arts because they have seen the benefits first hand as students of the arts (Penning, 2008; Thomas, 2014). Educators, administrators, and politicians can make informed decisions about arts education for our youth through understanding the effect that NCLB has on public schools arts curriculum (Spohn, 2010).

Administrators' Views of Specific Curricular Programs in Music

In a survey study, Rogers (1985) contacted high school band directors and principals ($N = 421$) across the United States to determine their attitudes toward marching band contests. Band directors rated the personal benefits for students highest and the musical benefits lowest. In contrast, principals rated improving public relations highest and improving financial support for bands the lowest. Band directors rated the areas of general education experience; personal benefits to students, motivation and recruitment, and improving public relations significantly lower than principals.

According to Greenwood (1991), secondary school music teachers and administrators have differing philosophical views and practices, which demonstrated the need for this study. Greenwood (1991) examined the attitudes and perceptions of high school principals ($N = 431$) on music and school bands. Participants were randomly selected through a stratified proportional sample of 600 schools. The sample was stratified using student enrollment as the variable. The research used a 200-student sample size from three different schools, one small, one medium, and one large. A survey was used to gather views of administrators about music education in

their schools and their opinions as to the role of bands in education. School information, including student enrollment in school and band programs, total number of instrumental educators, school location, and student participation in arts programs was also collected through the surveys. The researcher created items on the survey and pulled items from another researcher's questionnaire (Punke, 1973). Three sections comprised the survey with a total of 51 items. Section one was aimed to collect background information about the school. Section two asked the participants to share their attitudes about the role of music education in their school and how school bands help to accomplish those goals. Participants were asked to share their opinion of their band's greatest strengths towards observed music education goals in section three. The survey was mailed. A post card reminder was sent to participants two weeks after the initial mailing. Two weeks past the deadline a second reminder was mailed to those principals that had not yet responded. Greenwood attained a 70% return rate yielding a total sample size of 431. Data from the surveys was organized by school size. A weighted total was used to determine which music education goals principals saw as their bands strengths. Results from section one of the surveys showed the larger the school the more band directors there are. The smaller schools have smaller bands, averaging 63 band members, but more students participated in the band program (15% of total students), whereas the larger schools have 147 band members, but that is only six percent of the total students population. Based on the results from sections two and three of the survey, 96% of principals believed that music education should be focused on cooperation. Principals' perceptions indicated that their "bands greatest strengths

are: (1) teaching music performance skills, (2) promoting school spirit, (3) good public relations, (4) encouraging discipline toward a goal, (5) teaching musical concepts, and (6) teaching cooperation” (Greenwood, 1954, p. 112). Music education that teaches both intrinsic music concepts and extrinsic social values was a high priority for principals. Participation in competitive musical events was encouraged, but was not how principals evaluated the success of a band. Band parents were encouraged to give financial and logistical support rather than curricular support. Principals supported funding for band programs and believed it was worth the expense. Results showed that principals believed that music programs and bands should be responsible for helping students reach both musical and nonmusical goals. The most important nonmusical goals listed for a band and music program are teaching cooperation, encouraging self – discipline, and promoting good public relations. The highest rated musical goals were teaching performance skills and musical concepts, providing opportunities for self – expression, and identifying the musically gifted.

In 1995, Milford encountered similar findings in the results from a two-part Administrators Band Attitude Survey (ABAS) of high school music principals ($N = 78$) in Ohio. One hundred principals were randomly selected and received the mailed survey, 78% of whom returned the survey. An analysis of the teaching and administrative background of Ohio school principals made up the first part of the survey. The second part included twelve questions related to their attitude towards the band programs they supervise. Responses from the survey indicated that all were in support of high school band. Milford found that administrators showed a basic support

for band and that its inclusion in the curriculum is necessary because of its positive impact on school spirit and the students' musical training experience (Milford, 1996).

Summary

A common thread in these studies is that school administrators feel that marching band programs provide good musical training and are important in bolstering school-community relations. Researchers (Rodgers, 1985; Greenwood, 1991; Milford, 1995) have indicated that administrators and teachers believe that music education is an important part of the school curriculum. These studies are closely related to my study because they solicit administrators' opinions regarding the place of music education in their schools. They also cite whether administrators' involvement with music has any bearing on how they view music and if they give more support to their school's program. Contrary to previous studies (Penning, 2008; Thomas, 2014; Milford, 1996) indicated that principals do not favor band based on whether or not they participated in band when they were in high school.

Administrators' Views of Music Education in the Public School Setting

In 1972, Clay conducted a study focused on school districts in Southwestern, Ohio. Through the use of a self-created questionnaire, the researcher sought to determine participants' opinions of music education in the public school, significant differences between the groups, and if there was a relationship between the opinions of the groups and the goals for music education outlined by the Music Educators National Conference (MENC). The questionnaire also included questions aimed at what participants' musical background was. The questionnaire was distributed in

paper form to administrators, parents and students. Responses were collected over the course of the school year. The researcher compared the responses of the (a) administrators and students, (b) parents and students, and (c) administrators and parents. One of the most notable differences in opinions among groups was between the students and the administrators. The students (65%) supported inclusion of the guitar and rock music in the classroom, whereas the administrators were not highly in favor. Students were also in favor of learning the violin and piano and the administrators were not. Both administrators and students indicated that marching band and orchestra were important, but favored orchestra over marching band.

When comparing the results of the parents and students the researcher concluded that many more parents favor a requirement of elementary and high school music than students do. The researcher mentioned this seems incongruous considering both parents and students believe adults should be knowledgeable about music. This is even further clouded by the fact that students favored adult music programs over the parent group. When comparing the responses of administrators with parents, the greatest difference was concerned with the opportunity to learn the piano or organ in school. Administrators indicated they would “probably not” favor the opportunity, while the majority of parent did favor the prospect. Administrators did not favor teaching the guitar, but parents (50%) did favor guitar lessons in school. The majority of administrators voted “yes” to eliminating music if faced with financial problems and surprisingly parents (37%) also voted “definitely yes.” Mostly all groups agreed

that music education is important, but did not believe that music education is necessary to enjoying musical experiences later in life.

Punke (1972) conducted research in Colorado public schools. The research focused on school administrators and music teachers' attitudes regarding the purpose of music education in the public schools. Punke designed the survey instrument, the Punke Music Education Attitude Scale. The scale contained 40 Likert – type questions from five areas, which were: music's role in public relations, mind and body, as a social activity, as an aesthetic art, and as a leisure activity. The survey instrument was sent to Colorado school administrators ($n = 200$) and Colorado music teachers ($n = 200$). All participants were randomly selected. The overall return rate was 64%. According to Punke (1972), music teachers believed that outstanding musical performance groups and treating music as an academic subject were the most influential to community relations, creativity, and curricular equality. As such, they hoped for students to have more opportunities to create their own music in school. Conversely, principals' believed that music was overshadowed by the winning athletic teams at fostering school-community relations and that generally music should not be official subject matter.

Liddell (1977) replicated Punke's (1972) study this time including not only school administrators and music teachers, but also school board presidents and public school superintendents. The researcher measured participants' attitudes about school music using the same Likert-type survey developed by Punke in 1972. Liddell replaced 10 statements from the original 40 in Punke's (1972) study. The updated

survey contained 40 items total. There were 20 statements, four from each category, including (a) in school-community relation, (b) as a discipline of the mind and body, (c) as a social activity, (d) an aesthetic experience, and (e) as a leisure-time activity. Reliability for the instrument was established by computing the alpha coefficient for each of the five subscales and total score. The overall reliability score was .92. The mean scores for music teachers were significantly higher than all other respondents in all areas except responses related to music's role in public relations. School board presidents, superintendents, and principals were in general agreement, while superintendents and school board presidents agreed more than any other group. As a result of these findings, Liddell suggested that music educators consider keeping administrators and school board members informed about the importance of music in the curriculum. The researcher also advocated for similar studies and replication using the Punke Music Education Attitude Scale.

Conducting a study in the public school setting in Canada, Hanley (1987) investigated the attitudes of eight sub-groups ($N = 48$), including school board members, music consultants, elementary principals, high school music teachers, high school non-music teachers, elementary school music teachers, elementary school classroom teachers who also teach music, and elementary school non-music teachers. Participants were asked to consider current situations and ideal situations and rank a series of statements using two *Q*-sorts that corresponded to one of four philosophical approaches to music education. There were 48 items (12×4) based upon four philosophical approaches to music education: (a) music for fun, (b) referentialism, (c)

formalism, and (d) absolute expressionism. Music for fun was described as a focus on enjoyment and a curriculum that contains a variety of fun activities with little attention given to content, skill development, or outcomes (Hanley, 1987). Hanley's definition of a referentialist approach music education was justified by focusing on extrinsic values. The primary role of music education in referentialism is for the improvement of the individual and needs of society. School music is aimed at developing children morally, physically, and intellectually (Hanley, 1987). Hanley described formalism in music education as a highly organized approach with particular attention paid to the design and structure of the music. Students decode musical qualities and relationships while using a standardized vocabulary. Music is taught as a universal language and can be accessed by anyone. Hanley defined absolute expressionism as the education of feelings (1987). Expressive music is chosen to guide students through a variety of musical experiences. Listening activities are used frequently to deliver an aesthetic experience (Hanley, 1987). In the first *Q*-sort, participants were asked to rank statements based on what they observed as current practice. In the second *Q*-sort participants were asked to rank statements based on what they considered to be the ideal situation. Most participants felt that the ideal approach to music education was to provide powerful and emotional experiences through music without forcing cross-curricular ties.

Payne (1990) designed a mail survey, the Measure of Music Education Justifications (MMEJ). The MMEJ contained a series of 27 music education justification statements to investigate the beliefs of selected elementary and secondary

school personnel in Ohio public schools. The MMEJ was sent to four subgroups ($N = 400$): (a) school superintendents, (b) school board presidents, (c) building principals, and (d) music teachers and yielded a 68.75% return rate. Twenty-five of the 275 responses were regarded unusable and omitted from the study. The remaining surveys ($N = 250$) were used to provide data for this study. Payne found that all subgroups were in general agreement on the 27 justification statements. Further, Payne suggested that music educators need to know what the subgroups considered to be the most important belief statements when communicating the importance of music education and its inclusion in the school curriculum (Payne, 1990).

Studying the perceptions of superintendents ($n = 55$), school board chairpersons ($n = 55$), building principals ($n = 56$), and music teachers ($n = 62$) on music in the South Carolina public school curriculum, Lord (1993), duplicated Payne's 1990, Measure of Music Education Justifications (MMEJ) questionnaire. Lord not only investigated how the subgroups value music education differently from music educators, but also focused on how prior experiences might affect how the music education statements are valued. The researcher achieved a return rate of 63.63% with 228 usable questionnaires. The researcher concluded that perceptions of the four subgroups indicated they value music education in the public school setting. The conclusions from this study supported the results from Payne's (1990) study.

Abril and Gault (2008) examined principals' perceptions of private and public secondary school music programs. The researchers based the construction of the survey on the national standards in music education, and their informal discussions

with local music educators and principals. A random stratified sample of 1,000 secondary school principals was drawn from a list of 19,510 members of the largest national association of secondary school principals. More than half of surveys were returned (54%), resulting in a total of 540 participants who represented all regions of United States. The survey was divided into four parts. The first section was used to collect information about the school in general and the music program. Principals were asked specific information about course offerings. The second section of the survey contained seven music-learning outcomes based on the 1994 National Standards for Music Education. Participants were asked to use a five-point Likert-type scale to indicate which goals they believed were being met at their school. Section three had 13 broad educational goals. Principals used the same five-point scale to indicate if these goals were being met. For section four, principals were asked to gauge the overall effect of 10 variables on their music program. The researchers concluded their survey with an open-ended section that asked principals to list and describe hurdles impeding their ability to support the music program at their school.

For the first section of the survey, researchers found that 98% of participants' schools offered music courses, however, only 34% of students were required to take them (Abril & Gault, 2008). Guitar, piano, and music technology were the top three choices principals listed as courses they liked to offer. Participants indicated they would need more information on courses before considering offering them. In the third section the educational goals that ranked highest were cooperation, teamwork, and self-esteem. The researchers believed these responses suggested that principals

perceived music programs as highly successful and meeting both music-learning outcomes and educational goals. In the fourth section most of the respondents indicated that No Child Left Behind and standardized tests did not affect their music programs. Those who responded that these things did have an effect on their program indicated it was a negative one. In the last section the most common obstacles listed were financial/budgetary (32.5%), scheduling/time (19.9%), and outside pressure (15.4%). The researchers concluded their study by stating that understanding views of people in the school community might enable teachers to develop strategies to build awareness and support for their programs.

Thomas (2014) conducted a quantitative cross-sectional/correlation survey study to examine superintendents' perceptions of Performing Arts and Visual Arts under current and ideal conditions in Alabama, Florida, Georgia, and Mississippi. Superintendents ($N = 543$) were invited to participate in this study and their contact information was acquired from the states' Departments of Education. Participants were contacted via e-mail, which included a cover letter, and link to the survey. A total of 145 surveys were returned yielding a return rate of 28%. The survey instrument for this study was adjusted from the survey used by Abril and Gault (2006) because this study focused not only on elementary music, but all fine arts programs within a school district. Thomas looked at current trends and the economy's relationship to what arts programs are offered in the school districts. The sub categories that were included in this study were music (band, choral, and orchestra), dance, and drama under the Performing Arts category and drawing, painting,

photography, and sculpture under the Visual Arts category. The correlation between administrators' beliefs and their actual practice regarding arts instruction provided the conceptual framework for this study. Conclusions drawn from the data showed participants *agreed* or *strongly agreed* with broad arts educational goals for all schools (82% to 95%). Participants also identified that arts education in their districts was negatively influenced by several factors, including NCLB and funding. Superintendents' positive personal experiences with art education impacted their perceptions of arts education and their willingness to offer arts education in their school district.

Summary

Studying the extent of school administrators and music teachers' disparities in their attitudes towards the importance of music of school in Colorado's public schools, Punke (1972) found no significant difference between the groups. Liddell (1977) replicated this study in Mississippi and found the opposite to be true. Payne (1990) highlighted the need for further research in this area due to the contradictory result of Punke and Liddell. Payne (1990), like Punke (1972), found (a) school superintendents, (b) school board presidents, (c) building principals, and (d) music teachers to be in general agreement. These researchers (Punke, 1972; Liddell, 1977; Payne 1990; Abril & Gault, 2008; Thomas, 2014) investigated the beliefs of administrators concerning their view of and the value they place on music education in their schools. For the last 42 years school administrators have supported music in the schools, though their goals

and objectives may differ from those of music educators. School administrators appear to support music education for non – musical over musical goals.

Administrators' Views of Music Education in Elementary School

Researchers (Stroud, 1980; Fero, 1994; Abril & Gault, 2006) have revealed that most administrators view music education as a required facet of the elementary school curriculum. Stroud (1980) sought to determine the role of the kindergarten through sixth grade classroom teacher in the elementary music program. Stroud gathered data through personal interviews with city music supervisors, elementary principals, and classroom teachers and through a mailed questionnaire sent to elementary principals and 25 percent of classroom teachers in Virginia's Tidewater Basin. Part of this study was directed at the attitudes of principals toward music education, which is of particular importance to this study. The survey included 12 attitude statements about music education. Results revealed that administrators believe in the impact of music on children and that it is a positive use of time both in school and for fun. Principals felt that music can be used to enhance other subject matter, and agreed that music promoted good citizenship (Stroud, 1980). Principals did not agree with the statement "that music should be studied solely for its aesthetic value and that there is nothing as beautiful and worthwhile as good music" (Stroud, 1980, p. 159).

In 1994, Fero researched the attitudes of Missouri elementary school principals with respect to the interdisciplinary curriculum approach. The design of the study was descriptive/analytical using a multi-method design. The multi-method design was selected to triangulate the data. Two data collection methods were used, the survey

and telephone interviews. A sample size of 323 out of the total 1292 elementary schools was used. A systematic random sampling method was used to determine which schools would receive the survey. Overall return rate was 68.42%. The mailed surveys included a Likert-type scale and checklist responses. The telephone interviews were used to validate the mailed survey results. Principals indicated that music was being used as part of an interdisciplinary approach in their school, but a small percentage of principals were found to believe that music should be built-in an interdisciplinary approach (Fero, 1994, p. 91). Staff resistance, time in the schedule, and finances were listed as hurdles in the implementation of an interdisciplinary approach. The researcher recommended that further exploration be conducted to study the perceptions of principals in regard to offering a well-rounded elementary core curriculum that includes music, art, and physical education (Fero, 1994, p. 92).

Abril and Gault (2006) conducted a study to examine principals' perceptions of the elementary music curriculum. Participants ($N = 350$) were randomly selected from a list of the 8,506 National Association of Elementary School Principals active members. Researchers used a four-section survey to gather information about acuities of seven music-learning outcomes and 13 broad educational goals that result from school music instruction. Section one listed seven music-learning outcomes that were constructed using the nine national music education standards. Principals indicated how much they believed the music program was able to facilitate students meeting the seven learning outcomes through a Likert-type scale. Factoring in ideal circumstances, they were asked to rate the degree to which they believed the music program should

meet these outcomes. If they did not have enough information to complete the survey question they were asked to check a “Can’t Answer” box. A Cronback’s alpha coefficient revealed the internal consistency of the survey items to be $\alpha = .86$.

Section two had a list of 14 broad educational goals that might occur in both current and ideal conditions. In section three principals rated ten variables that currently affect their music programs. The alpha coefficient for all three sections of the survey was $\alpha = .94$. Section four of the survey included two open-ended questions about obstacles that were in the way of principals’ support for their music programs and what might help to alleviate those obstacles.

For the first research question, the researchers “sought to determine principals’ perceptions of music learning outcomes as they are currently being met and as they should be met in ideal conditions” (Abril & Gault, 2006, p. 11). Results for the first research questions revealed that principals were generally satisfied with their music program. The highest mean was “listening to music attentively.” Principals noted that developing listening skills was included in music instruction. The lowest mean was “creating and composing music.” Principals were less aware that students were composing and creating in the classroom. Listening received the highest rating and creating received the lowest rating under ideal conditions. “Understanding music in relation to other subjects” was rated second-highest mean in ideal conditions and fifth-highest mean for current conditions. Increases in current conditions were accompanied by increases in ideal conditions ($r_s = .68$), a moderately positive relationship (Abril & Gault, 2006).

To address the second research question, researchers “examined the differences between current and ideal conditions for music learning outcomes” (Abril & Gault, 2006, p. 12). The “current” mean ratings were consistently lower than the “ideal” mean ratings. The researchers used repeated measures *t*-tests to test for statistical significance. When looking at current and ideal conditions of music education for all variables under investigations, results indicated there were significant differences ($p < .01$). Based on the Cohen *d* value “understanding music in relation to other subjects” ($d = 1.10$); “creating and composing music” ($d = 1.04$); “analyzing, evaluating, and describing music verbally and in writing” ($d = .97$); and “understanding music in relation to culture and history” ($d = .86$); all had a large effect size. “Listening to music attentively,” “read and write music notation,” and “perform music” had medium effect sizes. Question 3, the researchers “sought to determine principals’ perceptions of broad educational goals as they were currently being met and as they should be met in ideal conditions” (Abril & Gault, 2006, p. 13). Mean scores for every goal were generally positive. When analyzing the data with regards to the current music program the lowest score was “fostering critical thinking” and the highest scores were for “developing creativity” and “transmitting cultural heritage.” When examining the ideal music program the lowest score was for “providing students with a pleasant diversion during the school day” whereas the highest score was for “developing creativity in students.” Correlation analysis was used to determine a strong relationship between ideal and current conditions ($r = .81$). When looking at educational goals repeated *t*-tests yielded significant differences ($p < .01$)

between ideal and current conditions, none of which had a high effect size. In questions one through three, the survey means were consistently higher for the ideal versus the current conditions.

The final section of the survey listed 10 variables that principals rated based on the degree to which they perceived they affect the music program. Principals rated “budget/finances” (55.2%), “No Child Left Behind Act” (45.1%), “scheduling” (40.1%), and “standardized tests” (34.4%) have the most negative effects on their music program. They rated “students” (92%), “parents” (90.1%), and “the music teacher” (87.8%) as the most positive effect on your music program. This data was cross-referenced with the open-ended questions at the end of the survey. State mandated testing and the “No Child Left Behind Act” were listed as added pressures and obstacles in attaining an ideal music program. This is consistent with the findings in the previous sections of the survey. Principals listed additional obstacles preventing implementation of the ideal music program including “outside pressures” (testing, legislation, upper administration, community attitudes), “facilities/equipment,” and some listed they saw “no obstacles” (11.26%).

Based on the positive ratings of learning outcomes principals believed their music programs were meeting various music education standards. Principals placed a high value on music education standards, as they should be met in ideal circumstances. They felt it was important to take an integrated approach to music education and were found to value the ways that music can connect with other subjects. Abril and Gault

(2006) suggested that music teachers share achievements of their students to highlight learning arising from music education.

The pressures imposed by legislation and state budget problems affect elementary music education. Abril and Gault (2006) concluded that increased funding, possibly through outside sources, and increased awareness of the benefits of arts programs would lead to greater support. Participants cited, “a greater awareness of our stakeholders on the benefits of a strong music program” and “education of school board members and parents” indicating that many principals felt the need for more education for parents and upper administration as to the goals of a music program. Music teachers should share evidence of student learning with principals and decision-makers to advocate for music education and their individual programs. Although principals were found to be happy with their current music programs, there are improvements they would like to make in order to attain an ideal music education program. Abril and Gault (2006) concluded that future research on this topic should be conducted to determine the limitations, including governmental and financial, that administrators face when attempting to provide the best curriculum for music education.

Summary

Researchers (Stroud, 1980; Fero, 1994; Abril & Gault, 2006) have reported that administrators agree music education is important and should be used to support learning in core curriculum classes. Time constraints and scheduling inhibited the implementation of an integrated approach. Music educators should engage in open

dialogue with their administrators concerning the growth of their music education programs.

Chapter 3

METHOD

Overview of the Study

With the intent to expand the current body of literature on elementary music education, the purpose of this research was to investigate school administrators' views on the role of music education in their schools. I examined how elementary administrators came to form these views. The following questions guided this study:

1. How do early childhood and elementary administrators view the role of general music in their schools?
2. What do early childhood and elementary administrators report to influence their views of music in their schools?

Definitions

The following definitions were applied to the terminology used in this study. My personal interpretation from the literature serves as the source for these definitions.

1. Administrator: person responsible for managing the day-to-day operations of a school; a person who oversees the budget, curricular decisions, and faculty affairs.
2. View: the way in which someone regards something; an opinion.

Philosophical Lens

My personal philosophy of music education provides the framework for the construct of my study. My philosophy is based on my musically rich upbringing in the home, on being a music student, music teacher, and now researcher in music education: These experiences frame the design of this research.

Philosophy should be the driving force for instruction and totality of the music program in education.

When we speak of a philosophy of music education, we refer to a system of basic beliefs, which underlies and provides a basis for the operation of the musical enterprise in an educational setting. A philosophy should serve as a source of insight into the total music program and should assist music teachers in determining what the musical enterprise is all about, and how it should operate. (Leonhard & House, 1972, pp. 83-84)

Three areas of philosophy influence my lens: (a) praxialism, (b) referentialism, and (c) aestheticism (see Figure 1).

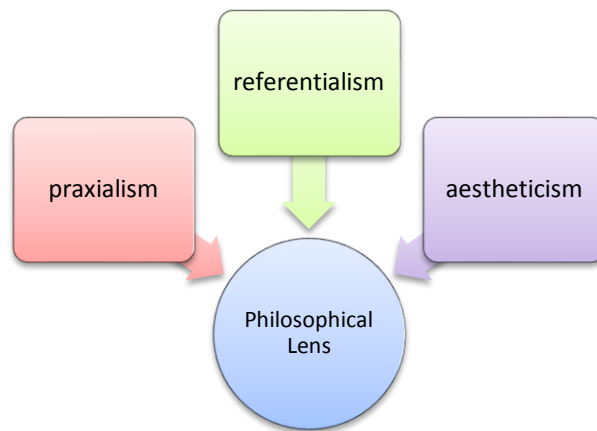


Figure 1 Philosophical Lens

Music education philosophers use the word *praxis* to refer to a vision of the musical experience and how that transforms into practice (Alperson, 1991; Elliott, 1995). The praxial approach to music education embraces, “social, historical, and cultural conditions and forces in which practices of music production arise and have meaning” (Alperson, 1991, p. 236). As a philosophy, praxialism is concerned with the *process* of musicking, not necessarily the finished product. The musician is thoughtfully involved in the music he or she is making and is focused on the activity at hand. At the elementary level the process of musicking is equally if not more important than the culminating activity.

As a referentialist, McMurray (1991) believed the purpose of music education was to realize non-musical values such as 21st century skills. McMurray felt that some of the most important tenets of music and music education are self – growth and self –

knowledge and the distinctive emotional experience of musical enjoyment that compliments these tenants.

John Dewey, a philosopher, social reformer, and educator, was a champion and supporter of music education. Dewey fought for music education in the University of Chicago laboratory school when it was in jeopardy (Heilig, Cole, & Aguilar, 2010). He believed that fine arts programs cultivated creativity, self-expression, and an appreciation of others, and should be a foundational part of the curriculum (1934). Dewey believed the purpose of music education was to foster an aesthetic experience through development of the imagination (Dewey, 1934).

Researcher, learning theorist, teacher, expert on children's musical development, and author, Gordon (2013) has conducted extensive research on and is dedicated to the theory of how we learn music. Gordon discovered that we learn music and language in very similar ways. Gordon (2013) contended that music needs to be active, child centered, and taught as its own discipline.

From my experience of teaching for ten years in Delaware public schools, administrators are often focused on how music education can connect to other disciplines; they lose sight of the benefits of music education as its own discipline. As an elementary music educator I was encouraged to adopt a referentialist position. In practice I was *expected* to be referentialist, but this did not hold true to my own philosophy of music education. Music education should be in the schools because it leads to the creation of well-rounded human beings. I believe one of the most important parts of music education is to reflect on the feelings and emotions that

music itself evokes. Whether one is listening to or performing music he or she has the opportunity to experience something profound and meaningful. Aestheticism allows one to use his or her imagination and focus on enjoying and taking pleasure from music. Expressing oneself through music can be enriching; it was this expression that led to me being an aesthetic music educator. Self-expression is a very important part of my philosophy, however there are two things that are contained in aesthetic education of which I am not in agreement. Previous aesthetic philosophers, like Dewey have stated that it is the teacher's role to decide what is beautiful, choosing music that they feel is worthy of being shared. I believe that each person needs to decide what he or she considers to be beautiful and good, not the teacher. The teacher should expose students to a variety of musical experiences so that they can decide for themselves what is beautiful. Equally important, students should share what they think is beautiful without direction or bias from the teacher. I believe that equilibrium between aestheticism and praxialism should exist in the music classroom. My philosophy of music education led to the purpose, research questions, and design of the present research study.

Design of the Study

Participants

The population targeted for this survey was early childhood and elementary school administrators ($N = 330$) within the geographical boundaries of the State of Delaware. Principals' e-mail addresses were obtained from the educational directory

on the Delaware Department of Education website. The list was then cross referenced with a directory that was acquired via e-mail from Department of Education employee.

Survey Construction

“Surveys produce information that can be used to describe, compare, and predict attitudes, opinions, values, and behaviors based on what people say or see and what is contained in records about them and their activities” (Fink, 2003, p. 14). A survey was the best fit to gather data on the attitudes of administrators regarding the place of general music in their schools and how they came to form those beliefs.

Survey Item Development

I used a descriptive, cross sectional survey design to gather information (see Appendix B). Using multiple-choice questions and a five point Likert-type scale, the survey consisted primarily of closed ended questions - some with a space for participants to provide a response if it was not provided on the survey.

The survey instrument contained three sections. Participants provided background information in section one. Section two was designed to ascertain the participants’ view toward music education in their school. Participants shared their musical experiences as children and as adults in section three (see Appendix A).

I used Payne’s (1990) question, “The community that your school district serves would best be described as?” in section one of my survey instrument. I added additional questions to gain background information about administrators and their schools. I also asked participants to provide their primary association with the school, length as an administrator, demographic information about the school, and their

educational background. Participants were also asked to classify their school (pre-school or elementary, and public, charter, or private) so that I could examine trends and differences among school type. This section was also intended to gather information about the music program including the budget, location and timing of classes, what resources were available, and what, if any, external influences impede upon the school's music program.

Section two was designed to answer the question: How do early childhood and elementary administrators view the role of general music in their schools? When examining attitudes and specifically the views of administrators regarding music education one can refer to the research of Fishbein & Ajzen (1975). A person's nature or inclination to respond positively or negatively toward an idea, object, person, or situation is how we usually define attitude. Haavenson, Savukova, and Mason (1998/99) studied attitude formation as a foundation for global education. "It is the realization that an individual's worldview is both a matter of conscious opinions and ideas and more importantly to subconscious evaluations, conceptions and unexamined assumptions" (Haavenson et al., 1998/99, p. 38). Perspective consciousness influenced the construction of survey items as I sought to look closely at administrators' awareness and appreciation for music education. Section two was designed to solicit participants to share their attitudes related to: (a) effective music teaching, (b) external influences on music programs, (c) the purpose of music education, (d) music in the classroom, and (e) resources. These questions included closed ended multiple-choice questions modeled after research on administrators' views of music education in

schools (Abril & Gault, 2006, 2008; Clay, 1972; Fero, 1994; Gerrity, 2009; Greenwood, 1991; Hanley, 1987; Lord, 1993; Milford, 1995; Payne, 1990; Punke, 1972; Rodgers, 1985; Spohn, 2010; Stroud, 1980). On several of the multiple choice questions there was space to add a response if the option was not provided on the survey. Questions also included five-point Likert-type scales (see Appendix B). These scales were modeled after those found in other research studies on administrators' views of music education in their school (Clay, 1972; Greenwood, 1954; Hanley, 1987; Stroud, 1980; Lord, 1993; Abril & Gault, 2008). The idea that attitudes are based on experience directly relates to the second research question and the five-point Likert-type scale I used in my survey, which is classified as an attitude scale. The Likert-type questions included statements related to (a) in school music, (b) in school non-music, and (c) music experiences outside of school (Clay, 1972; Greenwood, 1954; Stroud, 1980). These Likert-type questions included statements from three philosophical approaches to music education: (a) praxialism, (b) referentialism, and (c) aestheticism (Hanley, 1987).

Section three was designed to gather information to determine what contributes to early childhood and elementary administrators' views of the role of general music in their school. Participants were asked to share their experiences with music as a child and in their current life and if their experiences were positive, neutral, or negative. This portion of the survey was modeled after previous research that looked closely at the role musical experiences plays in attitude formation (Clay, 1972; Greenwood, 1954; Payne, 1990; Lord, 1993).

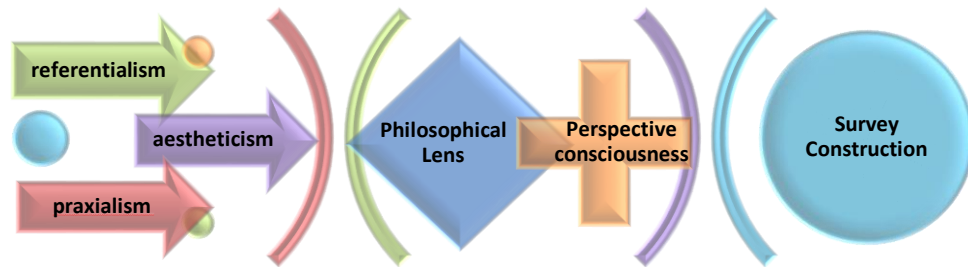


Figure 2 Survey Construction

Validity

To develop the survey instrument I started by compiling survey questions used in the studies contained in my review of literature. I then eliminated duplicate questions and formatted the statements into three sections: in school music, in school non-music, and outside of school. I entered all questions into the online survey platform, Qualtrics.

To ensure face and content validity, the survey was piloted with graduate students from a University in the mid-Atlantic region of the United States. The

graduate students were asked to take a pilot of the online survey and provide comments regarding the length of the survey and wording of questions. The feedback I received indicated the survey was too long and some questions needed to be re-worded to be clearly articulated. I reviewed research questions to ensure all survey items directly related to them, deleted those that did not have a strong connection, modified wording of several survey questions, and removed duplicate statements. I administered a second pilot of the new design with teachers who had taken coursework or held a degree in administration, but were not in an administrative position currently. The participants in the second pilot confirmed the length was appropriate; the survey administration time was eight minutes. After determining face and content validity, the survey was sent electronically to all Delaware early childhood and elementary school administrators. One month after the initial distribution a reminder was emailed, and one week later a final reminder was sent to alert participants that the survey would close in 48 hours.

Data Collection & Analysis

Data was collected through the use of an online survey platform, Qualtrics. Surveys remained online in a password – protected database for data analysis. Percentages of participants' responses to survey questions were computed. Further procedures for data analysis were determined once all data had been collected. Results from data analysis informed conclusions as well as implications for music education practice and suggestions for future research.

Human Subjects

The Electronic Correspondence with Administrators and the Administrator Survey may be found in Appendices A and B. I have completed and passed all required training modules through the Collaborative Institutional Training Initiative (CITI) (see Appendix C). My submission to the University of Delaware Institutional Review Board (IRB) and the IRB exemption letter are located in Appendices D and E.

Chapter 4

DATA ANALYSIS

Introduction

The purpose of this study was to investigate administrators' attitudes toward music in their schools. The following research questions guided this study:

1. How do early childhood and elementary administrators view the role of general music in their schools?
2. What do early childhood and elementary administrators report to influence their views of music in their schools?

The population targeted for this study was early childhood and elementary administrators in the state of Delaware. In this chapter, I will share results of the study.

Limitations

Data was collected confidentially from administrators in Delaware. Principals' e-mail addresses were obtained from the educational directory on the Delaware Department of Education website. The list was then cross referenced with a directory that I acquired via e-mail from a Delaware Department of Education employee. While this was a comprehensive list of principals from all early childhood and elementary schools in the state of Delaware, the Department of Education employee shared with me that it is the responsibility of the administrators and school districts to keep their information current with the Department of Education employee directory. Therefore, the information I acquired may not have been the most up-to-date information. The

Department of Education employee told me that this is especially true with private schools. Additionally, administrative changes are sometimes made after the start of the school year adding to the possibility of not having a complete set of e-mail addresses.

Survey

Overview

In the first section of the survey I asked administrators to share demographic information about themselves and their school's music program. After completing this portion of the survey, administrators indicated if their school had a music program. If they answered yes they were invited to continue taking the survey, but if they answered no they were taken to the end of the survey and thanked for their time.

Three hundred and thirty-two surveys were sent electronically to Delaware early childhood and elementary administrators. Seven e-mails bounced, two failed, 75 administrators opened the survey, 54 started the survey, and 49 completed the survey, yielding a 15% return rate. In the demographic section I report the results of the 54 participants that started the survey up until the question asking if their school had a music program. From that point forward, I share the results of the 49 participants who indicated their school had a music program.

Demographics

In the demographic portion of the survey, administrators were asked to provide information about their schools and basic demographic information. Participants indicated in what county their school was located. Thirty-eight indicated their schools

were located in New Castle county (70%), nine from Kent county (17%), and seven from Sussex county (13%) (see Table 1).

Table 1 Participants' Location by County

Response	<i>N</i>	%
New Castle County	38	70
Kent County	9	17
Sussex County	7	13

When describing the community that their school district serves, 15 described their school district community as *a metropolitan population of 50,000+ or a suburb of the metropolitan area* (28%); 17 described their school district community as *a large city or town with a population of 15,000 to 49,999, distinct from metropolitan area* (32%); 18 described their school district community as *a small city or town with population less than 15,000, distinct from metropolitan area* (34%); 3 described their school district community as *primarily rural* (6%) (see Table 2).

Table 2 School District Community

Response	<i>N</i>	%
A metropolitan population of 50,000+ or a suburb of the metropolitan area	15	28
A large city or town with a population of 15,000 to 49,999; distinct from metropolitan area	17	32
A small city or town with population less than 15,000; distinct from metropolitan area	18	34
Primarily rural	3	6

Administrators were asked, “What grade-levels does your school serve?”

Administrators were asked to select all that apply (see Figure 3).

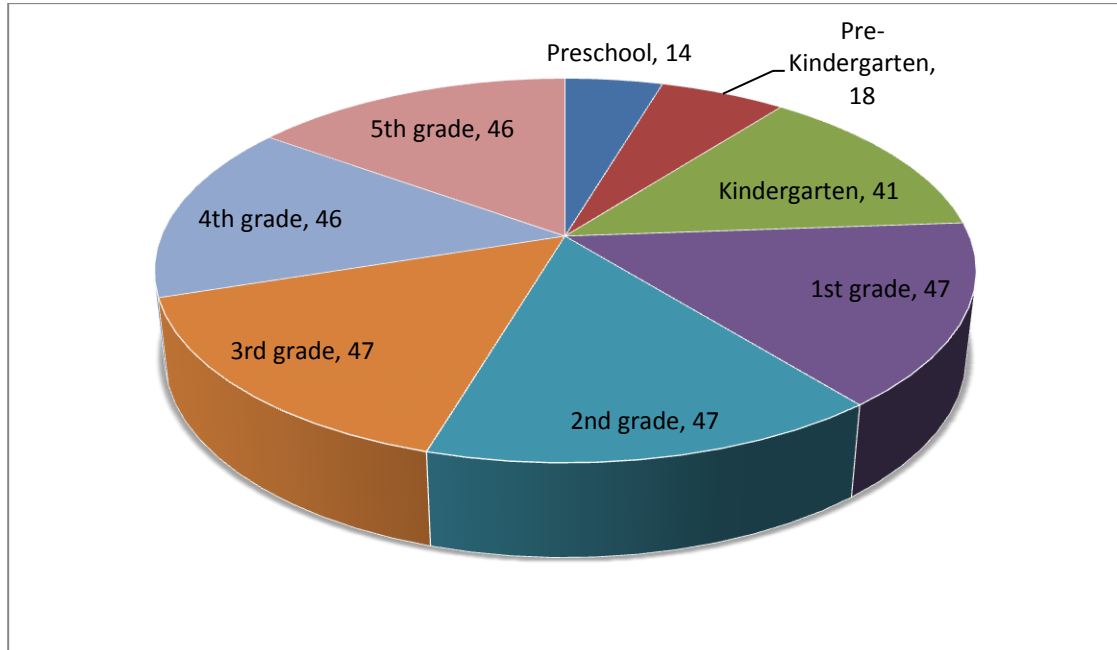


Figure 3 Grade-levels

Administrators were to choose whether their school was private, public, or charter. Figure 4 shows how administrators classified their schools.

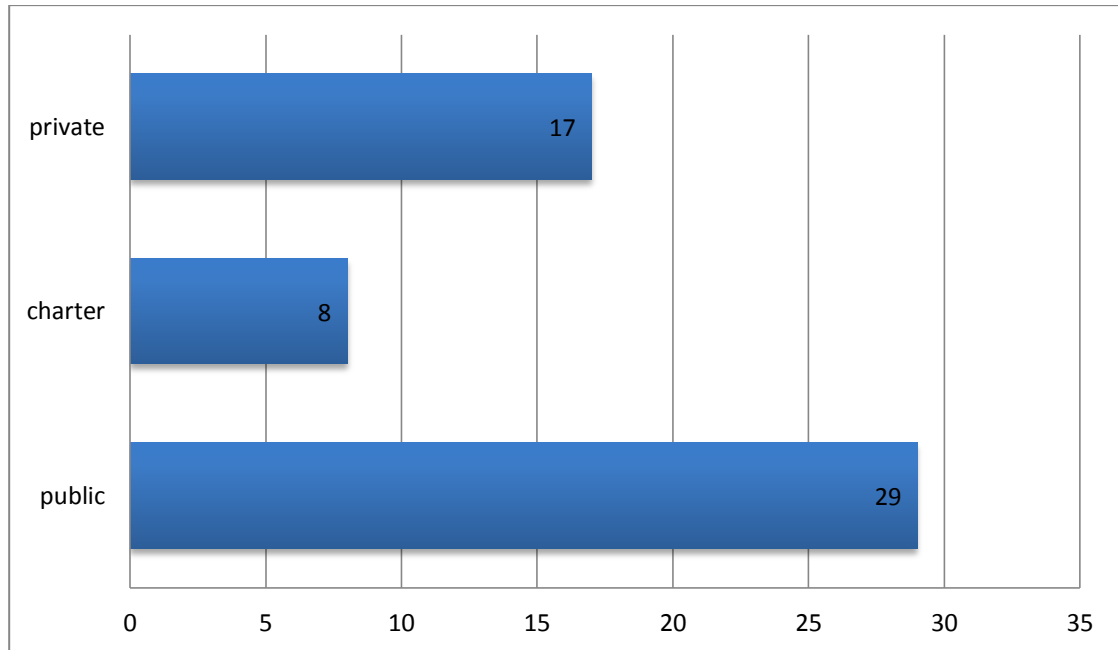


Figure 4 School Classification

Participants indicated their primary association with their schools. Thirty-three indicated they were the *principal* (61%) of their school, whereas 13 indicated they were the *assistant principal* (24%), and 8 indicated *other* (15%). Participants that selected *other* commented on what their association with their school was, including Director of Facilities, Admissions/Marketing, Administrator, Head of School, Educator, and school program director. Administrators indicated their years of experience (see Table 3). The two administrators that selected *other*, stating that, they had zero years of experience in the comments section. Participants were also asked

their gender (see Table 4), age (see Table 5), highest level of education completed (see Table 6), and years of classroom experience (see Table 7).

Table 3 Administrators' Years of Experience

Response	<i>N</i>	%
1-5	15	28
6-10	18	33
11-15	12	22
16-20	2	4
21-25	5	4
other	2	4

Table 4 Administrator Gender

Response	<i>N</i>	%
Male	18	33
Female	36	67
Other	0	0
Prefer not to answer	0	0

Table 5 Administrator Age

Response	<i>N</i>	%
18-25	0	0
26-34	6	11
35-54	35	65
55-64	9	17
65 or over	4	7

Table 6 Highest Level of Education Completed

Response	<i>N</i>	%
2-year College Degree	2	4
4-year College Degree	5	9
Masters Degree	37	69
Doctoral Degree	6	11
Professional Degree (J.D., M.D.)	2	2
Other	2	4

Table 7 Years of Classroom Experience

Response	<i>N</i>	%
Yes, for less than 5 years	11	20
Yes, for 6-10 years	14	26
Yes, for 11 or more years	24	44
Never	5	9

Research Question One

Research question one, “How do early childhood and elementary administrators view the role of general music in their schools?” was answered through the use of multiple-choice questions and a 5-point Likert-type scale (1 = strongly disagree; 2 = disagree; 3 = neutral; 4 = agree; 5 = strongly agree).

Forty-nine respondents indicated that their school had a general music program (91%), whereas five indicated their school did not (9%). The survey instrument was formatted to direct participants who selected *no*, to the end of the survey for additional comments. Administrators, who selected *yes*, were prompted to complete the survey. The remaining data presented in this chapter is based on the 49 participants who indicated their school had a music program and who completed the remainder of the survey.

Participants ($N = 49$) were asked how often their students received music instruction (see Figure 5).

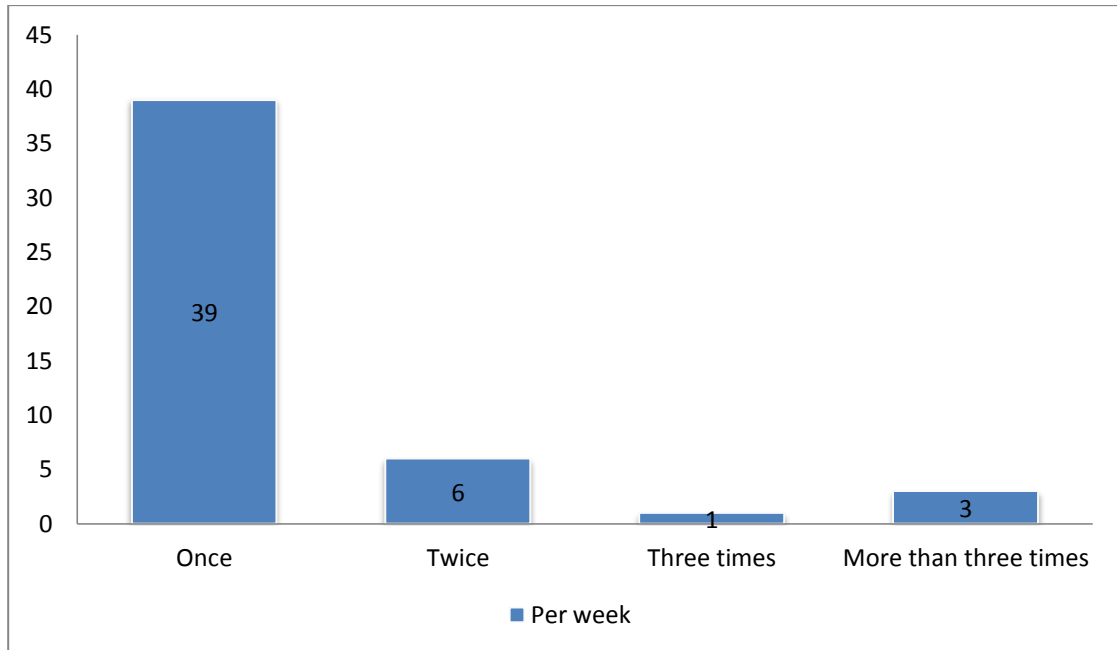


Figure 5 Frequency of Weekly Music Instruction

Administrators were asked how many minutes per week their students received music instruction. Six administrators reported their students received 30 minutes of music instruction per week (13%), 25 administrators reported their students received 45 minutes of music instruction per week (52%), 5 administrators reported their students received 60 minutes of music instruction per week (10%), and 12 administrators reported their students received an other amount of music instruction per week (25%). A range of responses from 45 minutes to 225 minutes was listed by administrators in the comments section under other amounts of time.

Forty-seven administrators indicated that a music specialist was responsible for teaching music classes (96%) and zero indicated that the homeroom teacher was responsible for teaching music class (0%). Two administrators indicated that the school program director was responsible for teaching music classes and another administrator indicated that “this depends upon staff abilities; we are a small school and don’t always have a music teacher” (4%).

To determine if any external influences impeded upon a successful music program, participants were asked to “select all that apply” from a list of external influences (see Figure 6). Administrators were divided, citing a *lack of funding* (39%), *lack of time* (31%), and *none* (37%) as external influences that impede upon a successful music program. The 18 participants that choose *other* listed influences in the comments section such as, “wavering support of superintendents, master schedule, quality and current materials, lack of training for music teachers, they are taught about music, but not about children, and time constraints—teacher has multiple responsibilities.”

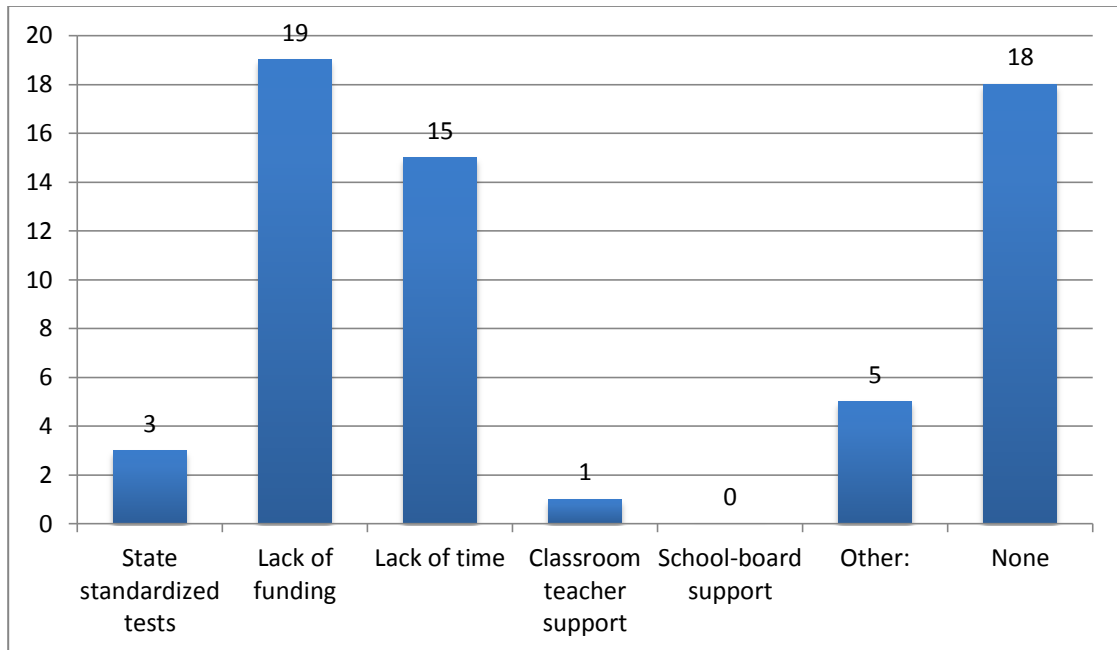


Figure 6 External Influences

In response to the question concerning the location of music class, thirty-eight administrators indicated that music was taught in a music classroom (78%), while zero indicated that music was taught in the homeroom classroom (0%), seven indicated that music was taught in the multi-purpose room (14%), and three indicated that the music teacher shares a room with another teacher during music instruction (6%). One participant indicated *other*, and listed “auditorium” in the comments section (2%).

When asked if there were expectations for the homeroom teachers to provide musical experiences for their students, 13 respondents answered *yes* (27%), and 36 answered *no* (73%). Thirteen participants answered *yes* (27%), that they foresee changes in physical facilities to their music program in the next 5-10 years and 36 answered *no* (73%).

Administrators shared how much of their school budget was allocated for the music program (see Table 8). Fifteen administrators selected *other* from the choices and provided the amount in the comments section (31%). These response included amounts ranging from “\$1500 to Zero Based Budget-nothing has been denied in 12 yrs.” One person commented that it fluctuated from year to year and another participant indicated “not sure.”

Table 8 Music Program Budget

Response	<i>N</i>	%
\$501-\$750	14	29
\$251-\$500	6	13
\$101-\$250	9	19
Less than \$100	4	8
Other	15	31

Thirty administrators answered *yes* (61%), 11 answered *no* (22%), and 8 were *uncertain* (16%) whether their school had a music curriculum guide. When asked who designed their school’s general music curriculum, four participants shared that the *district office staff* designed the curriculum (8%), 21 stated that the *district music teachers* designed the general music curriculum, 11 selected *other* (22%), and 13 choose *uncertain* (27%). Three respondents listed *music teacher*, individual respondents listed “the teacher, teacher and curriculum admin, music standards, UD

professor, joint effort, based on a national curriculum model, and music teacher (not part of a district)” in the *other* category. Participants were asked what equipment was made available to their music teacher (see Figure 6). Administrators stated that their schools had xylophones, color bells, Smart board, instruments, vocal books, various instruments, and boom whackers.

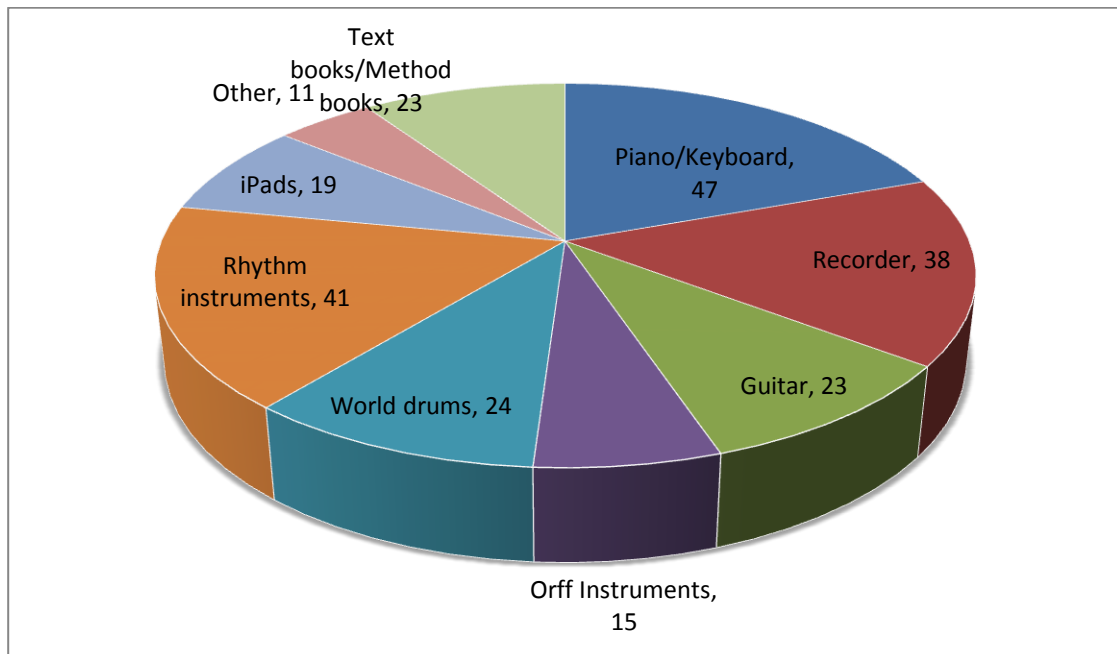


Figure 7 Classroom Equipment

They were also asked to rate 23 statements about music education (see Table 9).

Table 9 Music Education Statements

Statements	<i>Mean</i>	<i>SD</i>	SD (1)		D (2)		N (3)		A (4)		SA (5)	
			<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
All students should receive general music instruction.	4.78	0.55	0	0	1	2.04	0	0	8	16.33	40	81.63
Music should be studied for its aesthetic value.	4.24	0.78	0	0	2	4.08	4	8.16	23	46.94	20	40.82
Performance is an important part of music education.	4.29	0.79	0	0	2	4.08	4	8.16	21	42.86	22	44.90
Only highly qualified music teachers should deliver music instruction.	3.92	1.04	1	2.04	5	10.20	7	14.29	20	40.82	16	32.65
Music education provides students with opportunities for self-expression.	4.71	0.50	0	0	0	0	1	2.04	12	24.49	36	74.47
Music education provides students with opportunities that foster musical creativity.	4.76	0.48	0	0	0	0	1	3.04	10	20.41	38	77.55
All students have the ability to learn to sing.	4.18	0.99	1	2.04	3	6.12	5	10.20	17	34.69	23	46.94
If my school system was faced with serious financial problems, I would eliminate the music program in my school.	1.80	0.93	22	44.90	19	38.78	5	10.20	2	4.08	1	2.04
Music instruction should be based on best practices that are informed by research.	4.20	0.96	1	2.04	2	4.08	6	12.24	17	34.69	23	46.94

Table 9 (continued)

Statements	<i>Mean</i>	<i>SD</i>	SD (1)		D (2)		N (3)		A (4)		SA (5)	
			<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music education provides students with relief from more structured classes.*	3.77	1.04	1	2.08	6	12.50	8	16.67	21	43.75	12	25.00
Music promotes good citizenship.	4.20	0.64	0	0.0	0	0.00	6	12.24	27	55.10	16	32.65
Music classes are important because they provide classroom teachers with their planning period.	3.00	1.08	5	10.20	9	18.37	20	40.82	11	22.45	4	8.16
Music should be integrated with academic school subjects.	4.14	0.68	0	0.00	1	2.04	5	10.20	29	59.18	14	28.57
Music education helps students improve self-esteem.	4.29	0.65	0	0.00	0	0.00	5	10.20	25	51.02	19	38.78
Students with disabilities benefit from being part of a general music class.	4.53	0.71	0	0.00	0	0.00	6	12.24	11	22.45	32	65.31
Group participation in music improves social relationships.*	4.44	0.58	0	0.00	0	0.00	2	4.17	23	47.92	23	47.92
Music education should be used to provide recreation.	3.35	0.99	2	4.08	7	14.29	17	34.69	18	36.73	5	10.20
Music education should be used to help students develop 21st-century skills.	4.08	0.67	0	0.00	1	2.04	6	12.24	30	61.22	12	24.49
Music education should be used to promote school spirit.*	4.15	0.65	0	0.00	0	0.00	7	14.58	27	56.25	14	29.17
Music education should be used to share students' cultural heritage.	4.47	0.58	0	0.00	0	0.00	2	4.08	22	44.90	25	51.02
I would support federally subsidized programs for music in my school.	4.16	1.12	3	6.12	2	2.08	3	6.12	17	34.69	24	48.98

Table 9 (continued)

Statements	<i>Mean</i>	<i>SD</i>	SD (1)		D (2)		N (3)		A (4)		SA (5)	
			<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Music education improves students' test scores.	3.90	0.85	0	0.00	1	2.04	17	34.69	17	34.69	14	28.57
The function of music education is to enhance better school-community relationships.	3.78	1.05	2	4.08	3	6.12	12	24.49	19	38.78	13	26.53
<i>N</i> = 49												
* <i>N</i> = 48												

Note. SD=strongly disagree; D=disagree; N=neither agree nor disagree; A=agree; SA=strongly agree

They were also given a list of music genres and asked if they should be included in general music classes (see Table 10). Participants answered *yes* or *no*. The most popular choices were *classical music*, (97.96%) and *folk music* (97.92%). The least favored choice was *rap music* (71.74%).

Table 10 Type of Music Students Should Learn

Response				Yes		No	
	<i>N</i>	Mean	SD	<i>n</i>	%	<i>n</i>	%
Classical	49	1.02	0.14	48	97.96%	1	2.04%
Folk	48	1.02	0.14	47	97.92%	1	2.08%
Jazz	46	1.07	0.25	43	93.48%	3	6.52%
Rock	47	1.13	0.34	41	87.23%	6	12.77%
Country	47	1.13	0.34	41	87.23%	6	12.77%
R & B	46	1.15	0.36	39	84.78%	7	15.22%
Popular	47	1.17	0.38	39	82.98%	8	17.02%
Hip-hop	45	1.18	0.39	37	82.22%	8	17.78%
Rap	46	1.28	0.46	33	71.74%	13	28.26%

Administrators shared if they discussed their general music program with their school's music teacher, regular education classroom teacher, parents and families, colleagues, and the superintendent and how frequently (see Table 11). A five-point Likert-type scale was used to ascertain their responses (1 = never; 2 = rarely; 3 =

sometimes; 4 = often; 5 = all of the time). Administrators ($n = 21$) communicated with their music teachers *often* (42.86%) and ($n = 16$) communicated with their superintendents about their music program *rarely* (38.26%).

Table 11 Communication about School Music Program

Response <i>Do you communicate with</i>	<i>Mean</i>	<i>SD</i>	N (1)		R (2)		S (3)		O (4)		AT (5)	
			<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
<i>your school's music teacher?</i>	3.41	1.02	3	6.12	5	10.20	15	30.61	21	42.86	5	10.20
<i>regular education classroom teachers?</i>	2.61	0.89	4	8.16	18	36.73	22	44.90	3	6.12	2	4.08
<i>parents and families?</i>	2.94	0.90	3	6.12	11	22.45	22	44.90	12	24.49	1	2.04
<i>colleagues?</i>	2.82	0.95	4	8.16	14	28.57	19	38.78	11	22.45	1	2.04
<i>the superintendent?*</i>	2.13	1.02	16	34.78	13	38.26	12	26.09	5	10.87	0	0.00
<i>N = 49</i>												
<i>* N = 46</i>												

Note. N=never; R=rarely; S=sometimes; O=often; AT=all of the time

Research Question Two

The third section of the survey was aimed to gather information about the participants' involvement with music from their childhood through the present.

To answer research question two, "What do early childhood and elementary administrators report to influence their views of music in their schools?" administrators were asked a series of questions about their involvement with music as children through to their present lives. Forty-seven participants received general music instruction in school (96%), and two responded *no* (4%). Participants were asked, "For how long did you receive general music instruction?" Fifteen responded *through*

elementary school (28%), 24 responded *through middle school* (51%), and eight responded *through high school* (17%). Participants were requested to rate their general music experience (see Figure 3). Thirty-four administrators reported they had a *positive* general music experience (72%), 13 reported they had a *neutral* general music experience (28%), and zero administrators reported they had a *negative* general music experience (0%).

Similar responses were given to the inquiry about how general music impacted their overall education. Thirty administrators shared that school music instruction was *valuable* to their overall education (64%). Seventeen indicated that school music instruction was *neutral* to their overall education (17%), and zero indicated that school music instruction was *detrimental* to their overall education (0%).

The same process of questioning was repeated for private music lessons. Participants were asked, “Were you involved in private music lessons as a child?” Twenty-six responded *yes* (53%), and 23 responded *no* (47%). Participants were asked to rate their private music lesson experience. Only twenty-five completed this question in the survey. Seventeen administrators reported they had a *positive* private music lesson experience (68%), while eight reported they had a *neutral* private music lesson experience (32%), and zero administrators reported they had a *negative* private music lesson experience (0%).

In response to the question about private music lesson’s impact on their overall education, twenty administrators shared that private music lesson instruction was *valuable* to their overall education (77%). Six indicated that private music lesson

instruction had a *neutral* impact on their overall education (23%), and zero related that private music lesson instruction was *detrimental* to their overall education (0%).

Administrators were asked several questions related to their participation and interest in music as an adult (see Figure 8). In response to “Do you participate in a musical ensemble?” 11 indicated *yes* (22.45%), while 38 responded *no* (77.55%). In response to “Do you purchase CDs or music on-line for listening enjoyment?” 47 responded *yes* (95.92%), while two replied *no* (4.08%). When answering the question, “Do you enjoy attending live musical performances?” 48 specified *yes* (97.96%), while one responded *no* (2.04%). In reply to “Do you think it is important for adults to have knowledge about all styles of music?” 43 indicated *yes* (87.76%), and six responded *no* (12.24%). In answer to “Would you like to participate in an adult music program in your community?” 11 denoted *yes* (22.45%), while 38 specified *no* (77.55%).

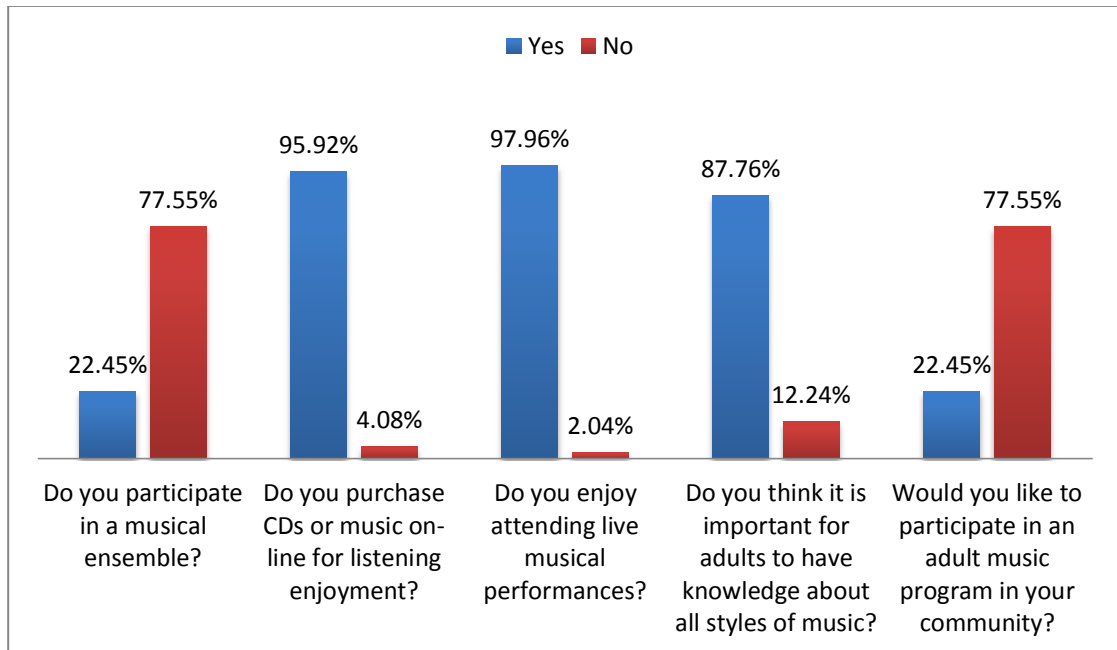


Figure 8 Administrators' Participation In Music

The last section of the survey invited participants to provide any additional comments. One participant stated, “I am the administrator in charge of the Whitewash Instrumental Music Academy in the Whitewash School District. This is a magnet program that draws students from our four elementary schools and provides them with beginning band instruction five days a week. We also integrate music into the classrooms as much as we can, but we have found this to be a challenge given state curriculum requirements. In referencing your question about test scores, I can say that we have been disappointed by the lack of affect on our results inasmuch as we didn't see the expected increase; but with cohorts of no more than 72 it's difficult to rule out other factors.”

Another participant indicated that, “Our school supports the Arts including Music education. We have both instrumental and vocal music programs for students in grades K-8.” A third participant shared that, “Ours is a Christian school so we use mostly Christian music. I have served as a church choir director for over 30 years.” A fourth participant stated, “There were 2 questions that I wasn't sure exactly what you meant. The question about music used as recreation and to show school spirit. In Kindergarten, we have sing-alongs so while that's not during the general music class it could be considered recreation. Not sure if I answered them correctly.”

Chapter 5

CONCLUSIONS, IMPLICATIONS FOR MUSIC EDUCATION, AND SUGGESTIONS FOR FURTHER RESEARCH

Summary

The purpose of this study was to investigate early childhood and elementary school administrators' view of the role of music education in their schools and to determine what influences their view.

A descriptive, cross sectional survey design was used to gather information from Delaware administrators ($N = 49$). Participants from public, private, and charter schools completed a confidential, online Qualtrics survey. The survey contained primarily closed ended and multiple-choice questions, and two five point Likert-type scales. In the first section of the survey I gathered demographics from the participants and information about their schools. In the second part of the survey administrators were prompted to respond to questions about how they view of music education in their schools. The third section of the survey was designed to examine the participants' experience with music throughout their lives. I answered my research questions by identifying overall themes and trends that are present in the results. I have developed conclusions contingent on whether a significant amount (80% or $\text{Mean} \geq 4.5$) of administrators answered a certain way on a question.

Conclusions

Similar to Thomas (2014), I yielded a low return rate. Due to a return rate of 15% (E-mailed $N = 330$; Completed $N = 49$) the results of this study may not be generalized to a larger population and apply only to the participants who completed the survey. Conclusions are only representative of the 49 administrators who completed the survey.

Administrators' Views

Through their responses to the survey, administrators demonstrated they are in support of music education. They denoted that their students received music instruction on a weekly basis from a music specialist with a variety of music resources. Additionally, all administrators supported general music monetarily through their school budget. Some researchers (Gerrity, 2009; Spohn, 2010; Thomas, 2014) have claimed that NCLB (2002) is the reason administrators have made cuts to the arts in their schools, however in this survey, state standardized tests as a result of NCLB were not cited as an impediment. Furthermore, administrators reported they would not eliminate the music program at their school if faced with serious financial problems.

Administrators in this study believed music instruction gives opportunities for self-expression and creativity. This conclusion aligns with research conducted by Abril & Gault, (2006), Beveridge, (2010), Penning (2008), Slavkin & Crespín (2000), and Thomas, 2014 that demonstrated administrators support the presence of music education in their schools and consider self-expression and creativity to be an important facet of music instruction.

View Formation

Music exposure and experiences influenced administrators' views. Participants in this study stated they value music as adults and think it is important to have knowledge about all styles of music. Administrators reported they participated in general music as children, purchase music, and attend performances as adults; therefore music exposure and experiences may have influenced these administrators' views on music education.

Implications for Music Education

Through taking the survey in this study, administrators may develop a heightened awareness with regard to their views on music education. This relates directly to perspective consciousness and the idea that the participant has an awareness of their view and how it differs from others. There is an awareness by the participant that their views continue to be shaped by musical influences. Additionally, their participation in this study may have an impact on their interest in and decisions about their music programs.

Administrators indicated that music should be studied for self-expression and creativity. Many music teachers may highlight students' creativity during their announced and unannounced observations because critical thinking and analysis leading to creativity are emphasized and seen as important in education. Additionally, administrators observe students expressing themselves through music in school performances. Administrators could potentially form their views on music education

by what is highlighted in these educational situations. Music educators might consider inviting administrators to observe other facets of the music program.

This research may provide guidance regarding the information music educators choose to share with their administrators. The administrators in this study held positive views about music education in their schools. Therefore, administrators may be more receptive to an ongoing dialogue with music educators about the importance of music education and its place in their schools. Music educators should consider providing administrators with information about the general music curriculum in their schools.

There is value in educating undergraduate music education majors about policy issues and advocacy for music education in the schools (Burton, Knaster, & Knieste, 2014). The next class of music teachers needs to be made aware of the state of education, its influence on music education, and how they can become active in their field.

Suggestions for Further Research

Replication of this study is necessary to further investigate how administrators view the role of music education in their schools and what informs their views. Researchers could replicate this study using Qualtrics, but leave the survey completion window open for a longer period of time (Abril & Gault, 2006, 2008; Thomas, 2014). Researchers might also consider providing some type of an incentive for completing the online survey.

If this study were to be replicated I would make modifications to the survey, including reordering some of the questions. The first question of the survey should be

does your school have a music program; it is not necessary to gather demographic information from participants if they do not have a music program.

It would be helpful to better realize administrators' understanding of the No Child Left Behind Act (NCLB) as it relates to music education. Do administrators realize that NCLB funds can be used to fund music education programs? Researchers may also choose to investigate administrators' views of current versus ideal educational goals for their music program.

Researchers may want to consider opening a replicated survey to a larger population, hoping to yield a larger sample size so that conclusions can be generalized.

Closing

Administrator support is one key ingredient in ensuring a successful music program in schools. Highlighting the importance of music instruction and its presence in a child's education has been a longstanding issue in the history of education. Music educators must continue to evolve their teaching practice to ensure students are receiving instruction founded on research-based practices. They must be reflective practitioners and are obligated to help administrators realize the immeasurable benefits of music education.

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Appendix A

ELECTRONIC CORRESPONDENCE WITH ADMINISTRATORS

Initial contact e-mail script:

I am Mrs. Katherine Martinenza, a graduate candidate at the University of Delaware. This survey is aimed to ascertain your view of the role of music education in your school and what contributes to these views.

The survey will take approximately 7 minutes to complete.

Individual responses will be collected on a secure web server. The data from the survey will remain confidential and be viewed only by the researcher. To protect confidentiality, personally identifiable information will not be collected in the downloaded data files. The data will be destroyed after 3 years.

Your participation is entirely voluntary. You give your consent to participate in this research study by taking the survey. To leave the study at any time, close the web browser before you press the final submission button at the end of the survey. Any responses you made previously will not be saved.

If you have any questions concerning this study, please contact the principal investigator, Mrs. Katherine Martinenza, at kamart@udel.edu. For questions about your rights as a subject or about any issues concerning the use of human subjects in research, please contact the University of Delaware Research Office at (302) 831-2137 or udresearch@udel.edu. Thank you for participating.

Please select this survey link to begin:

Appendix B

ADMINISTRATOR SURVEY

What county is your school in?

- ☐ New Castle
- ☐ Kent
- ☐ Sussex

The community that your school district serves would best be described as?

- ☐ A Metropolitan population of 50,000+ or a suburb of the metropolitan area
- ☐ A large city or town with a population of 15,000 to 49,999; distinct from metropolitan area
- ☐ A small city or town with population less than 15,000; distinct from metropolitan area
- ☐ Primarily rural

What is your primary association with your school?

- ☐ Principal
- ☐ Assistant principal
- ☐ Other: _____

How many years of experience do you have as an administrator?

- ☐ 1-5
- ☐ 6-10
- ☐ 11-15
- ☐ 16-20
- ☐ 21-25
- ☐ Other: _____

What is your gender?

- ☐ Male
- ☐ Female
- ☐ Other
- ☐ Prefer not to answer

How old are you?

- ☐ 18-25
- ☐ 26-34
- ☐ 35-54
- ☐ 55-64
- ☐ 65 or over

What is the highest level of education you have completed?

- ☐ 2-year College Degree
- ☐ 4-year College Degree
- ☐ Masters Degree
- ☐ Doctoral Degree
- ☐ Professional Degree (JD, MD)
- ☐ Other: _____

Have you taught in the classroom prior to becoming an administrator?

- ☐ Yes, for less than 5 years.
- ☐ Yes, for 6-10 years.
- ☐ Yes, for 11 or more years.
- ☐ Never

My school has a general music program.

- ☐ Yes
- ☐ No

If No Is Selected, Then Skip To End of Survey

How many times a week do the students receive music instruction?

- ☐ Once
- ☐ Twice
- ☐ Three times
- ☐ More than three times

In total, how many minutes per week do the students receive music instruction?
(Exclude recreational singing)

- ☐ 15 minutes
- ☐ 30 minutes
- ☐ 45 minutes
- ☐ 60 minutes
- ☐ Other: _____

Who is responsible for teaching the music classes?

- ☐ A music specialist
- ☐ Homeroom teacher
- ☐ Other: _____

Indicate all that apply: What external influences impede upon a successful music program?

- ☐ State standardized tests
- ☐ Lack of funding
- ☐ Lack of time
- ☐ Classroom teacher support
- ☐ School-board support
- ☐ None
- ☐ Other: _____

What type of room is used when your students receive general music instruction?

- ☐ Music classroom
- ☐ Homeroom classroom
- ☐ Multi-purpose room
- ☐ Shared room
- ☐ Other: _____

Are there expectations for the homeroom teachers to provide musical experiences for their students?

- ☐ Yes
- ☐ No

Do you foresee any changes in physical facilities for your music program in the next 5-10 years?

- ☐ Yes
- ☐ No

How much of your school's budget do you allocate for the music program?

- ☐ Less than \$100
- ☐ \$101-\$250
- ☐ \$251-\$500
- ☐ \$501-\$750
- ☐ Other: _____

Who designed your school's general music curriculum?

- ☐ District office staff
- ☐ District music teachers
- ☐ Uncertain
- ☐ Other: _____

Is there a music curriculum guide?

- ☐ Yes
- ☐ No
- ☐ Uncertain

What equipment is made available to the music teacher? (select all that apply)

- ☐ Piano/Keyboard
- ☐ Recorder
- ☐ Guitar
- ☐ Orff Instruments
- ☐ World drums
- ☐ Rhythm instruments
- ☐ iPads
- ☐ Text books/Method books
- ☐ Other: _____

How strongly do you agree or disagree with each of the following statements regarding early childhood and elementary general music programs?

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
All students should receive general music instruction.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music should be studied for its aesthetic value.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Performance is an important part of music education.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Only highly qualified music teachers should deliver music instruction.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music education provides students with opportunities for self-expression.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music education provides students with opportunities that foster musical creativity.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

All students have the ability to learn to sing.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
If my school system was faced with serious financial problems, I would eliminate the music program in my school.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music instruction should be based on best practices that are informed by research.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How strongly do you agree or disagree with each of the following statements regarding early childhood and elementary general music programs?

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Music education provides students with relief from more structured classes.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music promotes good citizenship.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music classes are important because they provide classroom teachers with their planning period.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music should be integrated with academic school subjects.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music education helps students improve self-esteem.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Students with disabilities benefit from being part of a general	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

music class.					
Group participation in music improves social relationships.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music education should be used to provide recreation.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music education should be used to help students develop 21st-century skills.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music education should be used to promote school spirit.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music education should be used to share students' cultural heritage.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would support federally subsidized programs for music in my school.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

<p>Music education improves students' test scores.</p> <p>The function of music education is to enhance better school-community relationships.</p>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

All students should learn _____ music in their general music classes.

	Yes	No
classical	<input type="radio"/>	<input type="radio"/>
rock	<input type="radio"/>	<input type="radio"/>
popular	<input type="radio"/>	<input type="radio"/>
R & B	<input type="radio"/>	<input type="radio"/>
country	<input type="radio"/>	<input type="radio"/>
folk	<input type="radio"/>	<input type="radio"/>
jazz	<input type="radio"/>	<input type="radio"/>
hip-hop	<input type="radio"/>	<input type="radio"/>
rap	<input type="radio"/>	<input type="radio"/>

Do you discuss your early childhood or elementary general music program with

	Never	Rarely	Sometimes	Often	All of the Time
your school's music teacher?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
regular education classroom teachers?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
parents and families?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
colleagues?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
the superintendent?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

During your own school experience, did you receive general music instruction?

- ☐ Yes
- ☐ No

If No Is Selected, Then Skip To Have you ever been involved in priva...

For how long did you receive general music instruction?

- ☐ Through elementary school
- ☐ Through middle school
- ☐ Through high school
- ☐ Other: _____

Please rate your general music experience?

- ☐ Negative
- ☐ Neutral
- ☐ Positive

School music instruction was _____ to your overall education.

- ☐ valuable
- ☐ neutral
- ☐ detrimental

Were you involved in private music lessons as a child?

- ☐ Yes
- ☐ No

If No Is Selected, Then Skip To Do you participate in a musical ense...

Please rate your private music lesson experience?

- ☐ Negative
- ☐ Neutral
- ☐ Positive

Private music instruction was _____ to your overall education.

- ☐ valuable
- ☐ neutral
- ☐ detrimental

Please select yes or no.

	Yes	No
Do you participate in a musical ensemble?	<input type="radio"/>	<input type="radio"/>
Do you purchase CDs or music on-line for listening enjoyment?	<input type="radio"/>	<input type="radio"/>
Do you enjoy attending live musical performances?	<input type="radio"/>	<input type="radio"/>
Do you think it is important for adults to have knowledge about all styles of music?	<input type="radio"/>	<input type="radio"/>
Would you like to participate in an adult music program in your community?	<input type="radio"/>	<input type="radio"/>

Please provide additional comments.

Appendix C

COLLABORATIVE INSTITUTIONAL TRAINING INITIATIVE

COLLABORATIVE INSTITUTIONAL TRAINING INITIATIVE (CITI)
COURSE IN THE PROTECTION HUMAN SUBJECTS CURRICULUM COMPLETION REPORT
Printed on 05/15/2014

LEARNER Katie Martinenza (ID: 3867221)
8 Caynor Court
Newark
DE 19711
USA
PHONE (302) 743-3491
EMAIL kamart@udel.edu
INSTITUTION University of Delaware
EXPIRATION DATE 11/25/2016

HUMAN SUBJECTS PROTECTIONS FOR GRADUATE STUDENTS

COURSE/STAGE: Basic Course/1
PASSED ON: 11/26/2013
REFERENCE ID: 11748791

REQUIRED MODULES	DATE COMPLETED	SCORE
Belmont Report and CITI Course Introduction	11/26/13	3/3 (100%)
Students in Research	11/26/13	10/10 (100%)
History and Ethics of Human Subjects Research	11/26/13	5/6 (83%)
Defining Research with Human Subjects - SBE	11/26/13	5/5 (100%)
The Regulations - SBE	11/26/13	5/5 (100%)
Basic Institutional Review Board (IRB) Regulations and Review Process	11/26/13	5/5 (100%)
Informed Consent	11/26/13	4/4 (100%)
Privacy and Confidentiality - SBE	11/26/13	5/5 (100%)
Records-Based Research	11/26/13	2/2 (100%)
Research With Protected Populations - Vulnerable Subjects: An Overview	11/26/13	4/4 (100%)
Vulnerable Subjects - Research Involving Prisoners	11/26/13	4/4 (100%)
Vulnerable Subjects - Research Involving Children	11/26/13	3/3 (100%)
Vulnerable Subjects - Research Involving Pregnant Women, Human Fetuses, and Neonates	11/26/13	3/3 (100%)
International Research - SBE	11/26/13	3/3 (100%)
Internet Research - SBE	11/26/13	5/5 (100%)
FDA-Regulated Research	11/26/13	5/5 (100%)
Research and HIPAA Privacy Protections	11/26/13	4/5 (80%)
Conflicts of Interest in Research Involving Human Subjects	11/26/13	5/5 (100%)
University of Delaware	11/26/13	5/5 (100%)
ELECTIVE MODULES	DATE COMPLETED	SCORE
Unanticipated Problems and Reporting Requirements in Social and Behavioral Research	11/26/13	0/3 (0%)

For this Completion Report to be valid, the learner listed above must be affiliated with a CITI Program participating institution or be a paid Independent Learner. Falsified information and unauthorized use of the CITI Program course site is unethical, and may be considered research misconduct by your institution.

Paul Braunschweiger Ph.D.
Professor, University of Miami
Director Office of Research Education
CITI Program Course Coordinator

COLLABORATIVE INSTITUTIONAL TRAINING INITIATIVE (CITI)

RESPONSIBLE CONDUCT OF RESEARCH CURRICULUM COMPLETION REPORT

Printed on 05/15/2014

LEARNER	Katie Martinenza (ID: 3867221) 8 Caynor Court Newark DE 19711 USA
PHONE	(302) 743-3491
EMAIL	kamart@udel.edu
INSTITUTION	University of Delaware
EXPIRATION DATE	

SOCIAL AND BEHAVIORAL RESPONSIBLE CONDUCT OF RESEARCH COURSE 1.

COURSE/STAGE:	RCR/1
PASSED ON:	11/26/2013
REFERENCE ID:	11748792

REQUIRED MODULES	DATE COMPLETED	SCORE
Responsible Conduct of Research (RCR) Course Introduction	11/26/13	No Quiz
Introduction to the Responsible Conduct of Research	11/26/13	No Quiz
Introduction to Research Misconduct	11/26/13	No Quiz
Research Misconduct (RCR-SBE)	11/26/13	5/5 (100%)
Data Management (RCR-SBE)	11/26/13	5/5 (100%)
Authorship (RCR-SBE)	11/26/13	5/5 (100%)
Peer Review (RCR-SBE)	11/26/13	4/5 (80%)
Conflicts of Interest (RCR-SBE)	11/26/13	6/6 (100%)
Collaborative Research (RCR-SBE)	11/26/13	3/5 (60%)
Responsible Conduct of Research (RCR) Course Conclusion	11/26/13	No Quiz
University of Delaware	11/26/13	5/5 (100%)

For this Completion Report to be valid, the learner listed above must be affiliated with a CITI Program participating institution or be a paid Independent Learner. Falsified information and unauthorized use of the CITI Program course site is unethical, and may be considered research misconduct by your institution.

Paul Braunschweiger Ph.D.
Professor, University of Miami
Director Office of Research Education
CITI Program Course Coordinator

Appendix D

INSTITUTIONAL REVIEW BOARD PROTOCOL FORM

HUMAN SUBJECTS PROTOCOL

University of Delaware

Protocol Title: Early Childhood and Elementary School Music Education:
The Administrator's View

Principal Investigator

Name: Katherine E. W. Martinenza
Department/Center: Music
Contact Phone Number: (302) 743-3491
Email Address: kamart@udel.edu

Advisor (if student PI):

Name: Dr. Suzanne Burton
Contact Phone Number: (302) 831-0390
Email Address: slburton@udel.edu

Other Investigators:

none

Investigator Assurance:

By submitting this protocol, I acknowledge that this project will be conducted in strict accordance with the procedures described. I will not make any modifications to this protocol without prior approval by the IRB. Should any unanticipated problems involving risk to subjects occur during this project, including breaches of guaranteed confidentiality or departures from any procedures specified in approved study documents, I will report such events to the Chair, Institutional Review Board immediately.

1. Is this project externally funded? ☐ YES ☒ NO

If so, please list the funding source: N/A

2. Research Site(s)

- ☒ University of Delaware
☐ Other (please list external study sites)

Is UD the study lead? ☒ YES ☐ NO (If no, list the institution that is serving as the study lead)

3. Project Staff

Please list all personnel, including students, who will be working with human subjects on this protocol (insert additional rows as needed):

NAME	ROLE	HS TRAINING COMPLETE?
Katherine E.W. Martinenza	Primary Investigator	yes
Suzanne L. Burton	Advisor	yes

4. Special Populations

Does this project involve any of the following:

Research on Children? No

Research with Prisoners? No

If yes, complete the Prisoners in Research Form and upload to IRBNet as supporting documentation

Research with Pregnant Women? No

Research with any other vulnerable population (e.g. cognitively impaired, economically disadvantaged, etc.)? please describe

No

5. RESEARCH ABSTRACT Please provide a brief description in LAY language (understandable to an 8th grade student) of the aims of this project.

Administrators are responsible for making important curricular decisions in their schools. While research reveals that most administrators in secondary education are in support of music in their schools, a lack of research exists concerning administrators' views at the early childhood and elementary levels. Additionally, researchers know little about the formation of administrators' opinions on music education. For early childhood and elementary music teachers to gain support from school administrators they need to understand how their administrators perceive music education in their schools and what contributes to the formation of those opinions. An electronic survey, sent to all early childhood and elementary school administrators in a mid – Atlantic state, was designed to answer the following questions: (a) How do early childhood and elementary administrators' view the role of general music in their schools? and (b) What do early childhood and elementary administrators report to influence their views of music in their schools? Administrators' answers to survey questions will be tallied, descriptive statistics and percentages will be computed. By revealing administrators' perspectives on music education in their schools, music teachers can more effectively communicate the importance of music education to their

administrators. This research may have implications for further inquiry into administrators' curricular decisions based on their opinions of music education.

6. PROCEDURES Describe all procedures involving human subjects for this protocol. Include copies of all surveys and research measures.

1. I designed a survey that addresses the research questions of my study. A survey is the best fit to gather data on the attitudes of administrators regarding the place of general music in their schools and how they came to form those beliefs. Using multiple-choice questions and a Likert-type scale, the survey consists of primarily closed ended questions with space to add a response if it is not provided.
2. I will send the survey electronically to all Delaware early childhood and elementary school administrators. Two weeks after the initial distribution I will send a completion reminder, with a third reminder 48 hours before the closing date.
3. Data will be collected through the use of an online survey platform, Qualtrics. Surveys will remain online in a password-protected database.
4. Please see Appendix for a copy of the survey.

7. STUDY POPULATION AND RECRUITMENT

Describe who and how many subjects will be invited to participate. Include age, gender and other pertinent information.

The survey will be sent to all early childhood and elementary school administrators within the geographical boundaries of the State of Delaware. I have attached e-mail correspondence.

Describe what exclusionary criteria, if any will be applied.

Only elementary administrators will be included in this study. Middle and High school administrators will be excluded from the study.

Describe what (if any) conditions will result in PI termination of subject participation.

None; however, participants may self-select not to participate in this study.

8. RISKS AND BENEFITS

List all potential physical, psychological, social, financial or legal risks to subjects (risks listed here should be included on the consent form).

There are no physical, psychological, social, financial, or legal risks.

In your opinion, are risks listed above minimal* or more than minimal? If more than minimal, please justify why risks are reasonable in relation to anticipated direct or future benefits.

*(*Minimal risk means the probability and magnitude of harm or discomfort anticipated in the research are not greater than those ordinarily encountered in daily life or during the performance of routine physical or psychological examinations or tests)*

What steps will be taken to minimize risks?

N/A

Describe any potential direct benefits to participants.

As participants complete the survey, they will reflect on their attitudes towards music education and how their personal experience from their past and present inform those views.

Describe any potential future benefits to this class of participants, others, or society.

Administrators will reflect on the role music education plays within their school. This could potentially lead to a heightened awareness and reflection about the importance of music education. Music educators can use this information to tailor their curriculums in accordance with administrators' perspectives.

If there is a Data Monitoring Committee (DMC) in place for this project, please describe when and how often it meets.

No.

9. COMPENSATION

Will participants be compensated for participation?

No

If so, please include details.

10. DATA

Will subjects be anonymous to the researcher?

Participants' identity will be kept confidential.

If subjects are identifiable, will their identities be kept confidential? (If yes, please specify how)

The administrators will not be identifiable through the survey.

How will data be stored and kept secure (specify data storage plans for both paper and electronic files. For guidance see <http://www.udel.edu/research/preparing/datastorage.html>)

The data will be stored on a flash drive and be locked in a file cabinet in my office.

How long will data be stored?

3 years

Will data be destroyed? ☒ YES ☐ NO (if yes, please specify how the data will be destroyed)

The data will be moved from Qualtrics to a flash drive, which will be kept in a locked filing cabinet in my office. After three years, the flash drive will be erased and destroyed.

Will the data be shared with anyone outside of the research team? ☒ YES ☐ NO (if yes, please list the person(s), organization(s) and/or institution(s) and specify plans for secure data transfer)

Yes. My master's thesis advisor.

How will data be analyzed and reported?

I will use Qualtrics to analyze the data. This data will be analyzed and reported in partial fulfillment of my Masters' Thesis.

11. CONFIDENTIALITY

Will participants be audiotaped, photographed or videotaped during this study?

No

How will subject identity be protected?

The survey is confidential without identifiers being traced back to participants.

Is there a Certificate of Confidentiality in place for this project? (If so, please provide a copy).

No

12. CONFLICT OF INTEREST

(For information on disclosure reporting see:

<http://www.udel.edu/research/preparing/conflict.html>)

Do you have a current conflict of interest disclosure form on file through UD Web forms?

No

Does this project involve a potential conflict of interest*?

No

* As defined in the University of Delaware's Policies and Procedures, a potential conflict of interest (COI) occurs when there is a divergence between an individual's private interests and his or her professional obligations, such that an independent observer might reasonably question whether the individual's professional judgment, commitment, actions, or decisions could be influenced by considerations of personal gain, financial or otherwise.

If yes, please describe the nature of the interest:

13. CONSENT and ASSENT

___ Consent forms will be used and are attached for review (see Consent Template under Forms and Templates in IRBNet)

N/A Additionally, child assent forms will be used and are attached.

✓ Waiver of Documentation of Consent (attach a consent script/information sheet with the signature block removed).

See Appendix for a copy of the consent script to be used upon receiving the survey.

_____ Waiver of Consent (Justify request for waiver)

14. Other IRB Approval

Has this protocol been submitted to any other IRBs?

No

If so, please list along with protocol title, number, and expiration date.

15. Supporting Documentation

Please list all additional documents uploaded to IRBNet in support of this application.

Survey

Initial contact e-mail and e-mail reminders to complete the survey

Copy of consent script

Rev. 10/2012

Appendix E

INSTITUTIONAL REVIEW BOARD EXEMPTION LETTER



RESEARCH OFFICE

210 Hollihen Hall
University of Delaware
Newark, Delaware 19716-1551
Ph: 302/831-2136
Fax: 302/831-2828

DATE: November 25, 2014

TO: Katherine Martinenza
FROM: University of Delaware IRB

STUDY TITLE: [685427-1] Early Childhood and Elementary Music Education: The Administrator's View

SUBMISSION TYPE: New Project

ACTION: DETERMINATION OF EXEMPT STATUS
DECISION DATE: November 25, 2014

REVIEW CATEGORY: Exemption category # (2)

Thank you for your submission of New Project materials for this research study. The University of Delaware IRB has determined this project is EXEMPT FROM IRB REVIEW according to federal regulations.

We will put a copy of this correspondence on file in our office. Please remember to notify us if you make any substantial changes to the project.

If you have any questions, please contact Nicole Farnese-McFarlane at (302) 831-1119 or nicolefm@udel.edu. Please include your study title and reference number in all correspondence with this office.