THE RELATIONSHIP OF CURRICULUM REFORM TO PARTICIPATION IN SECONDARY SCHOOL MUSIC CLASSES IN VIRGINIA 1979-88

by

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(ABSTRACT)

The purpose of this study was to examine the relationship of curriculum reform to participation in secondary school music classes in Virginia 1979-88. The study was conducted through an examination of historical documents from the Virginia State Department of Education, researcher interviews with directors of instruction and music supervisors of nine selected school divisions, researcher interviews with selected members of the State School Board, and the development and administration of the Guidance Counselor Music Support Questionnaire to 500 randomly selected guidance counselors.

The relationship between curriculum reform and participation in secondary school music classes was found to be a complex one. State music enrollments did not decline to the extent state secondary enrollment declined during the overall period of this study. However, drops in music enrollment occurred during the national call for “back to basics” and when increased graduation requirements were implemented in the Virginia schools.

School divisions utilized a variety of strategies to bring about stabilization of secondary school music enrollments. Some of these strategies were more successful than others. One large school division utilized “flexible” staffing during the period of the study. This division experienced a loss in music enrollment. Another large division developed an innovative music appreciation class for secondary students and added a string program. This division
experienced growth in music enrollment.

The results of this study suggest a dichotomy between expressed support for the arts and the position of the arts in the curriculum. While support was advocated by national reform reports, the general public, administrators and guidance counselors, secondary school music enrollments continued to drop in Virginia between 1979-88. An additional finding was a lack of music enrollment data within and among school divisions.
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT</td>
<td>ii</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>iv</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>vii</td>
</tr>
<tr>
<td>CHAPTER</td>
<td></td>
</tr>
<tr>
<td>1 INTRODUCTION AND STATEMENT OF THE PROBLEM</td>
<td>1</td>
</tr>
<tr>
<td>Purpose and Need for the Study</td>
<td>5</td>
</tr>
<tr>
<td>Summary</td>
<td>6</td>
</tr>
<tr>
<td>2 A REVIEW OF RELATED LITERATURE</td>
<td>7</td>
</tr>
<tr>
<td>Music Dropout Studies</td>
<td>7</td>
</tr>
<tr>
<td>Music Opinion Literature</td>
<td>10</td>
</tr>
<tr>
<td>Up From Excellence</td>
<td>12</td>
</tr>
<tr>
<td>Summary</td>
<td>14</td>
</tr>
<tr>
<td>3 PROCEDURES</td>
<td>15</td>
</tr>
<tr>
<td>Subjects</td>
<td>16</td>
</tr>
<tr>
<td>Directors of Instruction and Music Supervisors</td>
<td>16</td>
</tr>
<tr>
<td>Virginia State School Board</td>
<td>17</td>
</tr>
<tr>
<td>Guidance Counselors</td>
<td>17</td>
</tr>
<tr>
<td>Development of the Instrument</td>
<td>18</td>
</tr>
<tr>
<td>Interviews</td>
<td>18</td>
</tr>
<tr>
<td>Guidance Counselor Questionnaire</td>
<td>19</td>
</tr>
<tr>
<td>Pilot Administration of the Questionnaire</td>
<td>20</td>
</tr>
<tr>
<td>Delimitations</td>
<td>20</td>
</tr>
<tr>
<td>Summary</td>
<td>21</td>
</tr>
<tr>
<td>Table</td>
<td>Description</td>
</tr>
<tr>
<td>-------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>1.</td>
<td>Comparison of Grade 6 - 12 Music Enrollments With Total Virginia Enrollment</td>
</tr>
<tr>
<td>2.</td>
<td>Sample School Division, State Music Enrollments, and Total Virginia Enrollments Grades 6 - 12, 1977-78 to 1987-88</td>
</tr>
<tr>
<td>4.</td>
<td>Guidance Counselor Music Support Questionnaire Demographic Data</td>
</tr>
<tr>
<td>5.</td>
<td>Percentage of Responses to the GCMSQ.</td>
</tr>
<tr>
<td>6.</td>
<td>Categories of Guidance Counselor Written Comments</td>
</tr>
</tbody>
</table>
CHAPTER 1

INTRODUCTION AND STATEMENT OF THE PROBLEM

Music enrollments in grades 6-12 in Virginia public schools declined from 1979 through 1988. During this period, total enrollment in Virginia public schools also steadily declined. This drop in total enrollment suggests a parallel decline in music enrollment; however, data from the Virginia Department of Education indicated that from 1981-88 the loss of music enrollment (12.2%) was greater proportionally than the overall loss of enrollment (7.5%) (Commonwealth of Virginia, 2-88).

Prior to and during the period 1979-88, the Virginia public schools were undergoing reform. Each year that a drop in music enrollment occurred, a mechanism of reform was implemented. For example, in 1977-78 the national call for "back to basics" was initiated. In 1977-78 music enrollments in Virginia dropped 7.7% or 1.6% of the total enrollment in grades 6-12. Total Virginia enrollment dropped .2%. Another loss of music enrollment, 7.4% or 1.2% of the total enrollment, occurred in 1984-85. State enrollment also dropped 1.2% (Commonwealth of Virginia, 2-88). Increased requirements for graduation were implemented at this time. A cursory examination of the above data suggests that reform may have had a negative effect on secondary school music class enrollments during this time period.

The loss of students from secondary school music classes was not unique to Virginia. California's public schools also experienced reform during 1981-88. In a paper examining the enrollment of music classes in California public schools between 1981-88, Harrison (1989) reported data collected through the California State Department of Education Basic Educational Data System. She found that the total secondary school enrollment in California grew 2.32 per cent during this period. Secondary music class enrollment, however, fell fifty-four percent.
While major changes were taking place in education in Virginia, reform was an important topic on the national level. Numerous authorities and commissions outlined programs of reform. Each call for reform identified the arts as an important part of the education of children. The first report of significance was The Paideia Proposal by Mortimer J. Adler (1982). This report stressed the importance of a curriculum in the schools which would provide all students with the same education objectives. Included in those objectives were the study of the arts. Adler believed that study of the arts must be based upon performance, production, listening and discussion (p. 31). The Paideia Proposal promoted music and all the arts through their inclusion in a common curriculum recommended for all students (p. 22).

Several important reports were produced in 1983. The United States Department of Education report, A Nation At Risk: The Imperative For Education Reform, while not including music in the "New Basics", recommended that students be provided the opportunity for quality experiences in the arts throughout the K-12 curriculum. The report recommended that students should experience programs of "rigorous" subject matter in the arts. These experiences should help foster an enthusiasm for learning and the development of the individual's gifts and talents" (Gardner, pp. 26-7).

Ernest Boyer's (1983) High School: A Report on Secondary Education in America advocated the arts as vital to the curriculum for all students. Music and the arts were not labeled as frills (p. 304), rather "they are essential if we are to survive together with civility and joy" (p. 98). Boyer stressed the importance of communication not only through language, but, through "non-verbal symbol systems" such as those found in music, dance, and the visual arts (p. 304).

The report from the College Board (1983), Academic Preparation for College: What Students Need to Know and Be Able to Do addressed the importance of the arts by including the arts in its list of basic academic requirements. The report went so far as to recommend
specific competences which should be outcomes of musical instruction. The report stated that students should be able to identify and describe musical forms, read notation, respond receptively to listening, evaluate a performance, and be able to express themselves through playing, singing or composition. Further, all students should have the opportunity to study the arts (p. 17).

John Goodlad's report, *A Place Called School* (1984), emphasized the special place that the arts play in the growth of a student. The major emphasis of his recommendations, however, were on the relationship of aesthetics in cultures (p. 54). Goodlad recommended that music classes be restructured to concentrate on skill development as opposed to performance emphasis. He recommended that students be allowed to develop individual creativity and sophistication without emphasis on performance. Through this process students learn how music works rather than how it is performed (p. 22).

*James Madison High School: A Curriculum for American Students*, was presented by U.S. Secretary of Education William J. Bennett in 1987. Secretary Bennett recommended in the report that all students should be expected to complete the following academic program: four years of English; three years of social studies, mathematics, and science; two years of physical education and foreign language; and one semester each of art and music (p. 2). Bennett suggests the following curriculum for music:

An analytic study of representative masterpieces from dominant trends and periods in the history of Western music, from early religious and secular traditions through the Renaissance, Baroque, Classical, Romantic, and Post-Romantic periods. Where appropriate, American developments (e.g., jazz) are highlighted. Focus is on recognition and appreciation of selected musical forms (e.g., sonata-allegro, the symphony, opera, and fugue), with an introduction to compositional elements like instrumentation, rhythm, and harmony and counterpoint (p. 41).

The National Endowment for the Arts (NEA) was charged by Congress with assessing
the status of arts education in the schools. The 1988 NEA report to Congress, Toward Civilization: A Report on Arts Education, pointed out that serious problems exist as to the perception of the value of the arts, the importance of students having an arts knowledge base, and the fact that "those who determine arts curricula do not agree on what arts education is" (Hodsoll, p. 19). The report further stated that basic arts education does not currently exist in the schools. Recommendations from the report call for sequential instruction in the arts K-12 for all students. Those graduating from high school should have had a minimum of two full years of arts instruction dealing with history and vocabulary in the arts and the significance of the arts in society (p. 36).

Each of these national reports stressed the importance of the arts, yet, only Toward Civilization addressed the issue of public opinion regarding the arts - that is, that the arts are perceived for their entertainment value, rather than knowledge value (Hodsoll p. 19). The 1988 Harris Poll also reflected the difference between what the public says it believes and what, in practice, we see taking place in the public schools. The poll reported that exposure to the arts is viewed as important by ninety-one percent of those responding. Fifty-five percent indicated that students should have more exposure to the arts in their community. Participation through the playing of instruments, drawing, painting or sculpting was supported by 81 percent of the respondents. Support for the arts in the classroom was reflected in the positive response to increased taxation to include the arts in schools by 71 percent of the respondents (Harris, 1988). While each national report and the Harris Poll specifically indicated wide support for the arts in the public schools, the reality in Virginia was that music enrollments were dropping. This information seems to suggest that a dichotomy may exist between what people say about the importance of the arts and their actual support for the inclusion of the arts in our schools.
Purpose and Need for the Study

The issue of reform and the perception that it has influenced dropouts in secondary school music classes is a constant subject of discussion among music educators. The importance of the issue is evident not only in Virginia but across the nation. It has been the topic of state and regional forums. Yet, no systematic research has been conducted that addresses the impact reform has had on music enrollments. Therefore, the purpose of this study was to examine the relationship of curriculum reform to participation in secondary school music classes in Virginia 1979-88. The specific questions to be considered were:

1. When did curriculum reform matriculate to the public schools in Virginia?
2. How did curriculum reform matriculate to the schools in Virginia?
3. What was the relationship between reform and curriculum?
4. What was the relationship between curriculum reform and participation in secondary music classes?
5. What strategies did Virginia schools utilize to accommodate reform?
6. What are other factors which may have influenced participation in secondary school music classes?

The answers to these questions could have great benefit for music educators in their efforts to deal with current and future reform. The information gained from this study will enable music educators to more fully understand: a) the relationship, if any, between curriculum reform and music enrollments; b) the political process of reform; c) the impact of special interest groups in the political process; and d) successful strategies to deal with reform.

Previous research has not investigated the relationship between reform and secondary school music class enrollment. The previous research on participation in music classes was primarily concerned with causes or reasons for dropout from music classes (Herendeen, 1976; Henry, 1978; Bartosz, 1983; Burnsed and Sochinski, 1983; Brown, 1985; King,
1985; Caneva, 1986; Frakes, 1986; and, Austin, 1988). In fact, there had been no systematic study of the problem. Recent articles on the impact of reform only speculated about the impact of reform on secondary school music class enrollments (LeBlanc, 1983, 1988; Bolin, 1984; Patchen, 1984; Richardson, 1986; Bergee, 1989; and Lehman, 1989).

Summary

This chapter presented the problem of the study, the relationship of curriculum reform to participation in secondary school music classes in Virginia 1979-88. It pointed out that not only did overall secondary school enrollments drop between 1979-88, but, from 1981-88 secondary school music class enrollment dropped at a rate greater than the overall drop in enrollment.

This change in enrollment took place while education in Virginia and, indeed, the entire national education system, was under the influence of reform. It is significant to note that music class enrollments in Virginia dropped each year that some mechanism of reform was implemented. Initial examination of the problem and the recommendations of the various commissions on reform suggests the existence of a dichotomy between the perceived value of the arts and the actual position of arts education in schools.
CHAPTER 2

REVIEW OF THE LITERATURE

A review of the literature indicated that there had been no systematic study of the relationship between education reform and secondary school music class enrollment. The major sources of literature consist of two types of information: (a) studies about reasons for music enrollment dropout, and (b) statements of conjecture in journal articles regarding reform and its potential impact on music education.

A review of the literature in the subject areas of science, social studies, health and physical education revealed a similar lack of systematic study. Again, journal articles of conjecture and opinion were the major sources of information. The only systematic study of the impact of reform on the schools was found in the Phi Delta Kappa (1988) publication Up From Excellence: The Impact of the Excellence Movement on Schools. The topics discussed in this chapter include: (a) music dropout studies; (b) music opinion literature; and (c) Up From Excellence.

Music Dropout Studies

The issue of dropouts from music classes, specifically performance classes, is of great concern to music educators. The problem has become more acute as the overall student population decreases. Over the years music dropout has been studied often. According to Austin (1988), the most frequently cited reasons for dropout were time commitment, self-image, parental support, loss of interest, and peer pressure.

The Gemeinhardt 2 Report (Brown, 1985) was one of two studies conducted by the Gemeinhardt Company concerning the status of band programs in the United States. Studies were conducted using focus groups, mall surveys, in-depth interviews of band directors,
administrators, parents, students, and music dealers. The report suggested that among the major reasons that influence student participation in school performance groups was the time commitment required, particularly after school. In contrast, Burns and Sochinski (1983), found that student attitude toward the time commitment was inconclusive as to why a student continued or dropped from the marching band.

Frakes (1986) reported that self-image is an important factor to those students who continue in a performance group. Students who do not perceive themselves as good musicians will not stay with a program. Frakes indicated that "...positive self-perceptions of musical skills are linked to a desire to continue music education voluntarily (p. 48)." Negative self-image manifests itself also as a fear of failure. The Gemeinhardt 2 Report indicated that fear of failure may influence students' capability for learning to play an instrument (Brown, 1985).

In a survey of the literature regarding band dropout, Caneva (1986) found that parental support was often reported as having a significant impact on continued student participation. He concludes that the failure of parents to understand the complexities of involvement in a music program can often lead to a student leaving the program. Herendeen (1976) found in a survey of members of the American School Band Directors Association that often a student may not continue in a band program because the parents refuse to purchase an instrument at the end of a rental period. Herendeen also reported that 71% of the band directors surveyed reported that negative peer pressure was a factor in a student leaving their programs.

In a 1985 study, King surveyed 19 music teachers and 115 music dropouts concerning their perceptions of factors which influence dropout from secondary school bands and choirs. Respondents were asked to consider academic and non-academic reasons for dropout. Little agreement was found between teachers and students. The only point of agreement was that work did not influence a student to continue or drop out of band or
choir.

In two separate articles about how to deal with dropout, loss of interest was cited as a frequent factor that influenced dropout. Students become bored (Henry, 1978, p. 25), do not respond to increased demands for skill development (Bartosz, 1983), or just do not enjoy the experience any longer (p. 52). Herendeen's (1976) study also supported this conjecture.

Austin (1988) reviewed the literature published between 1963 and 1988 related to factors which contribute to student participation in music classes. He cited the most frequently mentioned factors as:

1. Scheduling problems, conflicts, or lack of available practice time as a result of participation in other school and extra-school activities.
2. Poor student-teacher relations.
3. Loss of interest or changing interests.
4. Academic/parental pressure to perform well in other academic classes.
5. Dislike for practicing/instrument too difficult.
6. Lack of parental support at home.
7. Fear of failure or low self-image in music.
8. Financial cost of participation. (p. 11-12)

Austin suggested that many of the factors which contribute to drop-out are outside the control of music teachers. He further concluded that the development of a positive attitude toward music could be one of the most important factors to influence continuance in music classes. He noted, however, that the literature suggests that the positive attitude may not come as a result of participation in the music class, rather, it may be based on "prior success or experience" (p. 12).
Music Opinion Literature

A search of the literature did not produce studies of the influence of reform on enrollments in secondary school music classes. Rather, the literature reflected the desire of music educators to understand and deal with the issues of reform.

An article by LeBlanc (1983) in response to *A Nation at Risk* suggested that music educators take the opportunity "to show the substance of music"(p. 31). The biggest threat to music education, in his opinion, was the loss of resources to the new back-to-basic's. Music educators should be prepared to ask for their share of the finances to provide for music programs.

Patchen (1984) reviewed the *Nation at Risk* report and offered his opinion as to how it affected music education. He suggested that the arts may help provide for the development of well-rounded students. Specifically, he recommended that music educators consider closer relations with community arts groups, increased attention to both higher standards and content in the music classroom, and an increased emphasis on life-long learning as a means to bring more positive attention to the importance of music in the curriculum.

The Eastern Division of the Music Educators National Conference (MENC) held a symposium on reform in April, 1984 which was reported by Bolin (1984) in an article in the *Music Educators Journal*. The purpose of the symposium was to review the major reports on reform and the support offered by the reports for music education. Several speakers also advised the music educators to "take a 'hard line' approach to program improvement, documentation, visibility, professionalism, and the quest for excellence"(p. 59).

Richardson (1986) examined five of the major reports concerned with reform, *The Paideia Proposal, A Nation at Risk, High School, A Place Called School*, and *Academic Preparation for College*. Richardson suggested that music educators must take the initiative to
familiarize themselves with the reports and how music education fits into each. She recommended that music educators present a "unified front" in presenting what was good for music education (p. 32). Following the suggestions from the 1984 MENC Eastern Division symposium, she encouraged music educators to publicize the excellent things that were going on in music.

In 1988 LeBlanc examined the effects of William Bennett's *James Madison High School* curriculum on music education. He indicated that the proposed curriculum could both benefit and harm music education. The benefits would be the recognition of the importance of the arts to a well-rounded student along with the potential for increased demand for music teachers. The danger could be in how the liberal arts approach impacted on school performance groups, which are the major offerings in secondary music.

*Toward Civilization* was reviewed by Lehman (1989) with respect to how the National Endowment for the Arts (NEA) report could affect music education. Lehman stated that the report took a stand similar to MENC by recommending that "15 percent of the instructional time in elementary and middle schools be devoted to the arts and that every high school student complete two years of study in the arts" (p. 24). He indicated that the report showed a clear change in direction for the NEA and increased support for the arts education movement.

Bergee (1989) recommended that band directors examine how they can best serve the music student in light of reform. He suggests that band classes could be restructured to allow more individual attention for students. He made the following recommendations:

1. Reduce class sizes.
2. Place students in classes based on ability.
3. Remove marching band from the school day.
4. Maintain a reasonable performance schedule.
5. Establish a curriculum based on sound learning objectives and measurable outcomes.

6. Keep up with new technology that affects music.

7. Make band classes cooperative rather than competitive (pp. 21-22).

As can be seen, the reform literature did not address the problem of loss of enrollment in secondary music classes. The major information provided concerns how to deal with the reports on reform rather than systematic study of the problem.

**Up From Excellence**

The Phi Delta Kappa Educational Foundation authorized the study of the impact of reform on the nations schools in 1983. The result of the effort was *Up From Excellence: The Impact of the Excellence Movement on Schools* (Wayson, 1988). The study provided background information on the political process associated with the wave of reform, examined how the excellence movement has affected schools, provided a close look at schools that had been identified as being "excellent" and cautioned about the reality of excellence. The study was conducted through an intensive study of the literature related to reform; observations of schools; and interviews with teachers, administrators, students, and parents in schools throughout the country and Department of Defense schools in Italy, Belgium, and Germany (pp. 4-6).

Wayson stressed that the current excellence movement was unlike the reform movements of the previous thirty years. While these movements were driven by minority groups seeking better opportunity, the current movement was driven by a different political situation and economic condition. The study suggests that the reality of the current movement was that a basis was being laid for schools to be reduced "to pauper status serving the poor with minimal education, while funneling public money and political support to those
who aspire to a larger share of power and resources" (Wayson, p. 8). Educators have generally failed to grasp that our economy no longer demands workers with minimal skills (p. 8). Further, the study cautioned that the best place for reform to take place was in the local school. He indicated that teachers were the people who can see that reform was implemented, if they believed that it was not just more of the same rhetoric (p. 17).

The authors suggest that the implementation of reforms must be handled carefully. They point out that the impediments to the implementation of reform might lie in the following:

1. Little change will be research based.
2. Top-down reform will predominate.
3. Cost will not be closely examined.
4. Too much emphasis will be placed on computer literacy.
5. Elitism will result causing an inequity among students of varied socioeconomic backgrounds.
6. Increased graduation requirements will provide too narrow course offerings causing problems such as loss of enrollments in electives, i.e. - the arts.
7. The call for rigor in classes can become punitive in practice (pp. 84-95).

Further, the authors proposed that consideration and attention to these potential impediments to reform could provide "a window of opportunity" for reform (p. 95). They implied that while the conditions for reform may have changed from the previous thirty years, the notion of an easy solution to the debate over reform would not be easily resolved. The Phi Delta Kappa report appeared to be the only systematic study of the impact of reform on schools.
Summary

A review of the literature indicated that no research had been initiated to study the impact of education reform on schools as it related to participation in secondary school music classes. The literature in the area of music primarily consisted of studies of the reasons for dropout and articles of conjecture.

The issue of dropout in music classes had been examined by the Gemeinhardt Reports, Austin, Henry, Herendeen, Frakes, Burnsed and Sochinski, Caneva, Bartosz and King. The reasons most often cited for dropout from music classes were: time commitment, self-image, parental support, loss of interest, and peer pressure.
CHAPTER 3

PROCEDURES

Since previous research had not investigated the relationship of education reform to secondary school music class enrollments, this study attempted to examine several facets of the problem. Thus, the design of this study incorporated a multi-methodology approach. The study was conducted through a search of historical documents, interviews, and the administration of a questionnaire. The study was conducted by employing the following procedures:

1. Documents from the Virginia Department of Education, the Virginia State School Board, and the Virginia State Library and Archives were examined to determine what events took place during the period 1979-88 which influenced reform in Virginia.

2. Music class enrollment data for selected school divisions for the years 1979-88 were collected and analyzed. The school divisions represented systems whose student populations have increased and declined over the study time frame. The school divisions represented urban, suburban and rural communities and each geographic area of the state.

3. Interviews were conducted with the music supervisors and directors of instruction of the selected school divisions. The intention of the interviews was to solicit information concerning the perception of enrollments in the secondary music classes in the selected school divisions during 1979-88.

4. A questionnaire was developed and administered to a random sample of Virginia secondary school guidance counselors. The questionnaire was designed to solicit the responses of guidance counselors to questions about student participation in
secondary school music classes.

5. The minutes of the Virginia State Board of Education were reviewed to determine the process involved in education reform, specifically, the passing of the Virginia Fine Arts/Practical Arts requirement. This event was investigated because it seemed particularly relevant to the purpose of this study. The Fine Arts/Practical Arts requirement was a recent example of reform in Virginia, and a reform that might impact on secondary music class enrollments.

6. Selected participants involved in the process of passing the requirement were interviewed concerning the following:

   1. The need for the Fine Arts/Practical Arts requirement.
   2. Who was responsible for initiating the concept of a Fine Arts graduation requirement?
   3. The rationale for combining the Fine and Practical Arts into the requirement as opposed to separate requirements.
   4. How they perceive the Fine/Practical Arts requirement would impact on music enrollments in secondary schools?

Subjects

The subjects of this study were directors of instruction and music supervisors of selected Virginia public schools; selected members of the Virginia State Board of Education; and randomly selected Virginia public school secondary school guidance counselors. The procedures undertaken to select the subjects follow.

Directors of Instruction and Music Supervisors

The procedure to select the school divisions to be contacted for interviews was based
upon the organization of the State Superintendent’s Advisory Council. This council was organized into seven regional study groups, each containing a representation of city and county school divisions. The regional study groups were organized by geographic proximity rather than school division size.

A stratified sample of four school divisions from each of the seven regional study groups was selected for an initial contact. The school divisions selected represented divisions whose: a) enrollment was determined to be either small, medium, or large based on State Department of Education enrollment figures; and b) represented urban, suburban, and rural areas. A total of twenty-eight school divisions were selected for the initial contact. A letter was sent to the superintendent of each of the twenty-eight selected school divisions requesting permission to: a) interview the director of instruction and the music supervisor; and, b) to collect enrollment data for secondary school music classes for 1979-88 (See Appendix A).

Virginia State School Board

The members of the Virginia State School Board selected for interview were determined after examining the minutes of the State School Board. Those selected for interview had been involved with the motions concerning the Fine Arts/Practical Arts credit. The subjects were contacted by letter and a follow-up phone call (See Appendix B).

Guidance counselors

A copy of the most current list of Virginia guidance counselors was secured from the Virginia Department of Education Division of Pupil Personnel Services. The list furnished was for the year 1987-88. Although two years old, it was believed that the list was the best available resource to access secondary guidance counselors throughout the state. The list
contained the names and addresses of 1843 secondary school counselors in the public schools.

The formula provided by Krejcie and Morgan (1970, p. 607) was used to compute the sample size. The computation was compared with a sample size chart for a finite population at the 95 percent confidence level (p. 608). A comparison of the computation and the sample size was made to establish the accuracy of the needed sample size. The minimum needed for statistical accuracy in this finite population was determined to be 318. A table of random numbers from A Million Random Digits With 100,000 Normal Deviates, (Rand Corporation, 1966) was used to randomly select 500 subjects from the pool of 1843 counselors.

Development of the instruments

Interviews

The purpose of interviews with the directors of instruction was to produce an objective and broad perspective of the secondary music enrollment situation in the selected school divisions. The purpose of the interviews with the music supervisors was to provide an opinion of persons close to the situation.

The interview questions were developed to determine trends across the school divisions that may have influenced enrollment in secondary music classes, common strategies utilized to deal with reform, and unique strategies utilized to deal with reform. The questions for the interviews were developed from the following statements:

1. Have secondary school music class enrollments changed between 1979-88 in your school division? How?

2. Why do you think enrollments have changed?

3. What factors within your school division have influenced student enrollment in
secondary school music classes?

4. What factors outside of your school division have influenced student enrollment in secondary school music classes?

5. What strategies were utilized in your school division to deal with enrollment change in secondary school music classes?

6. How do you perceive that the Fine Arts/Practical Arts requirement will impact on enrollment in secondary school music classes in your division? (See Appendix C)

Permission to record the interview was secured from each person interviewed prior to beginning the interview. Each interview was recorded with a Panasonic cassette tape recorder.

Guidance Counselor Questionnaire

A questionnaire for guidance counselors was developed to solicit the opinions of a larger number of respondents involved with the enrollment process. The questions for the Guidance Counselor Music Support Questionnaire (GCMSQ) were based on reasons cited for student dropout from secondary school music classes by secondary school music teachers, guidance counselors, and the literature (King, 1985; Austin, 1988). Questions were also designed to reflect the influence of reforms which were implemented during the period 1979-88.

With consideration of this information, seventeen questions requiring a reaction response on a Likert scale were selected. One additional question was added to allow guidance counselors the opportunity to list specific problems they encounter in their own school division which may contribute to student participation in secondary music classes.

The questions were evaluated by a supervisor of guidance for content and tone prior to a pilot administration of the questionnaire. Additional professionals were asked to review the instrument for positive and negative tone, content and intent. Each indicated that the
questionnaire was neutral in tone and that the questionnaire appeared to measure guidance
counselor opinions concerning student participation in secondary school music classes.

Pilot Administration of the Questionnaire

The instrument was administered to 35 guidance counselors. The number of surveys
returned was 26. Nineteen of these were suitable for analysis.

Each question response was assigned a numerical score based on a range of 1 - 4.
Eleven questions were determined to be "positive". Positive questions with a "Strongly
Agree" response were assigned a score of 4. Positive questions with a "Strongly Disagree"
response were assigned a score of 1. Six questions were determined to be "negative".
Negative question scores were reversed, that is a "Strongly Agree" response was assigned a
score of 1. A "Strongly Disagree" response was assigned a score of 4.

To assess the reliability of the instrument, Cronbach's alpha was computed and found
to be .80. An additional measure of internal consistency included a correlation analysis of
responses to each question and the final score. These correlations were generally significant
and ranged over .50.

The instrument was determined to have content validity based on the assessment of the
impartial parties who evaluated the instrument prior to the pilot test. Each of the impartial
parties indicated that the content of the instrument dealt with guidance counselor opinions
toward student participation in secondary school music classes. Determination of content
validity is essentially a judgment assessment as outlined by Kerlinger (1973), Borg (1983),
and Isaac and Michaels (1987).

Delimitations

For the purposes of this study, reform in Virginia was defined as curriculum reform. Its
vehicle was the establishment of the Standards of Quality (SOQ) and subsequent revisions. The SOQ were revised and adopted by the Virginia State School Board, then, reviewed and approved by the General Assembly biennially. The revisions pertained to such topics as: a) basic learning skills or academic requirements; b) accreditation of schools, including graduation requirements; c) special programs, such as, special education, gifted and talented students, vocational education, and alternative education; and d) personnel, including pupil-teacher ratio.

Summary

This chapter presented the procedures of the study. The design of the study provided for a search of historical documents related to reform in education in Virginia; the opinions of directors of instruction and music supervisors of selected school systems concerning factors influencing enrollments in secondary school music classes; the opinions of individuals associated with the development of the Fine/Practical Arts credit; together with the opinions of randomly selected secondary school guidance counselors toward student participation in secondary school music classes.

The Guidance Counselor Music Support Questionnaire was developed and piloted. The instrument was found to be reliable and valid for use in this study. Questions for the interviews with the selected directors of instruction and supervisors of music were developed and organized into a protocol.
CHAPTER 4

RESULTS OF THE STUDY

This chapter reports the results of the examination of historical documents from the Virginia Department of Education, researcher interviews with directors of instruction and supervisors of music, and the administration of the Guidance Counselor Music Support Questionnaire (GCMSQ).

Examination of Documents

The examination of documents provided historical data for this study. The sources of the documents examined were the Virginia Department of Education, the Virginia State School Board, and the Virginia State Library and Archives.

Virginia Department of Education

Virginia secondary school music class enrollment data for the period 1981-88 were reported in the Virginia Department of Education document Virginia Music Class Enrollments. (Commonwealth of Virginia, 1989) Examination of this document revealed changes in secondary school music class enrollments from 1981 to 1988. While the total Virginia secondary enrollment declined 7.5%, secondary music class enrollment declined 12.2%. Data for the remaining years of the study were requested and received from the Virginia Department of Education, Division of Management Information Services.

As reported earlier, analysis of the enrollment data for the period 1981-82 to 1987-88 indicated a significant loss of music enrollment compared to total secondary enrollment, 12.2% and 7.5% respectively. Analysis of the loss of enrollment over the total period of the study showed that music dropped a total of 10.5% and total enrollment dropped 11.5%.
Table 1 reports the comparison of music enrollment with total secondary enrollment between 1977-78 and 1987-88. The data from 1977-78 were included to establish a comparison to the period immediately preceding the study. The table shows the steady decline of the total secondary enrollment, the fluctuation of music enrollment, and the change in music enrollment as a percentage of total enrollment. Large drops within total music enrollment occurred during 1977-78 and the period from 1983 to 86. The largest drops within total music enrollment occurred 1977-78 (7.7%) and 1984-85 (7.4%). From 1983 to 1986 total secondary enrollment dropped 3.8%. Music enrollments as a percentage of the total secondary enrollment dropped only 2.1%. Within total secondary music enrollment, however, dropped 14.6%.

The enrollment figures for the individual school divisions selected for this study are reported in Table 2. These figures indicate that three school divisions (4, 8, and 9) experienced a net growth of secondary school music enrollments during the period of this study. This growth ranged from 10% (School Division 8) to 38.0% (School Division 9).

The remaining six divisions each had a net loss of secondary school music enrollment. The largest school division in the sample (School Division 3) experienced a continual decline in music enrollment resulting in an 18.9% loss of secondary music enrollment during the period of this study. The remaining divisions experienced losses ranging from 11% (School Division 2) to 41.9% (School Division 6).

The number of individual school divisions in the sample that experienced a secondary school music enrollment decline varied each year. In 1980-81 three divisions experienced a loss in music enrollment from the previous year. The losses ranged from 9.0% to 42.2%. Eight of the school divisions sampled had a drop in secondary school music enrollment during 1984-85. The percentage of loss ranged from 2.1 to 31.9 percent.

Table 3 reports the percentage of change in total enrollment, total music enrollment, and
<table>
<thead>
<tr>
<th>Year</th>
<th>Music % of total Va enrollment</th>
<th>Change in music % of total enrollment</th>
<th>% change in total Va enrollment</th>
<th>% change in total music enrollment</th>
<th>Element of reform</th>
</tr>
</thead>
<tbody>
<tr>
<td>1977-78</td>
<td>17.3</td>
<td>-1.6</td>
<td>-2.2</td>
<td>-7.7</td>
<td>Back to basics</td>
</tr>
<tr>
<td>1978-79</td>
<td>18.1</td>
<td>+.8</td>
<td>-2.7</td>
<td>+1.7</td>
<td>Competency tests begin</td>
</tr>
<tr>
<td>1979-80</td>
<td>17.9</td>
<td>-.2</td>
<td>-2.0</td>
<td>-3.2</td>
<td></td>
</tr>
<tr>
<td>1980-81</td>
<td>18.4</td>
<td>+.5</td>
<td>-1.7</td>
<td>+1.4</td>
<td></td>
</tr>
<tr>
<td>1981-82</td>
<td>19.3</td>
<td>+.9</td>
<td>-.7</td>
<td>+4.0</td>
<td>SOL implemented</td>
</tr>
<tr>
<td>1982-83</td>
<td>19.5</td>
<td>+.2</td>
<td>-.9</td>
<td>+.04</td>
<td></td>
</tr>
<tr>
<td>1983-84</td>
<td>19.1</td>
<td>-.4</td>
<td>-1.3</td>
<td>-3.0</td>
<td></td>
</tr>
<tr>
<td>1984-85</td>
<td>17.9</td>
<td>-1.2</td>
<td>-1.2</td>
<td>-7.4</td>
<td>Graduation requirements</td>
</tr>
<tr>
<td>1985-86</td>
<td>17.4</td>
<td>-.5</td>
<td>-1.3</td>
<td>-4.2</td>
<td></td>
</tr>
<tr>
<td>1986-87</td>
<td>17.8</td>
<td>+.4</td>
<td>-1.2</td>
<td>+1.2</td>
<td></td>
</tr>
<tr>
<td>1987-88</td>
<td>18.3</td>
<td>+.5</td>
<td>-1.9</td>
<td>+.8</td>
<td></td>
</tr>
</tbody>
</table>
Table 2
Sample School Division, State Music Enrollments, and Total Virginia Enrollments Grades 6 - 12.
1977-78 to 1987-88

<table>
<thead>
<tr>
<th>School District</th>
<th>Year 77/8</th>
<th>78/9</th>
<th>79/0</th>
<th>80/1</th>
<th>81/2</th>
<th>82/3</th>
<th>83/4</th>
<th>84/5</th>
<th>85/6</th>
<th>86/7</th>
<th>87/8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Co.</td>
<td>370</td>
<td>352</td>
<td>347</td>
<td>381</td>
<td>NA*</td>
<td>357</td>
<td>387</td>
<td>331</td>
<td>393</td>
<td>417</td>
<td>283</td>
</tr>
<tr>
<td>Co.</td>
<td>1055</td>
<td>1241</td>
<td>1130</td>
<td>1317</td>
<td>NA</td>
<td>1305</td>
<td>1298</td>
<td>1180</td>
<td>1166</td>
<td>1140</td>
<td>1104</td>
</tr>
<tr>
<td>Co.</td>
<td>13944</td>
<td>13304</td>
<td>13095</td>
<td>13162</td>
<td>NA</td>
<td>12981</td>
<td>12285</td>
<td>11546</td>
<td>10877</td>
<td>10865</td>
<td>10839</td>
</tr>
<tr>
<td>Co.</td>
<td>2624</td>
<td>2707</td>
<td>3041</td>
<td>3958</td>
<td>NA</td>
<td>3929</td>
<td>3879</td>
<td>3492</td>
<td>3310</td>
<td>3315</td>
<td>3283</td>
</tr>
<tr>
<td>Co.</td>
<td>1889</td>
<td>2356</td>
<td>2411</td>
<td>2552</td>
<td>NA</td>
<td>2614</td>
<td>1849</td>
<td>1615</td>
<td>1590</td>
<td>1586</td>
<td>1509</td>
</tr>
<tr>
<td>Co.</td>
<td>312</td>
<td>222</td>
<td>251</td>
<td>145</td>
<td>NA</td>
<td>133</td>
<td>108</td>
<td>123</td>
<td>133</td>
<td>118</td>
<td>129</td>
</tr>
<tr>
<td>City</td>
<td>916</td>
<td>910</td>
<td>854</td>
<td>777</td>
<td>NA</td>
<td>539</td>
<td>501</td>
<td>341</td>
<td>408</td>
<td>456</td>
<td>530</td>
</tr>
<tr>
<td>City</td>
<td>2443</td>
<td>2445</td>
<td>2192</td>
<td>1831</td>
<td>NA</td>
<td>3319</td>
<td>3276</td>
<td>3207</td>
<td>2844</td>
<td>2693</td>
<td>2689</td>
</tr>
<tr>
<td>City</td>
<td>3183</td>
<td>3182</td>
<td>3424</td>
<td>3471</td>
<td>NA</td>
<td>3760</td>
<td>3786</td>
<td>3461</td>
<td>3700</td>
<td>4012</td>
<td>4391</td>
</tr>
</tbody>
</table>

| State Music Total 6-12 | 101245 | 102948 | 99613 | 100960 | 105010 | 105047 | 101881 | 94308 | 90387 | 91465 | 92159 |

| State Total 6-12 | 585389 | 569364 | 557803 | 548320 | 544685 | 539935 | 532838 | 526247 | 519734 | 513553 | 503690 |

* - Data for 1981-82 was unavailable due to human error in computer processing.
Change in total secondary enrollment 1977-88 to 1987-88 - 11.5%.
Change in total secondary music enrollment 1977-88 to 1987-88 - 10.5%.
music as a percentage of the total enrollment between 1978-79 and 1987-88. Eight school divisions in the sample had a decline in total secondary enrollment during this period. As reported above, six divisions experienced a loss of secondary music enrollment. In five of these divisions, the loss was greater than the loss of total enrollment. Three divisions saw an increase in music enrollment.

The Annual Report of the State Superintendent of Public Instruction for the years 1970-71 to 1987-88 chronicled the events which had an impact on education in Virginia public schools. These reports identified the implementation of the mechanisms of education reform and the years that they occurred. The tracing of events was also accomplished through examination of the minutes of the Virginia State Board of Education and the Virginia Department of Education document Standards of Quality for Public Schools in Virginia (SOQ).

As reported in the Annual Report of the State Superintendent of Public Instruction, the minutes of the Virginia State Board of Education, and the SOQ, a series of events took place related to curriculum reform in Virginia prior to and between 1979-88. The events which preceded 1979 had a direct impact on curriculum reform up to 1988. These events set in motion reforms that were implemented in the schools during the period of this study.

For the purposes of this study, reform in Virginia is defined as curriculum reform. The vehicle for curriculum reform was the establishment of the SOQ and their subsequent revisions. The SOQ were revised and adopted by the Virginia State School Board, then, reviewed and approved by the General Assembly biennially. The revisions pertained to such topics as: a) basic learning skills or academic requirements; b) accreditation of schools, including graduation requirements; c) special programs, such as, special education, gifted and talented students, vocational education, and alternative education; and d) personnel, including pupil teacher ratio. The revisions reported in the following chronology include the
Table 3  

<table>
<thead>
<tr>
<th>School Division</th>
<th>Total enrollment change</th>
<th>Total music enrollment change</th>
<th>Music % of total enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Co.</td>
<td>-12.4</td>
<td>-19.6</td>
<td>-1.4</td>
</tr>
<tr>
<td>2. Co.</td>
<td>-20.6</td>
<td>-11.0</td>
<td>+2.3</td>
</tr>
<tr>
<td>3. Co.</td>
<td>-6.9</td>
<td>-18.9</td>
<td>-2.3</td>
</tr>
<tr>
<td>4. Co.</td>
<td>-11.5</td>
<td>+21.3</td>
<td>+5.4</td>
</tr>
<tr>
<td>5. Co.</td>
<td>-32.0</td>
<td>-36.0</td>
<td>-1.3</td>
</tr>
<tr>
<td>6. Co.</td>
<td>-33.9</td>
<td>-41.9</td>
<td>-1.8</td>
</tr>
<tr>
<td>7. City</td>
<td>-23.2</td>
<td>-41.8</td>
<td>-10.8</td>
</tr>
<tr>
<td>8. City</td>
<td>-15.5</td>
<td>+10.0</td>
<td>+4.4</td>
</tr>
<tr>
<td>9. City</td>
<td>+5.8</td>
<td>+38.0</td>
<td>+3.2</td>
</tr>
</tbody>
</table>
majority of these topics, which correspond to those factors often cited in the literature as elements of reform.

Chronology of Education Reform in Virginia

1970 - 71  The Revised Virginia State constitution became effective. The revised constitution provided for the Standards of Quality (SOQ) in Education. The SOQ were to be adopted by the State Board of Education and submitted to the Virginia General Assembly for review, revision and approval biennially.

1971 - 72  The Virginia State School Board adopted the SOQ. The Virginia General Assembly revised and approved the SOQ and objectives for the public schools to be effective from July 1, 1972 to June 30, 1974. Provision for gifted and talented programs as part of special education was included in first SOQ. The "Goals of Public Education" did not specifically mention the arts. The goal which broadly suggested the inclusion of the arts was stated as: the student will be able "to appreciate beauty and to understand its contribution to daily life.” (Commonwealth of Virginia, July 1972, p. 1)

1972 - 73  The SOQ became effective. Incentive funds were made available by the General Assembly for school divisions that exceed the SOQ. (Superintendent, 1973, p. 27)

1974 - 75  The General Assembly approved the revised SOQ. Emphasis was placed on reading and mathematics. Gifted and talented and vocational programs were designated as separate programs. The goal suggesting the arts indicates that the student will "Exhibit a responsibility for the enhancement of beauty in his daily life.” (Commonwealth, 1973, p. 1)

1976 - 77  The revised SOQ were implemented. The emphasis in this revision was the
"development of basic learning skills for all pupils enrolled in the public schools." (Superintendent, 1975 p. 2) The State School Board adopted the requirement for competency testing to become effective July 1, 1978. State experienced first significant drop in overall enrollment. (Superintendent, January, 197 p. 4)

1977 - 78 National call for "back to basics". State School Board approved Basic Learning Skills testing to become effective Fall 1978. State superintendent reported that curriculum would be "broadened", but, would not "diminish other offerings." (Superintendent, February, 1979, p. 3-4). State music enrollments dropped 7.7% or 1.6% of total enrollment. Total enrollment dropped .2%.

1978 - 79 The revised SOQ were implemented. The "Goals for Public Education" stated that the student will "Endeavor to enrich the beauty of the environment and everyday life." (Commonwealth of Virginia, 1978, p. 1) The administration of competency testing began. The Basic Learning Skills test on reading and mathematics was administered to 9th and 10th graders. Enrollment increased in vocational and special education. Federal law 94-142 mandating full public funding for handicapped children became effective. (Superintendent, January, 1980, p. xvi-ii)

1979 - 80 State School Board established the Standards of Learning (SOL) to become effective in 1981-82. The SOL set the minimum objectives for education of students in all subject areas.

1980 - 81 The revised SOQ were implemented. The "Goals for Public Education" included first specific suggestion of the arts in the goal that students will learn to "Enhance the beauty of the environment and respond to aesthetic experiences."

(Commonwealth of Virginia, July, 1980, p. 1) Cutbacks in local funding for
education began. (Superintendent, January, 1982, p. xi)

1981 - 82 SOL for mathematics and language arts were implemented.

1982 - 83 The revised SOQ were implemented. SOQ "Goals of Public Education" included the first goal that specifically mentions the arts. The goal stated that students will "respond to aesthetic experiences through the arts."

(Commonwealth of Virginia, July, 1982, p. 1) State School Board approved increased requirements for graduation effective 1984-85. The change increased the requirements for graduation from 18 units to a minimum of 20 units. The change included increased math and science requirements and a reduction in electives. Provision was also made for an academic diploma of 22 units. The academic diploma required additional math, science and foreign language. Electives were reduced even further for this diploma. The State School Board approved the requirement that all students must attend school for a full day or 5 1/2 hours. (Superintendent, March, 1984, p. xii-iii)

1984 - 85 The revised SOQ were implemented. The "Goals for Public Education" contained two specific goals related to the arts. The goals stated that the student will: a) "Enhance the beauty of the environment through the arts"; and, b) "Respond to aesthetic experiences through the arts." (Commonwealth of Virginia, July, 1984, p. 1) Revised graduation requirements were implemented. Graduation requirements were increased from 18 units to 20 and 22 units. The requirements for the 20 unit diploma to become the minimum for all students. The 22 unit diploma was to be optional and to be an academic diploma. State School Board approved Governors seal for academic excellence for both the 20 unit and 22 unit diplomas. Governor Robb proposed state regional magnet schools for science, mathematics, technology and the fine arts. (Superintendent,
April, 1986, p. 3-4) State music enrollment dropped 7.4% or 1.2% of the total enrollment. Total enrollment declined 1.2%.

1986 - 87 The revised SOQ "Goals for Public Education" contained first mention of need for students to develop an appreciation for the arts. (Commonwealth of Virginia, July 1986, p. 1)

1988 - 89 The revised SOQ "Goals for Public Education" contained first specific indication that students need to "Develop skills, knowledge, and attitudes regarding the arts." Graduation requirements were changed to include a Fine Arts/Practical Arts requirement for graduation effective 1989. (Commonwealth of Virginia, July 1988, p. 1)

This chronology reports the many elements of curriculum reform which took place in Virginia prior to and during the time period of this study. The chronology also pinpoints the specific mechanisms of reform: back to basics, implementation of SOL, and increased graduation requirements. Drops in music enrollments corresponded with the call for "back to basics" and increased graduation requirements.

State School Board and State Archives

The research of the minutes of the Virginia State School Board took place at the Virginia State Library and Archives and the offices of the Virginia State School Board. The minutes of the Virginia State School Board for the years 1979-88 were examined for the purpose of tracing the introduction of the Fine Arts/Practical arts requirement for graduation from Virginia secondary schools. The search of the minutes at the Virginia State Library and Archives was not completed since the minutes for the years 1981-85 were not available in the storage file boxes. An intense search by an archivist was unproductive.
The search for the missing minutes was continued at the office of the State Superintendent of Public Instruction. A complete set of minutes for the State School Board were kept on microfiche at the superintendents office. A search of the minutes for the years 1981-88 produced the results which follow.

The minutes of the October 1987 state school board meeting provided the names of the school board members who moved and seconded the motion to establish the Fine Arts/Practical Arts graduation requirement. The motion to mandate the requirement was passed at this meeting. The state school board members involved with the motion were selected to be interviewed concerning the process involved with the establishment of the Fine Arts/Practical Arts requirement. The results of the interviews are reported on page 40.

Interviews

School Divisions

Twenty-eight Virginia school divisions initially were contacted by mail requesting assistance with this study. Letters were sent to superintendents of each of the selected divisions. Follow-up letters were sent to directors of instruction and music supervisors of the selected school divisions. Responses to the letters were received from nine school divisions. Two responses indicated a positive response toward an interview and data collection. Two responses were positive regarding interviews only. Negative responses were received from three divisions for interview and data collection. One response provided limited data and a brief written response explaining reasons for change in enrollment in the school division. An oral commitment for an interview and data collection was received from a southwest Virginia city division. Follow-up letters, phone calls and personal contacts were unproductive. Additional phone calls and personal contacts were successful in securing a total of nine interviews from the original sample of 28. Four school divisions agreed to
personal interviews. Five of the divisions agreed to be interviewed by telephone.

The primary problem of each school division that indicated an interview only response was the unavailability of the data. Requests to research teacher grade books also failed to produce results in data collection due to inconsistent policies among school divisions on the length of time teacher grade books are retained as records. While not consistent, school divisions with music supervisors tended to keep enrollment records, although usually to support local information needs. School divisions without music supervisors tended to not respond.

A consistent trend existed among most of the divisions. Secondary music class enrollments were not kept at the division level. Enrollment figures for individual school divisions had to be acquired from the Virginia Department of Education, Division of Management Information Services. The participating school divisions and their enrollment figures for secondary music classes are reported in Table 2. Enrollment data were not available for any school division for 1981-82. State department officials indicated that the missing data were due to human error in computer processing.

Interview demographics

Interviews were conducted with directors of instruction and music supervisors from nine school divisions. Interviews with four of the divisions took place in the private offices of the administrators. The remaining five interviews were conducted by telephone. With one exception, interviews with the four divisions were conducted with only the administrator and the researcher present. The exception was a result of the director of instruction having been in the position for only three months.

The total school population of the school divisions ranged from 1700 to 123,000 students. The most frequent secondary grade configuration was middle schools/junior high
schools grades 6 - 8, high schools grades 9 - 12. Two divisions were organized as intermediate schools, grades 7 - 8. High schools were organized as grades 9 - 12. The divisions interviewed represented urban, suburban and rural communities. Three divisions representing each category were interviewed. The divisions represented a cross section of the geographic areas of the state.

The subjects of the director of instruction interviews had various titles. The titles ranged from Deputy Superintendent to Director of Secondary Instruction. The music administrators were either Music Supervisors, Music Specialists or Fine Arts Supervisors.

Summaries of Interviews

The information obtained from the directors and the supervisors was similar for many of the questions. The summary below reflects these responses. Differing opinions between the two groups are noted.

The music programs in six of the school divisions had experienced a decline in enrollment. Three divisions had seen growth. See Table 2. It was generally agreed that increased graduation requirements by the state and their local school boards had produced a negative impact on secondary school music class enrollments. It was also suggested that the teacher was a major factor in the growth or decline of the music program, particularly in the smaller school divisions. Choral programs were reported to have been impacted more severely than instrumental programs. Little change in the size of string programs was reported. Other factors cited as having a negative influence on enrollments included: the six period day; gifted and talented programs; and high academic expectations from parents. Factors cited which had a positive influence and helped stabilize enrollments were: the middle school structure; a 7th period option; and a supportive upper administration.

Several factors consistently surfaced when the question of influences from within the
division were discussed. Several school boards had increased graduation requirements prior to the state school board increases. While they did not support the notion, the directors of instruction suggested that music teachers believed that guidance counselors influenced student enrollment in music classes. The supervisors, however, inferred that the guidance counselors had influenced enrollment. One supervisor indicated she had intervened with principals when it was suggested that counselors were "steering students away from music." Another supervisor stated that counselors had "tuned into the new requirements and music took a beating." One division indicated that a strong tradition of excellence and a valuing of the arts were factors in keeping the enrollment from declining significantly.

The directors and supervisors mentioned a variety of factors from outside of the school divisions which may have influenced enrollments. Among those reported were: parental expectation for high academic standards; sports; changing school populations; and special interest groups, such as, PTA's, symphony societies and booster clubs. The level of funding for the arts from the state in terms of funded positions was also a matter of concern from one division.

The subjects interviewed employed a variety of strategies to deal with curriculum reform and the changes in music enrollment. Important components in the development and implementation of these strategies in each division were: a) a supportive upper level administration; b) a supportive central supervisory staff; and c) open communications.

One strategy mentioned by two divisions concerned the provision for "sustained" or "flexible" staffing. This strategy enabled the divisions to allocate music personnel where they were needed to allow weak programs to grow. By combining positions or providing for special ensemble classes the teacher was given the opportunity to build the program over several years.

The school divisions interviewed had each developed specific strategies to deal with
secondary music class enrollment change or to bring about stabilization of the enrollment. Listed below are samples of some of the specific strategies utilized by the divisions. The strategies listed are direct quotes. Clarification of the quotes is contained in parentheses.

1. No study hall policy. (Elimination of study halls)
2. Permitting students to take six and seven classes.
3. Providing free instruments for disadvantaged students.
4. Developing an English as a second language chorus.
5. Established a summer arts institute which students may take for credit.
6. Established an elementary after school arts enrichment program.
7. Developed a student recognition program. (In the arts)
8. Provide an annual performance of all secondary music groups in a major performance hall.
9. Flyers to feeder schools. (Information brochures about music programs)
10. Music ability testing for band and string students.
11. Adding a seventh period for activities. Performance ensembles are brought together for rehearsal during this activity period. Attendance is required and graded.
12. Marching band skills are a designated part of the band curriculum.
13. Team work and sharing is promoted among teachers.
14. Music curriculum is changing and attainable. (Learning objectives are developed by grade level)
15. Participation in a minimum number of performances is required of each student.
16. An organized program of public relations to promote the positive aspects of the music programs is ongoing.
17. Combining three small high school marching bands into one band to allow students to have a better experience in marching competitions.

18. The implementation of a string program.

19. Designing and implementing a music appreciation course for the general student which allows students to explore nine different musical styles. The emphasis of the course is hands-on participation and live performances by professional musicians representing various musical styles.

The strategies listed above reflect the efforts of the school divisions to accommodate curriculum reform and to bring about the stabilization of music enrollments in their divisions.

When asked about the impact of the Fine Arts/Practical Arts requirements on secondary music class enrollments, the general opinion of the directors of instruction was that little impact if any could be expected. The Fine Arts credit was required by one school division prior to the state mandate. The other directors indicated that, in their opinion, forcing a student to take a class "is not the way to go."

The music supervisors expressed somewhat mixed opinions on the impact of the Fine Arts/Practical Arts requirement, but, essentially indicated that they expected little impact. The amount of impact on enrollment would be minimized by the "dilution" of the credit through the number of courses available to meet the requirement. It was suggested that choral classes may benefit from the requirement. One division indicated that the growth in music enrollment could be partially attributed to the success of the music appreciation course for the general student.

When considering the issue of curriculum reform and its impact on education, the directors of instruction were in general agreement. The directors took the position that reform had had little impact since most divisions were moving toward the recommendations
of reform prior to their announcement. One director suggested that reform, as of yet, had not
"filtered down to the school level."

The music supervisors suggested that curriculum reform had impacted on the music programs in both a positive and a negative fashion. Two divisions indicated that a positive influence came from the recognition of a need to develop sequential curriculum materials for performance classes. This led to teacher designed assessment tests for performance classes. The tests were designed to measure academic instruction. There were no standardized student performance assessments in either division.

Additional positive influences of reform suggested by the supervisors included the restructuring into middle schools. Two of the supervisors indicated that this philosophy and grade configuration change resulted in more opportunities for students to access music classes. The most often mentioned negative factors of reform were increased graduation requirements and the six period day.

With regard to reform, as defined in this study, each of the administrators interviewed indicated that the Standards of Quality had little or no impact on music enrollments in their school division. The Standards of Quality were not mentioned by those interviewed until the researcher presented the question. Each, however, mentioned graduation requirements as an influence on enrollments. The Standards of Quality included increased graduation requirements as an element of reform in Virginia's public schools.

State School Board Members

The two members of the 1987 Virginia State School Board who were involved with the motion to implement the Fine Arts/Practical Arts graduation requirement were contacted by letter. (See Appendix B) The letter requested a personal interview to discuss the motion to implement the Fine Arts/Practical Arts requirement, and the rationale for combining the Fine
Arts and the Practical Arts into one requirement.

The interviews with both persons were conducted by telephone. Taping of the interviews was not possible due to technical problems and the schedules of both persons. School Board member No. 1 contacted the researcher by telephone and indicated that she was traveling in and out of the country and could only take the time for a telephone interview. School Board member No. 2 responded in writing to the request for an interview. The individual indicated that either a personal or telephone interview would be satisfactory. The researcher determined that for consistency both interviews would be conducted by telephone.

The interviews of each school board member were based on the following questions:

1. How important, in your opinion, are the fine arts in the education of our children? Does this provide a basis for having a state mandated Fine Arts/Practical Arts requirement?

2. How did the Fine Arts requirement develop? What individuals or groups initiated the concept?

3. What was the rationale for combining the Fine Arts and the Practical Arts into a single requirement as opposed to separate requirements?

4. What groups or individuals influenced the boards decision to combine the requirements?

5. Are you aware of any strategies employed by these groups or individuals to affect this change?

6. How do you perceive that the Fine Arts/Practical Arts requirement will impact on music enrollments in Virginia's secondary schools?

The interviews with the two school board members were contrasting in content. School Board member number 1 (SBM1) was still a member of the board and was familiar with the events during the period of this study. School Board member number 2 (SBM2) was no
longer on the board and did not have a clear recollection of the events. The summary below reflects the responses of each school board member.

**Summary of School Board Member Interviews**

Addressing the topic of the importance of the arts produced differing views. SBM1 indicated that the importance of the arts in life is "an important idea". She alluded to the notion that to question the importance of the arts was "a ridiculous question." She did not agree that the importance of the arts provided a basis for mandating a Fine Arts/Practical Arts requirement for graduation. SBM1 suggested that the state school board cannot mandate a requirement to every subject.

In contrast, SBM2 stated that the Fine Arts were not the first priority of the state school board. Rather, the school board took the position that mathematics and science should be emphasized. He suggested that the "quality of life demands that kids be exposed to as much math and science as possible, so some will excel." Further, he suggested that the influence and needs of industry reflect the need for more math and science.

When questioned concerning how the Fine Arts credit came about, SBM1 recalled that the state music teachers association had provided the impetus for establishing a Fine Arts credit. SBM2 recalled only that a teachers group had been involved.

To the issue of the rationale for combining the Fine Arts and Practical Arts requirement SBM1 suggested that "students needed a choice as to what to take for life skills - i.e., typing, home economics, shop, etc." SBM2 had no opinion.

Both school board members recalled, to varying degrees, the process surrounding the changing of the Fine Arts credit to include the Practical Arts. Each school board member indicated that the change came about as a result of a letter writing campaign. SBM1 indicated that the state vocational teachers association significantly influenced the combining of the
Fine Arts and Practical Arts into a single requirement. The change was effected through a massive letter writing and telephone call campaign to members of the state school board. The school board justified this change based on the notion presented above that a requirement cannot be offered for every subject taught in the schools. This action by the vocational teachers association supports the suggestion of SBM1 that special interest groups "must get the ear of the governor or the state school board." SBM2 did not recall what groups were specifically involved with the process.

When asked about the impact of the Fine Arts/Practical Arts requirement, SBM1 indicated that she doubted that a combined credit was sufficient to make both the arts and vocational teachers "happy." She also expressed doubt that the one credit would help enrollment in the arts.

SBM2 did not recall initially the situation or circumstances which lead to the combining of the Fine Arts and Practical Arts into a single unit of credit for graduation. With further questioning he recalled an "organized group pressing for action." This organized group, he concluded, were teachers. He did recall that the group mounted a letter campaign to the school board.

**Questionnaires**

Five hundred questionnaires were mailed to randomly selected Virginia secondary public school guidance counselors. A total of 328 questionnaires were returned. A total of 318 were identified as being usable for analysis.

**Description of GCMSQ demographic data**

The survey contained demographic data which was used to categorize the responders by secondary school level (high, intermediate, junior high or middle school); sex; years of
experience; an indication of at least one year of arts training; and the arts training discipline (visual art, music, dance or theater). See Table 4. Table 4 indicates that a broad representation of guidance counselors participated in the study.

Analysis of the GCMSQ data

The percentage of responses of the guidance counselors to each question are provided in Table 5. Counselors tended to agree that students of all ability groups should have the opportunity to participate in a secondary music class. They also agreed that music classes should not be available only to talented students. There was agreement that students participating in band/choir/orchestra should be encouraged to continue their participation throughout high school. The counselors disagreed that keyboarding, family living, and technology classes are more important than music class electives. The counselors did not agree on the questions concerning whether: a) students drop music classes to take advanced placement classes; b) students should be encouraged to drop a music class if it conflicts with an advanced placement class; and c) one required credit in the Fine Arts is sufficient exposure to the arts for any student to graduate from high school.

Each respondent was provided the opportunity to make written comments concerning any factors which may contribute to students leaving secondary music classes in their school division. A summary and listing of frequency of these comments is contained in Table 6. The most frequently mentioned factors were scheduling (70), teacher personality (56), and graduation requirements (33). In addition to graduation requirements, among the ten most frequently cited influences were other elements of reform, such as, advanced placement classes (21) and the advanced diploma (15). Factors such as time commitment, self-image, parental support, loss of interest and peer pressure were also indicated by the counselors. The listing of these factors by the counselors supports the results of the studies of
Table 4

**Guidance Counselor Music Support Questionnaire Demographic Data**

<table>
<thead>
<tr>
<th>Sex</th>
<th>Experience in years</th>
<th>Arts Training</th>
<th>Area of Training*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>86</td>
<td>Yes 134</td>
<td>Visual Arts 28</td>
</tr>
<tr>
<td>Female</td>
<td>232</td>
<td>No 184</td>
<td>Music 85</td>
</tr>
<tr>
<td></td>
<td>6 - 10 (60)</td>
<td></td>
<td>Dance 13</td>
</tr>
<tr>
<td></td>
<td>11 - 15 (81)</td>
<td></td>
<td>Theater 8</td>
</tr>
<tr>
<td></td>
<td>16 - 20 (63)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>21 or more (46)</td>
<td></td>
<td>No training 184</td>
</tr>
<tr>
<td></td>
<td>Failed to indicate (4)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* - Respondents were asked to indicate if they had received at least one year of training in the arts.

N=318

Parentheses indicate number of counselor responses
### Table 5

**Percentage of Responses to the GCMSQ**

<table>
<thead>
<tr>
<th>Statement</th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. All students should have an opportunity to study the fine arts.</td>
<td>214</td>
<td>104</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>% = 67.296</td>
<td>32.704</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>2. Students should be encouraged to select music as an elective.</td>
<td>7</td>
<td>193</td>
<td>37</td>
<td>1</td>
</tr>
<tr>
<td>% = 22.642</td>
<td>60.692</td>
<td>11.635</td>
<td>.314</td>
<td>.314</td>
</tr>
<tr>
<td>3. It is important that students have the opportunity to study music each year of high school.</td>
<td>86</td>
<td>164</td>
<td>62</td>
<td>4</td>
</tr>
<tr>
<td>% = 27.044</td>
<td>51.572</td>
<td>19.497</td>
<td>1.258</td>
<td>1.258</td>
</tr>
<tr>
<td>4. Students often drop music and other arts classes so they may enroll in advanced placement classes.</td>
<td>8</td>
<td>149</td>
<td>117</td>
<td>33</td>
</tr>
<tr>
<td>% = 2.516</td>
<td>46.855</td>
<td>36.792</td>
<td>10.377</td>
<td>10.377</td>
</tr>
<tr>
<td>5. Vocational students should study music or other arts courses.</td>
<td>40</td>
<td>236</td>
<td>32</td>
<td>0</td>
</tr>
<tr>
<td>% = 12.579</td>
<td>74.214</td>
<td>10.063</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
6. Only students who are college bound should study the arts each year of high school.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>N = 0</td>
<td>7</td>
<td>193</td>
<td>116</td>
</tr>
<tr>
<td>% = 0</td>
<td>2.201</td>
<td>60.692</td>
<td>36.478</td>
</tr>
</tbody>
</table>

7. Junior/intermediate/middle school students participating in band/choir/orchestra should be encouraged to continue in the program until they finish high school.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>N = 75</td>
<td>205</td>
<td>25</td>
<td>1</td>
</tr>
<tr>
<td>% = 23.585</td>
<td>64.465</td>
<td>7.862</td>
<td>.314</td>
</tr>
</tbody>
</table>

8. Only talented students should continue in music classes throughout their high school career.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>N = 3</td>
<td>24</td>
<td>225</td>
<td>57</td>
</tr>
<tr>
<td>% = .943</td>
<td>7.547</td>
<td>70.755</td>
<td>17.925</td>
</tr>
</tbody>
</table>

9. A variety of music classes should be available for students to meet the fine arts credit.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>N = 115</td>
<td>196</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>% = 36.164</td>
<td>61.635</td>
<td>1.887</td>
<td>.314</td>
</tr>
</tbody>
</table>

10. Keyboarding, family living, and technology classes are more important than music class electives.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>N = 3</td>
<td>30</td>
<td>219</td>
<td>41</td>
</tr>
<tr>
<td>% = .943</td>
<td>9.434</td>
<td>68.898</td>
<td>12.893</td>
</tr>
</tbody>
</table>

46
11. Special education students should have the opportunity to participate in music classes.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>N = 130</td>
<td>186</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>% = 40.881</td>
<td>58.491</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

12. Schools should provide more opportunities for the general student to develop musical skills for life long learning.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>N = 56</td>
<td>207</td>
<td>40</td>
<td>0</td>
</tr>
<tr>
<td>% = 17.61</td>
<td>65.094</td>
<td>12.579</td>
<td>0</td>
</tr>
</tbody>
</table>

13. Students should be encouraged to drop a music class if it conflicts with an advanced placement class.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>N = 4</td>
<td>73</td>
<td>162</td>
<td>11</td>
</tr>
<tr>
<td>% = 1.572</td>
<td>22.956</td>
<td>50.943</td>
<td>3.459</td>
</tr>
</tbody>
</table>

14. All students should have an opportunity to study music.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>N = 125</td>
<td>190</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>% = 39.308</td>
<td>59.748</td>
<td>.314</td>
<td>0</td>
</tr>
</tbody>
</table>

15. Students participating in high school band/choir/orchestra should be encouraged to continue in the programs throughout high school.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>N = 70</td>
<td>216</td>
<td>17</td>
<td>1</td>
</tr>
<tr>
<td>% = 22.013</td>
<td>67.925</td>
<td>5.346</td>
<td>.314</td>
</tr>
</tbody>
</table>
16. Music and other arts classes should be available for all students.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>N = 147</td>
<td>170</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>% = 46.226</td>
<td>53.459</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

17. One required credit in the Fine Arts is sufficient exposure to the arts for any student to graduate from high school.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>N = 11</td>
<td>118</td>
<td>148</td>
<td>4</td>
</tr>
<tr>
<td>% = 3.459</td>
<td>37.107</td>
<td>46.541</td>
<td>4.717</td>
</tr>
</tbody>
</table>
Table 6

**Categories of Guidance Counselor Written Comments**

<table>
<thead>
<tr>
<th>Comment</th>
<th>Frequency of Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Scheduling conflicts</td>
<td>70</td>
</tr>
<tr>
<td>2. Teacher personality</td>
<td>56</td>
</tr>
<tr>
<td>3. Graduation requirements</td>
<td>33</td>
</tr>
<tr>
<td>4. Too much time required after school - marching band and other rehearsals</td>
<td>31</td>
</tr>
<tr>
<td>5. Loss/change of interest</td>
<td>30</td>
</tr>
<tr>
<td>6. Teaching style/methods of teacher</td>
<td>23</td>
</tr>
<tr>
<td>7. Advanced placement classes</td>
<td>21</td>
</tr>
<tr>
<td>8. Colleges do not consider electives for admission to college; and six period day</td>
<td>20</td>
</tr>
<tr>
<td>9. Parental pressure/encouragement to drop; and, lack of interest/valuing of the arts</td>
<td>16</td>
</tr>
<tr>
<td>10. Advanced diploma</td>
<td>15</td>
</tr>
<tr>
<td>11. Broader music class offerings</td>
<td>14</td>
</tr>
<tr>
<td>12. Quality of music program</td>
<td>13</td>
</tr>
<tr>
<td>13. Peer pressure; and, sports</td>
<td>12</td>
</tr>
<tr>
<td>14. Vocational students have trouble being in program</td>
<td>11</td>
</tr>
<tr>
<td>15. After school commitments</td>
<td>10</td>
</tr>
</tbody>
</table>
16. Lack of place for average student in advanced performance group
17. Work; cost of participation; and, value as a future career
18. Student burnout
19. Music class too difficult; and, lack of student commitment
20. Foreign language; transportation; and, music program image
21. Ethically counselors cannot advise students to take music
    or any other elective course; type of music performed;
    music program not "fun"; dislike level of class assigned too;
    change in teacher; too many class offerings choices;
    and, studying privately
22. Lack of encouragement; course design does not allow
    student to drop and return; and, required participation in
    middle school general music class
23. Parents tire of fund raising; music not offered as an
    extra-curricular activity; loss of school enrollment;
    weighted grades; not enough performances; support of
    school administration for music program; limited offerings;
    labeling of students (arts vs vocational); sexual stereotypes;
    and, gifted and talented program.
CHAPTER 5

DISCUSSION AND CONCLUSIONS

The purpose of this study was to examine the relationship of curriculum reform to participation in secondary school music classes in Virginia 1979-88. The specific questions to be considered were:

1. When did curriculum reform matriculate to the public schools in Virginia?
2. How did curriculum reform matriculate to the schools in Virginia?
3. What was the relationship between reform and curriculum?
4. What was the relationship between curriculum reform and participation in secondary school music classes?
5. What strategies did Virginia schools utilize to accommodate reform?
6. What are other factors which may have influenced participation in secondary school music classes?

Research Question One

When did curriculum reform matriculate to the public schools in Virginia?

Curriculum reform, as defined in this study, matriculated to the public schools in Virginia beginning in 1971 with the revision of the Virginia state constitution. The Revised Constitution of the Commonwealth of Virginia made provision for Standards of Quality (SOQ) for education in the public schools of Virginia. The Virginia State School Board was required to establish specific SOQ as it deemed necessary. The General Assembly of
Virginia was required to revise and adopt the SOQ biennially. The initial SOQ were implemented in July 1972. This effort to bring reform to Virginia's public schools has been continued biennially.

The SOQ provided for specific elements of reform to matriculate to the public schools. Prior to and during the period of this study these elements included:

1. 1970-71 - Revised state constitution provided for the Standards of Quality. The Standards of Quality emphasized reading and mathematics and provided for a gifted and talented student program.
2. 1972-73 - Financial incentives were provided for school divisions exceeding the Standards of Quality minimums.
5. 1984-85 - Increased graduation requirements.

Research Question Two

How did curriculum reform matriculate to the schools in Virginia?

Curriculum reform matriculated to the public schools through legislative and state school board mandates. Reform was mandated by the 1971 Revised Constitution of the Commonwealth of Virginia. The General Assembly of Virginia was charged by the 1971 Revised Constitution of Virginia to set the minimum standards for education in the commonwealth. These standards took the form of the SOQ. The process of matriculation
for the SOQ was as follows: a) SOQ developed by the Virginia State Board of Education; b) adopted by the General Assembly of Virginia; and, c) implemented by the local school divisions.

The State School Board is responsible for the development and enforcement of the SOQ through the Superintendent of Public Instruction and the Virginia Department of Education. The General Assembly of Virginia is charged with revising and adopting the SOQ biennially. Local school divisions are required to implement the standards.

This process was stimulated by political pressure groups. An example of the political process is the establishment of the Fine Arts/Practical Arts graduation requirement. Interviews with members of the state school board revealed that special interest groups, such as the state music teachers association and the vocational teachers association, lobbied for establishment of a graduation requirement for their respective subject area. The initial pressure for a graduation requirement came from the music teachers. The vocational teachers, utilizing a letter and phone campaign, succeeded in convincing the board to combine the requirement requested by both associations into a single Fine Arts/Practical Arts requirement.

Research Question Three

What was the relationship between reform and curriculum?

A positive relationship was found between reform and curriculum. As reform occurred, graduation requirements in mathematics, science, foreign language, and the fine/practical arts increased or were added. Additionally, more attention was being paid to special education
and vocational students. The result was the development of the gifted and talented program, the development of advanced placement classes, increased attention to students with special learning needs, and increased efforts to provide for the needs of the non-academic student through the vocational programs. The cumulative effect was a crowded schedule putting elective classes such as music and other arts classes into direct scheduling conflict with these new classes.

Research Question Four

What was the relationship between curriculum reform and participation in secondary school music classes?

The issue of the relationship between curriculum reform and participation in secondary school music classes is a complex one. This relationship had both positive and negative elements. In some instances reform appeared to have a negative effect on enrollment, but reform also fostered the development of strategies which had a positive effect on enrollment.

Enrollment data from the State Department of Education for the sample school divisions provided the opportunity to examine the changes in enrollments in both a broad and narrow context. Several contrasting situations were discovered. On a statewide basis, music enrollments dropped less than total secondary enrollments during the period of this study. State secondary enrollments dropped 11.5%, while total music enrollments dropped 10.5%. These statistics, however, contrast with the period 1981-88 when total state enrollments declined 7.5% against a loss of 12.2% in total secondary music enrollment. The losses in music enrollments which occurred between 1981-88 coincided with the implementation of
increased graduation requirements in 1984-85. These losses may have been offset by secondary music enrollment gains between 1979-81.

Analysis of the change of enrollments within music reveals the most significant amount of change. (See Table 1) Drops in music enrollments were greater than the loss of total secondary enrollment in 1977-78 and the period 1983-1986. A particularly precipitous drop occurred in 1984-85. The "back to basics" movement occurred in 1977-78. In 1984-85 increased graduation requirements were implemented. The period 1983-86 reflects the time period prior to, during, and following the implementation of the increased graduation requirements.

The data reported in Table 3 indicates the various changes in enrollments in the individual school divisions of the sample during the period of this study. Eight of the sample school divisions had an overall loss of total secondary enrollment. Six school divisions experienced a loss in music enrollments. Three divisions had an increase in music enrollments. The three divisions with growth were each aggressive in developing strategies to accommodate reform. The results of the analysis of the data in Table 3 also suggest that the impact of state mandates were seen more readily at the local level rather than on a statewide basis. While statewide music enrollments appeared to hold their own against the total decline of secondary enrollments, individual school divisions were experiencing fluctuating music enrollments. This fluctuation and loss is particularly evident in small divisions. For example, one division experienced a 41.9% loss of music enrollment which was greater than the loss of total enrollment.

Contrasting the large school divisions from the sample helps to illustrate the variation in the impact of reform. School division number 3 was among the five divisions which had a greater percentage of loss in music enrollment than the loss of total enrollment. This division
had a total secondary population loss of 6.9%. Music enrollment dropped 18.9%. School division number 3 was among the divisions which utilized flexible staffing as a means to deal with reform. The division, however, remained on a six period day throughout the period of this study.

School division number 9 by contrast was the only system within the sample to have growth in both secondary population and the music enrollment. During the period of this study this division aggressively developed an innovative music appreciation course for general students and established a string program. Music enrollments increased 38% while total secondary enrollment increased only 5.8%. This school division also remained on a six period day during the period of this study.

The greatest change in music enrollments occurred in the two small divisions represented in the sample. School divisions number 6 and 7 lost 41.9% and 41.8%, respectively, of their secondary music enrollment during the period of this study. Total enrollments for these divisions dropped 33.9% and 23.2% respectively. When questioned as to the impact on enrollments, in addition to graduation requirements, personnel were indicated as having the greatest impact on enrollments. In addition, with small music programs in which a band or choir may have only 50 students, a loss of 10% can have significant and long lasting impact, particularly if the loss includes the most talented students. Losses such as these two divisions experienced can render a music program ineffective.

The issue of the impact of reform was unclear among those interviewed. All the subjects in this study believed that graduation requirements had impacted secondary music class enrollments during the period of this study. Yet, the directors of instruction and the music supervisors did not agree that graduation requirements were an element of reform. Data from the state department and state school board, as mentioned in Chapter Four, clearly
indicate that graduation requirements were a result of efforts to reform education in Virginia. This would suggest that a clear definition of reform is not universally held by those responsible for its implementation.

Results of the GCMSQ indicate that guidance counselors agreed that all students should have the opportunity to study the arts. They also agreed that students participating in music performance groups should be encouraged to continue their participation. The counselors disagreed, however, on whether students should be encouraged to drop music classes to enroll in advanced placement classes or if the music class conflicts with the advanced placement class. The counselors also disagreed whether one fine arts graduation requirement is sufficient. This disagreement of the guidance counselors on these questions is another indication of the potential impact of reform on secondary school music class enrollments.

Research Question Five

What strategies did Virginia schools utilize to deal with reform?

The strategies utilized to accommodate reform by the school divisions in this study were initiated to bring about the stabilization of music enrollments in their divisions. The school personnel interviewed indicated that several components were essential in the development and implementation of the strategies employed by their division to bring about stabilization of enrollments. These components were: a) a supportive upper level administration; b) a supportive central supervisory staff; and c) open communications. A supportive administration permitted the exploration of strategies which allowed the music programs to grow. A supportive central supervisory staff provided the means to bring organization and a
focus to the programs. Opening the lines of communications between and among the programs, school administrators, the upper administration, school board, and the community enabled several of the divisions to implement specific strategies. The importance of cultivating a knowledgeable community and parental base was consistently stressed.

One specifically mentioned strategy concerned the provision for "sustained" or "flexible" staffing. This strategy enabled the divisions to allocate music personnel where they were needed to allow weak programs to grow. By combining positions or providing for special ensemble classes the teacher was given the opportunity to build the program over several years. Other strategies reported included the elimination of study halls, provision for a seven period day, development of a sequential curriculum, and a public relations program promoting secondary school music.

The results of this study suggest that an aggressive plan of strategies and the full implementation of those strategies can impact on secondary music enrollments. Three school divisions developed curriculum strategies which provided greater access to music classes for the general student and the student interested in string instruments. Two of the divisions developed a sequential program of instruction for the performing classes. The third division developed a unique music appreciation course which involved hands on experiences as well as live performances by professional musicians. Two of the divisions also organized a string program during the period of this study. Each of these school divisions experienced growth in secondary school music enrollments.

Another school division, having a very large music enrollment, lost a significant number of music students during the period of this study. The division was among the two divisions utilizing a flexible staffing strategy. This division, however, remained on a six period day during this time.
Research Question Six

What are other factors which may have influenced participation in secondary school music classes?

Factors such as time commitment, self-image, parental support, loss of interest and peer pressure were indicated by the counselors. The listing of these factors by the counselors supports the results of the studies of Herendeen, 1976; Henry, 1978; Bartosz, 1983; Burnsed and Sochinski, 1983; Brown, 1985; King, 1985; Caneva, 1986; Frakes, 1986; and Austin, 1988.

Other factors cited as having a negative influence on enrollments included: teacher personality; the six period day; and high academic expectations from parents. Factors cited which had a positive influence and helped stabilize enrollments were: the middle school structure; a 7th period option; and a supportive upper administration.

Several factors consistently surfaced when the question of influences from within the division were discussed. Several school boards had increased graduation requirements prior to the state school board increases. The influence of guidance counselors was also mentioned. The directors of instruction and music supervisors disagreed about this influence. The directors of instruction did not support the notion that guidance counselors had an influence on music enrollments. They indicated that music teachers believed that guidance counselors influenced student enrollment in music classes. The supervisors, however, suggested that the guidance counselors had influenced enrollment. One supervisor reported she had intervened with principals when it was suggested that counselors were "steering students away from music." Another supervisor suggested that counselors had
"tuned into the new requirements and music took a beating." The results of the GCMSQ indicate that guidance counselors also disagree on this question of influence.

The directors and supervisors suggested a variety of factors from outside of the school divisions which may have influenced enrollments. Among those mentioned were: parental expectation for high academic standards; sports; changing school populations; and special interest groups, such as, PTA's, symphony societies and booster clubs. The level of funding for the arts from the state in terms of funded positions was also a matter of concern from one division.

Conclusions

The results of this study suggest that there is a dichotomy between expressed support for the arts and the position of the arts in the curriculum. For example, the literature shows that widespread support for inclusion of the arts in the curriculum was offered in each report on reform. The 1988 Harris Poll indicated broad support by the public, even to the extent of supporting increased taxation. The results from the GCMSQ questionnaire indicate that counselors support inclusion of the arts, music in particular, in all students course of study. Interviews with members of the state school board also suggested support for the arts.

Responses to the GCMSQ imply that counselors believed that curriculum reform impacted secondary music class enrollments. While counselors did not agree that students should be encouraged to drop music classes to take advanced placement classes, they acknowledged graduation requirements as an important factor in students dropping music classes. The results of this study indicate that increased graduation requirements were a result of curriculum reform in Virginia.

Further, many of the counselors stated in their written responses that it was unethical to
encourage students to enroll in any specific class. Their responses indicated that their
decision to encourage students to enroll in advanced placement classes was sometimes
influenced by: 1) parental and public perception of the importance of the arts as a part of the
curriculum; and 2) the perception of college entrance requirements as suggested by the
colleges and the perceptions of parents. It would appear that in practice counselors may
encourage students to drop music classes to enroll in advanced placement classes.

It is interesting to note that the directors of instruction and the music supervisors
disagreed on reform as being an issue in secondary school music class enrollments. The
researcher specifically avoided the direct questioning about reform unless the subjects did not
mention the topic. In each case the researcher had to specifically address the issue of reform
as defined in this study. Then it became obvious that there was not a common definition of
reform among the subjects interviewed.

One important finding of this study was the lack of music enrollment data in the local
school divisions. Music teachers will continue to have difficulty making their case for loss of
enrollment without a systematic means of reporting their enrollments. Consideration should
be given to the development of a statewide system of reporting music enrollments to the State
Department of Education. Professional teacher associations should be encouraged to assist
music teachers in developing a systematic means of collecting and reporting enrollment data.

Implications for future research

The intention of this study was to provide a foundation for further research on the
factors which influence student dropout from secondary school music programs. No
systematic research had been conducted on the relationship of curriculum reform and
enrollment in secondary school music classes. The conclusions of this study suggest the
following. It is recommended that:

1. Further research be conducted into the role of guidance counselors in secondary music class enrollments.

2. College admissions officers be surveyed to determine their perceptions of the importance of arts training for college entrance.

3. Further research be conducted to determine the effectiveness of strategies utilized to accommodate reform.

4. Consideration be given to development of a statewide system for reporting music enrollments to the State Department of Education.

5. Further research be conducted to examine the impact of curriculum reform on secondary school music classes in states other than Virginia.

This study did not focus on such areas of reform as teacher training and the Virginia Beginning Teacher Assistance Program. However, the classroom teacher was identified by several of the subjects interviewed and in comments by guidance counselors, as having a significant impact on enrollment. Consideration should be given to research on the qualities of teachers that may influence secondary school music class enrollments.
REFERENCES


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Department of Education.


APPENDIX A

Superintendent Letter
Dear Superintendent:

I am conducting research for my dissertation in curriculum and instruction - music education at Virginia Tech. The title of the dissertation is "The Relationship of Curriculum Reform to Participation in Secondary School Music Classes in Virginia 1979-1988". I am writing to request permission to collect enrollment data for secondary music classes in your division and to interview your Director of Instruction and Supervisor of Music concerning specific information related to music enrollments in your school division during this time period.

This study requires the following specific pieces of information:

1. Enrollment figures for all music classes grades 6 - 12 or 7 - 12 in your division between 1979-88. These data would include general music, instrumental music, vocal music, music theory and music appreciation/history/literature. The information may be available in teacher gradebooks or other records accessible at the central office level.

2. Information concerning whether or not the music class enrollments in grades 6 -12 or 7 - 12 increased, declined or remained the same between 1979 -88. (The figures in item 1 can substantiate).

3. Specific information regarding the reasons for the increase, decline or stabilization of music enrollments during 1979-88.

4. Specific strategies employed by your school division to deal with the increase, decline or stabilization.

Items 3 and 4 would require a personal interview with the Director of Instruction and the Supervisor of Music. In each case it is my desire to keep the interview to thirty minutes duration.

Your consideration of this important project is greatly appreciated. I would be happy to provide any additional information required.

I look forward to your favorable reply.

Sincerely,

Stephen E. King
APPENDIX B

State School Board Member Letters
Fairfax, VA  22031

Dear:


I am writing to request an interview with you concerning the Fine Arts /Practical Arts requirement for graduation adopted by the State Board of Education at the October 1987 meeting. The design of my study involves some background on the development of the Fine Arts/ Practical Arts graduation requirement. Your position on the State Board of Education and support for the motion to adopt the requirement is the reason for this contact.

I would be most happy to meet with you in Fairfax at a location of your choice. At your earliest convenience, would you be kind enough to contact me at the address above or by phone regarding your availability for an interview. Please call collect - 703-562-0348.

Your consideration of this important project is greatly appreciated. I would be happy to provide any additional information you may require.

I look forward to your favorable reply.

Sincerely,

Stephen E. King
Dear:


I am writing to request an interview with you concerning the Fine Arts/Practical Arts requirement for graduation adopted by the State Board of Education at the October 1987 meeting. The design of my study involves some background on the development of the Fine Arts/Practical Arts graduation requirement. Your position on the State Board of Education and support for the motion to adopt the requirement is the reason for this contact.

I would be most happy to meet with you in Richmond at a location of your choice. At your earliest convenience, would you be kind enough to contact me at the address above or by phone regarding your availability for an interview. Please call collect - 703-562-0348.

Your consideration of this important project is greatly appreciated. I would be happy to provide any additional information you may require.

I look forward to your favorable reply.

Sincerely,

Stephen E. King
APPENDIX C

Director of Instruction and Music Supervisor Letters
Dear Director of Instruction:

I am conducting research for my dissertation in curriculum and instruction - music education at Virginia Tech. The title of the dissertation is "The Relationship of Curriculum Reform to Participation in Secondary School Music Classes in Virginia 1979-1988". I am writing to request permission to collect enrollment data for secondary music classes in your division and to interview yourself and the Supervisor of Music concerning specific information related to music enrollments in your school division during this time period.

This study requires the following specific pieces of information:

1. Enrollment figures for all music classes grades 6 - 12 or 7 - 12 in your division between 1979-88. These data would include general music, instrumental music, vocal music, music theory and music appreciation/history/literature. The information may be available in teacher gradebooks or other records accessible at the central office level.

2. Information concerning whether or not the music class enrollments in grades 6 -12 or 7 - 12 increased, declined or remained the same between 1979 -88. (The figures in item 1 can substantiate).

3. Specific information regarding the reasons for the increase, decline or stabilization of music enrollments during 1979-88.

4. Specific strategies employed by your school division to deal with the increase, decline or stabilization.

Items 3 and 4 would require a personal interview with yourself and the Supervisor of Music. In each case it is my desire to keep the interview to thirty minutes duration.

Your consideration of this important project is greatly appreciated. I would be happy to provide any additional information required.

I look forward to your favorable reply.

Sincerely,

Stephen E. King
Dear Music Supervisor:

I am in the process of writing my dissertation in curriculum and instruction - music education at Virginia Tech. The title of the dissertation is "The Relationship of Curriculum Reform to Participation in Secondary School Music Classes in Virginia 1979-1988". The fact that you hold the important position as arts administrator in your school division is the reason that I am contacting you.

My study requires several vital pieces of information:

1. Enrollment figures for all music classes grades 6-12 in your division between 1979-88. The information should include enrollments in: general music, instrumental music, vocal music, music theory, music appreciation/history/literature. This data may be available in teacher grade books or central office enrollment data. If necessary I would be happy to search out the data in the grade books of individual schools.

2. Information concerning whether or not the music class enrollments in grades 6-12 increased, declined or remained the same between 1979-88. (The figures in item 1 should bear this out)

3. Specific information regarding the reasons for the increase, decline or stabilization of enrollments.

4. Specific strategies employed by your school division to deal with the increase, decline or stabilization.

Items 3 and 4 would require a personal interview with you. In addition, I have contacted your Director or Superintendent of Instruction to try to schedule an interview to discuss the same topics. In each case I hope to keep the interview to thirty minutes duration.

May I count on your help in this very important project? I will be contacting you by phone to discuss the project. Hopefully, when the project is completed there will be significant information to share with all of our colleagues.

Sincerely,

Stephen E. King
APPENDIX D

School Enrollment Data Sheet
Music Enrollment Data

School Division

Please enter the total secondary music class enrollment for the school division, by year, for each of the music class offerings listed:

# For the purposes of this study General music is defined as: Non-performance classes, such as, but not limited to - interest block/exploratory music, music appreciation, piano lab, guitar lab, music theory

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Length of secondary school day, in periods: (Circle one) 6 7 Other (please specify)_____

Did the number of periods change between 1979-88? If so, did the number of periods (Circle one) Increase Decrease In what years did the changes take place_____?

Please address any questions to: Steve King
2844 Embassy Circle NW
Roanoke, VA 24019
703-387-6462 (W) 703-562-0348 (H)
APPENDIX E
Guidance Counselor Pilot Survey Letter
Dear Colleague:

I am a doctoral student at Virginia Tech working on my dissertation. My area of interest is curriculum and instruction - music education. The research that I have been conducting concerns the problem of declining music enrollments in secondary school music classes. The title of my dissertation is "The Relationship of Curriculum Reform to Participation in Secondary School Music Classes in Virginia 1979-88".

An important component of the study is an inquiry into the role that guidance counselors play in advising students to enroll in secondary music classes. This is the reason that I am soliciting your help. The enclosed questionnaire is a pilot for the final questionnaire to be sent to Virginia guidance counselors. The questionnaire deals with some of the issues that appear to be most current when student registration for classes is being considered.

Will you please take a few minutes to complete the enclosed survey and return it in the self addressed envelope provided? All information provided will be confidential. Please return by December 20.

Your time and most importantly, your candid responses are greatly appreciated.

Sincerely,

Stephen E. King
APPENDIX F

Music Teacher Pilot Survey Letter
Dear Colleague:

I am working on my dissertation at Virginia Tech. The research that I have been conducting concerns the problem of declining music enrollments in secondary school music classes. The title of my dissertation is "The Relationship of Curriculum Reform to Participation in Secondary School Music Classes in Virginia 1979-88".

An important component of the study is an inquiry into the role that guidance counselors play in advising students to enroll in secondary music classes. This is the reason that I am soliciting your help.

The enclosed questionnaire is a pilot for the final questionnaire to be sent to Virginia guidance counselors. The questionnaire deals with some of the issues that appear to be most current when student registration for classes is being considered. I am asking selected secondary music teachers to respond to the same survey that selected secondary guidance counselors were asked to complete. The input from both sources will greatly assist me in developing the final questionnaire.

Will you please take a few minutes to complete the enclosed survey and return in the self addressed envelope provided? All information provided will be confidential. Please return by January 5.

Your time and most importantly, your candid responses are greatly appreciated.

Sincerely,

Stephen E. King
APPENDIX G

Guidance Counselor Survey Letter
Dear Colleague:

I am a doctoral student at Virginia Tech working on my dissertation. My area of interest is curriculum and instruction - music education. The research that I have been conducting concerns the problem of declining music enrollments in secondary school music classes. The title of my dissertation is "The Relationship of Curriculum Reform to Participation in Secondary School Music Classes in Virginia 1979-88".

The study will consist of an examination of the development of educational reform in Virginia and identification of strategies used by Virginia school divisions to reduce the impact of educational reform on secondary school music classes. In addition, an important component of the study concerns the attitudes of Virginia secondary guidance counselors toward advising students to enroll in secondary school music classes. This is the reason that I am soliciting your help. The enclosed questionnaire deals with some of the issues that appear to surface when student registration for classes is being considered.

Will you please take a few minutes to complete the enclosed survey and return in the self addressed envelope provided? All information provided will be confidential. The number which appears on the survey and envelope is only to allow me to monitor the returns. I would appreciate your returning the survey by March 23.

Your time and most importantly, your candid responses are greatly appreciated.

Sincerely,

Stephen E. King
APPENDIX H

Guidance Counselor Music Support Questionnaire
Survey Questions

Demographic Data
1. Sex  _____ Male  2. Number of years as a Guidance counselor:
         _____ Female  _____ 1 - 5  _____ 6 - 10  _____ 11 - 15
               _____ 16 - 20  _____ 20 or more

3. Do you have training in the arts?  Yes _____  No _____

4. If answer to number 3 is YES, please check the area(s) in which you received training in excess of one year:
   _____ Visual arts  _____ Music  _____ Dance  _____ Theater

Please circle the response below each statement which most accurately describes your reaction to the statement:

1. All students should have an opportunity to study the fine arts.
   Strongly Agree  Agree  Disagree  Strongly Disagree

2. Students should be encouraged to select music as an elective.
   Strongly Agree  Agree  Disagree  Strongly Disagree

3. It is important that students have the opportunity to study music each year of high school.
   Strongly Agree  Agree  Disagree  Strongly Disagree
4. Students are often encouraged to drop music and other arts classes so that they may enroll in advanced placement classes.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
</table>

5. Vocational students should study music or other arts courses.

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<tr>
<th>Strongly Agree</th>
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<th>Disagree</th>
<th>Strongly Disagree</th>
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</table>

6. Only students who are college bound should study the arts each year of high school.

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<th>Strongly Agree</th>
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<th>Disagree</th>
<th>Strongly Disagree</th>
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7. Junior/intermediate/middle school students participating in band/choir/orchestra should be encouraged to continue in the program until they finish high school.

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<th>Strongly Agree</th>
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<th>Disagree</th>
<th>Strongly Disagree</th>
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</table>

8. Only talented students should continue in music classes throughout their high school career.

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<th>Strongly Agree</th>
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<th>Disagree</th>
<th>Strongly Disagree</th>
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9. A variety of music classes should be available for students to meet the fine arts credit.

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<th>Strongly Agree</th>
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<th>Disagree</th>
<th>Strongly Disagree</th>
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10. Keyboarding, family living, and technology classes are more important than music class electives.

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<th>Strongly Agree</th>
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<th>Disagree</th>
<th>Strongly Disagree</th>
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11. Special education students should have the opportunity to participate in music classes.

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<th>Strongly Agree</th>
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<th>Disagree</th>
<th>Strongly Disagree</th>
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12. Schools should provide more opportunities for the general student to develop musical skills for life long learning.

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<th>Strongly Agree</th>
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<th>Disagree</th>
<th>Strongly Disagree</th>
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13. Students should be encouraged to drop a music class if it conflicts with an advanced placement class.

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<th>Strongly Agree</th>
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<th>Disagree</th>
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14. All students should have an opportunity to study music.

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<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
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15. Students participating in high school band/choir/orchestra should be encouraged to continue in the programs throughout high school.

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<tr>
<th>Strongly Agree</th>
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<th>Strongly Disagree</th>
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16. Music and other arts classes should be available for all students.

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<tr>
<th>Strongly Agree</th>
<th>Agree</th>
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<th>Strongly Disagree</th>
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17. One required credit in the Fine Arts is sufficient exposure to the arts for any student to graduate from high school.

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<tr>
<th>Strongly Agree</th>
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<th>Disagree</th>
<th>Strongly Disagree</th>
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18. In as much as each school division has a unique set of circumstances which may dictate the extent to which students may enroll or continue to enroll in band/choir/orchestra or other music classes, will you please list any factors you encounter which may contribute to students leaving music classes?

THANK YOU FOR YOUR TIME AND RESPONSE
PLEASE RETURN IN THE ENCLOSED ENVELOPE BY FEBRUARY 23

To: Steve King
2844 Embassy Circle NW
Roanoke, VA 24019
APPENDIX I

Director of Instruction and Music Supervisor Interview Protocol
INTERVIEW QUESTIONS

Good (morning, afternoon)! I would like to begin by thanking you for allowing me this time to interview you concerning the topic of my dissertation. I expect the interview to be approximately 30 minutes duration.

Just a brief bit of background on myself. I am the Supervisor of Fine Arts for the Roanoke County Schools. I am also a Doctoral Candidate in Curriculum and Instruction at Virginia Tech. My graduate work is what brings me here today.

The design of my study includes interviews of Central Office Administrators in charge of Instruction, in selected school divisions in Virginia, and administrators directly responsible for the supervision and/or administration of the music programs in these same school divisions.

I will conduct the interview in several parts: first, I will ask several demographic questions concerning your school division; secondly, I would ask you to define your role as it pertains to secondary music instruction in your school division; the third section will deal directly with questions related to the dissertation topic.

In order to get an accurate recording of the information in this interview I would ask that I be permitted to record the interview. I would like to point out that the identity of those interviewed in this project will remain anonymous.

May I have your permission to record the interview? Thank you!

TURN ON RECORDER
Let's begin with some demographic data:

1. Would you describe your school division as:
   ____a) Urban
   ____b) Suburban
   ____c) rural

2. Would you describe your school divisions socio-economic status as:
   ____a) White collar
   ____b) Blue collar
   ____c) Mixed

   What percentage of each:
   White collar ______
   Blue collar ______

3. What is the enrollment of your school division? ______________

4. Which of the following grade groupings best describes the grade configuration of your secondary schools:

   High school:  7-12  8-12  9-12  10-12  other________
   Junior High:  5-7   6-9   7-8   7-9   other________
   Middle school: 5-7  6-8   6-9   7-8   other________
   Intermediate school:  6-8  7-8  other________

5. What is the enrollment of your secondary schools______________?

6. What is your position with the _________________ School Division?
   ______________

7. Would you briefly describe your role as _________________ and how the position pertains to music education in your school division.
THE FOLLOWING QUESTIONS RELATE TO THE DISSERTATION TOPIC

The questions that follow will be concerned with the time period 1979-89.


If NO, how did the division achieve a stabilized music class enrollment? Were there any specific factors which helped stabilize the enrollment?

Are there any reasons for these enrollment changes?
Can you tell me more?

-------------
increased graduation requirements Fine/Practical arts requirement
competency testing students working
gifted and talented program parental pressure
SOL's peer pressure
reform

2. Can you cite any specific factors within your school division that may have influenced student enrollment in secondary school music classes during this period?
Were any specific groups or individuals responsible for influencing music enrollments?

school board guidance counselors
teachers administrators

Can you speculate on their motivation or justification?

Can you tell me more?

3. Can you cite any specific factors outside of your school division that may have influenced student enrollment in secondary school music classes during this period?

Were specific groups or individuals responsible for influencing music enrollments?

PTA's state mandates
community groups board of supervisors

Can you speculate on their motivation or justification?
Can you tell me more?

4. Were any specific strategies utilized by your school division to deal with enrollment change or to bring about stabilization?

Were any specific groups or individuals responsible for developing and implementing these strategies?

Can you tell me more?

5. For the purposes of this study reform in Virginia is defined as curriculum reform, specifically the establishment of the Standards of Quality and their subsequent revisions. With consideration of this definition of reform in Virginia, how do you perceive that reform has influenced secondary music enrollments in your school division? Positive? Negative? Not at all?

6. Do you perceive that the Fine Arts/Practical Arts graduation requirement has impacted on enrollment in secondary school music classes in your school division? Y    N
To what extent has the Fine Arts/Practical Arts requirement had an impact on your secondary school music class enrollments since its implementation?

Can you tell me more?

This concludes the questions that I need for my work. Do you have any questions or additional comments concerning the topic or the interview questions?

Thank you very much for taking time from your busy schedule to assist me with this important project. I am most appreciative!
APPENDIX J

State School Board Members Questions
VIRGINIA STATE SCHOOL BOARD MEMBERS
INTERVIEW QUESTIONS

1. In your opinion, how important are the Fine Arts in the education of our children?

2. What was the rationale for combining the Fine Arts and Practical Arts into a single requirement as opposed to separate requirements?

3. What groups or individuals influenced the State School Boards decision to combine the Fine Arts/Practical Arts requirement?

4. Are you aware of any strategies employed by these groups or individuals to effect this change?

5. How do you perceive that the Fine Arts/Practical Arts requirement will impact on music enrollments in Virginia's secondary schools?
APPENDIX K

Director of Instruction Interview Sample
I: Between 1979 and 1988 did your secondary (meaning 6 - 12) music class enrollments change in your school division?

DI: In a trend kind of a way?

I: Right, up or down, or stabilized.

DI: I'll have to get these polls out and look over the data.

I would say; just looking at secondary schools?

I: Right.

DI: Your talking about total music curriculums, right?

I: Right.

DI: There has been a slight decline over that period. I don't see anything that is statistic, that I would consider being statistically significant. It's slight.

I: Would you speculate on the reason why that change would take place?

DI: I think that has been a impact on the fine arts programs at the high school. The increase in graduation requirements which force some students into a choice situation at times as to whether they could continue to participate in any number of elective types of programs or fulfill all their needs that they have for the advanced diploma, but I think the reason we haven't seen that severe impact of that in this division is because we built in small alternatives, like a seven period day option and some things like that for kids and we also do a good job of long range planning with the students, having them do a complete high school program plan at the eighth grade level so that students we found can pretty much work in their programming options for music or art or fine arts, but they have to carefully plan out their program. They just can't do it year to year, 'cause they run into some problems there.

I: Do they do that in the middle school or coming into high school or what?

DI: They begin their program plan in the middle school and then they present it in the Fall of their 9th grade year and it goes on computer. They can still modify it but at least they have a target and make some decisions at that time based on their program track and what their interested in, so we've not had situations to my knowledge where we find a lot of kids who can't take a strand of fine arts or music, if they chose, and if they plan appropriately. We do find situations where kids have extreme difficulty doubling up in a fine arts area. They couldn't take music if you offered for example a jazz band period and a stage band and a concert band period. Very few of our academic kids can work that kind of thing in so we find it most beyond one elective period most of the kids have to take their music or other related arts after school or before school. It think that has had some impact on our enrollment. Another thing I think that is interesting, and the reason I don't see a consistent pattern, is I really think the greatest factor that influences the enrollment in a music program is the person delivering the music program. I think we have ample evidence to show that that is a much greater factor than any other external factor. And that's the same with choral music.
and instrumental music. It's the same at all levels. We'll offer that we have the same curriculum as ______ showed you we're developing curriculum that's been a weakness, we're just developing now after all these years a written skills curriculum throughout elementary, middle, and high school. But that's going to bring some consistency but even that's not going to solve this problem which is the charisma or leadership or dedication or whatever you want to call it interest in students to fully communicate a caring attitude on behalf of students to build an esprit d' corp kind of thing with your kids. It just been the primary factor so we'll have a middle school program with nine middle schools or eight middle schools and now we have seven and it will vary building, building, to building. We'll have one building where we can get everybody in the band room or can't get everybody in the chorus room and they can barely make program at another facility, same basic demographics of kids. High schools same way. So I think that's a major factor. No surprise?

I: No, no, not really. Do you think things like competency tests and gifted and talented programs are having any influence on music enrollments?

DI: No. I really don't really think it's been an impact at all.

I: How about kids working or parents pressure, peer pressure?

DI: No, well I think kids working always has an impact on all students involvement in program. From what I've seen over the years is that a lot of the kids work as an outlet. That is their outlet. They go to school and then they want to work to make money to buy a car or do whatever. Then there a whole another group of students who want to go school and have their extracurriculars at school and they still manage to work too might be on weekends, might be in the summer a lot of summer work. And so I think that those kind of kids are the one that typically take music programs anyway. From my experience with kids that are in music program is that their in everything else too. They're very active students. They're usually fairly decent academic students at least average or above in most cases. I don't think that that's a problem. They find a way to work around because of the demands of the music program. I think you're not going to find as many going to work like that directly after school, I think you'll find them working their work situations around those kinds of things. I don't think we suffer significantly because I really think that back when I was in school in the 60's you know you still had that population of kids who would rather work and go to school rather than be involved in an extracurricular activity. I don't see that as a significant change over in the time period you mentioned.

I: Do you think that this formal writing and studies about educational reform and all changes and suggestions about that. Do you think that's had an impact?

DI: No, because I don't think much of that has reached the school verbiage, more written word than what has actually changed the institution of the high school or middle school. I take that back, middle school, I think, has undergone significant restructuring. I don't think that has hurt the music program, if anything it might of helped because of the exploratory programs it has been able to put in. So that has given kids at least as early as the sixth grade an option to get involved in music and open that option to the kids. But at certainly the high school I don't see a lot of significant changes to be honest with you. The comprehensive high school today doesn't look much different than the one in the area of related arts than when I was there other than the fact the kids have a lot more options than a lot more curriculum options, a lot more vocational options those kinds of things than when I was in
school. But in terms of the music program you've got your stage bands, your jazz bands, your concert bands, your unique ensembles and your music programs and things like that. I think that I don't know what the trend is across the country but I know one of our real struggling areas is choral music.

I: It is a national problem.

DI: OK. I didn't know that. I know that here it is. And so when I'm looking at, when your asking me about the total music programs not significantly changing they really haven't. But I think we have seen a more of a steady decline in choral music. I think the instrumental music tends to bolster the numbers and make them look more respectable. If you just look for trends, I would say there is a significant trend of decline in our choral music program. And again to a large extent that can be attacked by having a really dynamic program person who can attract and hold the kids, that works there too. I still think that's the most overriding factor, but even in this period of decline the choral music has a couple of outstanding programs lead by outstanding individuals but those are unique pockets of things. And then again I think the large choirs that we used to have, the accapella choir, where you'd have that large body, I think is probably given way to some more select ensemble kinds of things.

I: Is that by choice of teacher of by choice of school division?

DI: It's not by choice of the school division. It's either and I can't tell which came first the chicken or the egg. It could be that the enrollments fell to the point where that was the most opportune thing to do, that one option, which would assume that the student demand drove that decision or it could be that particular wishes or desires of the instructors came down to the point of wanting to work on those unique kinds of areas, and I really don't know the answer to that. Which drove which, but we have some very outstanding music programs but they're as varied as the instructors. One of our high school we had a gentleman whose forte was the big glamorous stage choir, show choir, performance kind of thing. And heavens I mean that had it's own music competent instrumental music component just to support that separate from the orchestra and the band and you know it was kind of a monolithic kind of a thing that had a big booster club and all of this. That and in of itself was the driver of the music program. The problem was that in terms of music instruction you could probably find them mentally pretty weak in that school. Kids have lots of glitz and glitter and perform in front of people not much solid instruction in terms of music this child's going to go ahead. But again, the public was happy. The kids were happy. In another school right down the road another very successful program, but not built around show choir. It's build around a unique kind of an ensemble. You know, a chamber choir kind of an ensemble, you know, that gained kind of statewide reputation through, well, a very good reputation. Invited to the Whitehouse a couple times to perform, you know got that kind of notoriety, but entirely different. You know, much of the madrigal kind of a thing or the chamber choir kind of thing, very small but very perfect. You know, highly trained kind of thing, and of course that reflected the nature of that instructor as opposed to the nature of the other instructor so I don't see us as driving those things in the central office. You know what I'm saying. A lot of autonomy with the students. A lot of autonomy for the student teacher, now that's why I think that we need to go the way that we're going now. Which I think for years, you know, I think we've just hired the instructor and said "go instruct!" and we really didn't give them the same kind of support system that we gave to other content areas. I mean you don't hire a history teacher and say go teach history. You know, give them a text and you give them a set of course expectations and everybody is supposed to do that if they're in U.S. History or in Algebra I. I think we need to do that in music simply because there is nothing wrong with having a show choir, nothing wrong with
having a madrigal group, but at some point you need to say, "these kids, if any of them are
going to take an interest and leave our system and go further into education at the college
level they need to take certain rudimentary skills and abilities with them as a result of having
been through the program. We can't just say well I sang in a group that went to Hershey
Pennsylvania every year or somewhere else and performed. And I think that's our obligation
as educators because it's the music education program just not a music program. Of course
the outlet for that music education needs to be there. But that should not be the drive in my
humble opinion.

I: Okay. I think that's reflected in how the classes are organized, as they are described as
brass, woodwind and so on, rather than performance classes.

DI: That's our philosophy.

I: We've talked about a lot of different factors that have influenced things here, some things
within the school division, philosophy, background and all of that. Are there any other
specific factors that come from within the school division that may have influenced your
enrollments positively or negatively during this time period?

DI: I think you build, I think within the school system you build a tradition, if you will, you
know. You build, there are some intangible factors inside of the school division. You
know, is there a general support for the arts. You know, in general. Is that a norm? Is that
a value the system holds. I think in this division, we do. I think having a superintendent as
a musician kind of helps. Having a fine arts man at the helm, you know, then their got
the Kennedy award, that kind of thing. But he's a musician. He has that interest. I have
that interest. I think that therefore, there are people out there realize that there is going to be
support for this kind of program, you know, we started the Summer Institute for the Arts at a
local expense. So, spending $250,000 a year local money just to provide excellent
experience in the arts for a hundred kids at no charge or a hundred and fifty kids. So you
make some of those kinds of statements and I think what happens is if you, it's kind of like
what I consider symbolic leadership. You know, you're not, the program in________ is
much more expensive then there is those little initiatives that deal with $200 - $250 thousand
dollars. But those make a statement about the value of arts education to the school division.
Commitment. And I think that over time really helps. And then plus the tradition of having
successful programs. But that can all turn around in a hurry by having the wrong kind of
symbolic messages being sent over time you know, can undercut that. So, I think there is a
lot to be said for having symbolic leadership kinds of things happening along with tradition.

I: Do you know of other groups within the school division: counselors, the school board,
teachers that have had an impact?

DI: Outside of the fine arts teachers themselves are all recruiting for their own. I think we've
built up a parent group who holds us accountable I think for providing continued
programming. That's part of the thing we call tradition. Brother and Sister go through the
program and you know younger kids come through it and want to have the same kinds of
experiences and parents expect those kinds of things so, so I think that we do have that kind
of clientele and that's good. So that you know we're not going to have a school board that's
going to come up and want to cut the elementary music program or art program or whatever
like that because they are a part of the community that values this kind of thing. So, it's kind
of systolic I think, over time. I do think that the hardest thought to keep though when things get
tight is things like elementary art, elementary music resource, you know, stuff like that.
Because they're not mandatory and they are not really funded either. I think if we're really
looking for a initiatives that really are going to make a symbolic statement is we need to begin
to get our state legislators and our funding people and people who have that kind of clout you
know to say, we'll fund these kinds of positions, we'll fund elementary fine arts positions,
because we value fine arts. You know, when they, right now it comes down to a local effort
and so therefore, you're going to find a variety probably as wide as the hundred and forty
some school districts in the state, because, you know, you're going to teach reading or
you're going to teach fine arts. Well, that's no option. And right now, the state says "we'll
pay for your teachers who teach reading and math and science and social studies but we're
not going to pay you to teach young children arts, the arts." That sends a message right
there. So, I think that we, we need to send a message to the people that that arts education is
significant, is as important and valuable and to many to a large extent in our culture today it
may be as valuable as many of the central skills because we're at a great risk of losing a
whole generation of kids who don't know or appreciate the arts. And, it doesn't take but one
shot. So, anyway, I just think that that's a real deficit that we have at the state level, ...but.

I: How about, do you think counselors, guidance counselors, have had any influence in
your school?

DI: Music people say they do. You know, the guy who's struggling with his instrumental
music program will tell you that the counselors not counseling kids into his program. You
don't hear that complaint from the guy whose program is booming. He can't get enough.
So, I really, yes, I hear that but I'm not so sure that it is valid. I think that is a response from
the person as an excuse for the person who is not doing, who is not bringing success. A
successful music program breeds success. And I don't think the counselor is going to stand
in the way of that or will stand in the way of that. I think sometimes when they counsel a
student out of a program it is because that program, in and of it's self, they don't feel
confident in most, that's been most of my experiences.

I: You mentioned a little bit about state mandates and state influences as outside influences
are there any other influences that are outside the school division --

DI: I think that's the biggest one. You know, the, I think the state gives lip service to the
arts and the fact that they added an additional arts/fine arts credit if you want to call it that, but
then they back watered so fast from that by offering other options to getting it now it's
practical or fine arts you know, and in other words, they have just kind of vacillated all
around on that thing to the point where you know, students still does not need fine arts you
know to graduate in the state of Virginia. Really. If they orchestrate their program correctly
they can get around that.

I: What do you think the motivation was??

DI: Which one?

I: For putting it in or taking it out?

DI: Both. Well, I think the fine arts lobby is clear. You know when they came out with the
first series of expectations. I think the art people and music people rallied, a lot of people
did, and went to the hearings and was instrumental in getting them to put in a fine arts credit.
I think then, what happened, was you had a knee jerk reaction from the people in the Voc Ed
department and other departments would say, "wait a minute, we're getting squeezed out of
this ball game because if the kids take all the academic credits and then they're taking the fine
arts credit then what happens to our program", so it was kind of a compromise position I
would think to try to make everybody happy. Basically, to say, that we're going to make other options available to kids other than just the academics and they really could be fine arts or could be vocational or whatever. And, if they're going to continue to raise the academic requirements I mean that's probably the only out they have unless they are going to lengthen the school day or require seven period days for everybody, you know, those kinds of things. Uh, that they are reluctant to do. So, I think the external factors have been important but I think the most significant factor that the state really wanted to make an external control is that they would offer funding, not mandated it, but offer to fund positions for elementary research or the resource positions. Because uh, if you don't have a foundation program, let's face it you know, it's tough to build a strong program. I think that those divisions who bite the bullet and offer the elementary resource programs are probably far ahead. they are making a statement by doing that. But we have a lot of colleagues around here who wanted to and just physically couldn't continue to do that. It wasn't a choice of program choice it's a fiscal choice. Unfortunately, we have been able to keep it because we've got the support of school board, city council toward our school budget but it takes more local efforts. Local efforts is local bucks doing it, not the state. And I just think that's a result of JALARC. We came out okay. Because I think one of the things too, _______ has made the local effort seemed to be the driver in that thing and I think what they were trying to do with the new equalization formula was to do something to address people who were using the increased state revenues to offset the local effort. And I think those people got zapped pretty heavily. People are making a strong local effort, increasing local effort, I don't think get hurt as bad. Those seem to be my perceptions. We kind of put us in awkward positions because we didn't necessarily like some parts of JALARC, particularly the way they came up with a unique teacher average salary, we didn't like all the methodology, I think that we didn't come out too badly because of our effort locally. So, when we go back to them now, we go back to them with request like, the last three years we've put in a request in our legislative package to the general assembly and when our people go up there and lobby for, including elementary resource positions in the funding. They've got so many gross inequities to deal with before with before they get to that I don't think that we're, we're just going to keep asking for it but, they've got lot's of problems before they ever get around to that one.

I: You bounced around some strategies, for instance, your summer institute, and this type of thing. Are there any strategies or other strategies in particular that you used between 1979-88.

DI: Well I think the one overall strategy we've had I think is that you need to get students to have successful enjoyable experiences early on, you know. Music is basically a performance medium. It's an expressive kind of a thing and early ages you just wanting all the kids to participate. But at some point in time, early on, you've got to build a certain amount of recognition and this type of thing. Give students opportunities to perform or else you're not going to hold them. Our summer institute was an effort basically and the reason we extended it down to the middle school grades was to, we knew we had some weak programs in middle school. We have some people who will be middle school instructors until they retire because they just don't have the, you know, what we're looking for in characteristics in terms of enthusiasm or personal leadership qualities that's going to make a successful high school program. So in those programs we might have some kids in those schools that have great talent and we said the only way we can compensate for that maybe lack of enthusiasm on the part of instructors is to do something. That's why, you know, the summer institute really helps us there. We can hold some of those kids year to year. At least during the middle school years and give us some additional skill instruction until we can get them to the high school. But, you need to do that because I think we lose a lot of kids without real balanced solid programs, because boy, you lose a lot of kids before you get
them to high school. So, that was part of our thinking in doing it. I think you just have to continue to give as much recognition as possible. Kids are looking for that and they need that reinforcement at that age. Of course, in the elementary schools I think we just need a program. And we have changed our program significantly. But you need to have opportunities there also. If the kids excel one of the things we’ve done in elementary in Richmond you know which again is an effort at an early age to say you know you do show some potential in this area.

I: Was it an after school program?

DI: After school. But, you know, I think that’s important.

I: Were there any specifics groups or individuals other than yourself, of course, and perhaps, that helped during this change and implementation?

DI: My superintendent. I think that’s the main, that was for the innovations those are problem the key players.

I: You have discussed the issue of reform and how you perceive that it may not have reached the school level. For the purposes of this study I have defined reform in Virginia as curriculum reform, specifically, the Standards of Quality and their subsequent revisions. Considering this definition and the fact that you have not mentioned the Standards of Quality, what impact has reform, as defined here, had on the secondary music programs in your school division?

DI: Well, one of the important notions must be compliance with the requirements of the Standards of Quality. We must meet these requirements. But, you know, as I mentioned earlier, things like competency testing and the gifted and talented programs, they really haven’t significantly impacted on our programs. The state continues to mandate, but, they won’t put up the money to support their mandates. That’s the bottom line. We talk a good game, but...

I: Well we’ve pretty much taken care of this, I think. Do you think of fine arts/practical arts requirement will have any impact on your school division?

DI: It will for the state. For us I don’t think so. I think kids, kids have always made choices, whether it’s fine arts, or practical arts or whatever. Right now I see that whole thing as a wash. You know, they were going to have to take a fine arts or a practical arts anyway, I mean, just about, I can’t think of a single kid to go through that wouldn’t take one of those at least, typing or something like that.

I: What are the graduation requirements in ________?

DI: Same as state. We do not add additional. And, anyway, I guess you could do that. We were a little fearful to be honest with you when they just, when they came up with that one fine arts credit for everybody. That’s a little scary, too, because we had our music and our fine arts people jumping through hoops remembering the days when we had everybody in general art. That’s where they showed up because nobody, very few people go in there. I guess you got a lot of chorus, maybe, general chorus, but, you didn’t have a lot jumping into the music program, you know, for a one year tenure. So, that’s a little frightening. That was a little frightening.
I: Was consideration given at this time to initiating a fine arts course?

DI: We considered it, yes. We considered it and then we were trying to gear up on what kind of course that would be and what it would look like and when we deal with the masses of kids as opposed to those who had an interest in going into an art program of some type of different group -- but, we never needed that. We never had to implement that. But of course, I guess all of us that lived through that time when that was a thing, now it did do great things for the numbers of the fine arts but I don't know, it might have done as much as anything for the demise also of that program because I mean that many of those were just a chore. And they were a chore for the teacher. They masked the kids who really had an interest. Maybe it made the program less productive for those kids because you were just babysitting many kids, a large number of kids that did not have that interest. Most of them said, we're not in music unless it was choral music, or general music, you know it gets rid of the general music course and that was a hoot, too. But, I really think that you need to do in my opinion, you need to do those kinds of things with kids who like at an exploratory level, like middle school level. I think that's good. I don't think those courses are bad at all because they're designed as exploratory courses and you can deal with a lot of that. When you get kids of high school age and telling them they're going to be in this for a year, well, they're, I don't think you're going to gain much that way.

I: When you were considering this fine arts class, were you considering it as a full year or a semester?

DI: We were going to go with whatever the minimum was we could do it. Whatever. They left it in as a one unit, we would have been pretty much stuck to a year, but, any combination I guess, a semester of general music and a semester of art or something but we were not in favor of that. Of doing it that way. You just can't legislate it that way. Like I said, if they really were sincere about helping the arts they would do some funding for it. I mean, like, you're not going to get the kids unless, kids have made so many decisions prior to getting to high school you know, that are going to shape their wants and their desires and their whole, you know, you got to get those kids earlier than that. And, you get the kids turned on to music and appreciation of the arts and stuff like that when they're coming along when they're developing. You have such a greater chance of holding. Then you don't have to worry about your high school. It will flow. That's where it really gets exciting. You know, in most cases if you can get them through up until high school you can hold them if you have a good program. And the opportunity is there. But, I started in the fifth grade, of course, back then there was an itinerant resource music people.

I: When did you start?

DI: In the elementary school, fifth grade. But, you know, and now, we don't have that kind of elementary program like that, a resource band teacher.

I: Traveling band director.

DI: That's right, Traveling band directors. But that was good. That was to some extent, that was weaker than our current program because until you got to that grade you didn't have anything. Till you got to the fifth grade there was nothing other than the classroom teacher who was suppose to do some music stuff. But, at least now, we have the music resource teacher who comes around as an instrumental teacher or the core or actually just a music teacher who does both, but, they come around and at least they visit every week, you know, in a classroom and brings some instruction that way but you can do that kindergarten through
fifth grade. So, I guess the program overall is strong. Then you got your middle school program which gets most kids at least in to either the program itself or even the exploratory program. So, I think overall, we're pretty strong. We do need funding, I think that's my major desire.

I: It's been interesting in talking with you and you're doing some very unique and special things here. I hope that more people can find out about what you're doing.

DI: Well, you know, I just firmly believe that there's lots of kids that could benefit from music education as well as art. We just, we put so much emphasis on certain other higher profile kinds of things in the school that there's as much chance as a kid going on to be a professional musician as there is going on to a professional athlete, maybe more now days. And, I just think we need to give all the avenues for expression we can for our kids, I mean get them involved in something. You know, kids, we're talking about the were or don't do anything or whatever. They are the ones where we have the potential drop out kinds of things. You don't have kids drop out who are involved in band or involved in these kinds of things. And I guess that's pretty consistent across the country. You have to add a variety of elements.

I: Does you school board give you any indication or feeling toward going above the state requirements for graduation?

DI: No. I think not since they have been leap frogging every two years. Twenty-one then twenty-one up to twenty-three. I don't think that will go. That will never go. And I don't thing we'll go to a seven period day across the board for everybody. I think we'll probably leave it the way it is until we see the problem of kids not being able to get the courses that they want. That's not been a problem for us. We thought at first it would really hurt our fine art program. But a lot of our kids in music were already in the advanced track program. But once we sat down and counted it out over a period of time we found that it's not at all effecting the kids. They wouldn't take that many throw-away courses in the first place, they were pretty, academically prone and you know, you've got twenty-four slots and you have twenty-three credits and some of those were fine arts. Or were electives. And you know, so you could work it out. It was just a matter of calendering it out and making sure that your program offerings were consistent because we had larger schools too. I know from scheduling, I've scheduled some small schools, and I'll tell you, when you schedule a small high school, now that's where it gets to be really tough. I think that would be a real problem. When you got 2300 kids like ______ or 2400 you've got so many sections of everything just about every student can get what they put on their schedule. But you drop down to 900 kids, 7 or 800 kids, boy, it's tough. That does hurt the music program. No question, those kids have to make choices, like calculus or chorus. Right? So, I think that's,

I: Well, do you have any questions about any of the --

DI: No, but this sounds like kind of an interesting proposal you're working on. And I imagine you're going to find some interesting things out about music education across the state.

I: I have already. Some interesting strategies at local divisions ------

END
APPENDIX L

Music Supervisor Interview Sample
I: Between 1979-1988 did your secondary music class enrollments change?

MS: Now I'm speaking from choir because I was speaking to choir when I entered. Secondary music classes, yes. In some cases, now I'm going to speak to high school choral first. Seventy-nine through, I would say, the numbers were higher. Enrollments were higher at that time than they are presently. I'm talking even in 88, so the choral enrollments in the choral high school classes were larger between 79 and whatever time say 84. And then 83 we've maintained maybe a hundred in terms of numbers, we've only, we're within a hundred shy of each other for the last four or five years.

I: Stabilized, then.

MS: Stabilized now. But at that time, you know ______. It was during his time and things were moving along pretty well, I thought, from the choral perspective. Out of seven high schools there is always one high school where the enrollment is not all that great. But I'm talking about overall. During that same time period our middle school band enrollment was, evened off and now it's soaring. We went from an elementary band program into eliminating that program. It was a major concern at the time and I'm talking before my time but I just want to say in terms of history, concerned about what happened to the quality of our band program when our kids would start at sixth grade as opposed to starting at fifth grade or fourth. So, what happened during those years, you found middle school band sort of kind of up and down and up and down. And now it is going straight up. Just looked at the figures in the last three years and we've noted that progress in fact we've talked about it in terms of percentage, noting that progress between that and high school band. The high school band numbers increased, well, out of 7 high schools we have four high school band programs that are, I think have large numbers. We have three that are building. So I think from the 79 through the 88 period if I wanted to summarize it I think it has in some cases, the choral program, was pretty high at that time, it has come down and it is leveling off now. High school choral. Middle school choral, I'm sorry fluctuate like this, but middle school choral has improved in the five years I've been talking 85 until the present time, the numbers are going back up. Prior to 79 there were never to high, never to low, just sitting without major emphasis. When the elementary band dissolved, these kids were challenged, encouraged either to participate either in to the band program, middle school band program, or to the choral program or to exploratory. And that was in the early 80's when we went into that exploratory program as opposed to general music. So, you'll see a trend of up and down in the middle school program. Now it's grown, which is really nice.

Strings? Do you want me to talk about that?

I: Sure.

MS: Our string program has just from the middle school level really grown. And it's not anywhere we'd like for it to be. Because kids now start strings at sixth grade and that we've never had an elementary string program except when ______ was here and even that was eliminated to almost the same time as the elementary band program, so all of our students now start strings in the sixth grade as they do middle school music. The middle school numbers for, I went back to 85 and looked up we have for the middle school string program, we only had about 115 total students in that program. And, about 68 in the high school program, small, very small. We only have about two high schools involved. This year,
presently 89-90 I guess it what it is, I'll show you the varying degrees. We have a total of 192 students in the string program. We have added one additional string class in a high school, so out of seven high schools we have four high schools that have a string program. A string program may only consist now, mind you, on the high school level of one string orchestra class. For the chorus in 85, I talked about that already. And this year all of the numbers have increased since 85. And I'm pleased about that. And I'd love to tell you this is because I'm in this job but I can't very well take any credit for it. Really, the teachers are back on and saying "we want to recruit, we're interested" and I try to encourage them and make it easier for them to recruit from these feeder schools. So, we went through a little lull there, if you want to think of it like that and then I think things have improved. Or, are improving number wise. Again, I wouldn't tell anybody that we'd be where we want to be. The high school band program we're up to a total of middle school and high school 2400 kids. It is not a large number considering how many people we have in this county. But again, we've got____over there with, you know, 225 or more kids in his band program. And we've got____High School when I entered in 1985, ____had 60. And now is on roll now for 85 for next year starting. So, it's growing. I feel optimistic about the turning points.

I: That's interesting, now you mentioned about your teachers wanting to recruit again.

MS: I'm not suggesting that they never wanted to. But it is something about a B-12 shot. You know, they were, things had just come to you, you know, and nobody had really said it. "Hey, this is what we need to do again." Remember what you had when____was here, and I think it had a lot to do with during that period we had gone through two music supervisors and we need to perhaps know that. So, since____, and with varying degrees of success for each. And I'm not so sure that we, I was during that time teaching, felt, I'm not so sure that we felt a unifying person in this capacity because when you change like that you know, it's good to have that solid person there because they have all that experience to back on but, I feel like you know, between 79 and 80 we had gone through a period where we were just going to sit still and now move forward. I feel right now we're moving forward. I don't know, I can't dare try to tell you, honestly, what we're going to do but, because the trends are changing. We have to be aware of that. I'm not going to stop working for music education in it's truest sense.

I: And you mentioned you try to make it easier for your teachers. Was there any difficulty in their being able to get in to the elementary schools to recruit?

MS: It wasn't necessarily perspective but we were having teacher personality/principal personality conflicts when I arrived. A person saying "I don't want her to bring her group into my group", you know, I just don't get along with that lady. So what happens is our kids suffer and the programs suffer so I had to go in and put out fires I guess if you want to stick a term to it. I had to go in and find out what do you really want your program to do and have that principal focus in on music education, which perhaps he hadn't had an opportunity to do because he was so busy looking at the person coming saying, "I'm going to bring my kids in". And to try and get that music teacher to use another approach. You can't walk in saying "I'm going to bring them over here." You won't even have the kids in here for an assembly. But, find another means to an end. So that's what I was running in to, that kind of thing and I think that has really smoothed itself out pretty well. At least the teacher, principal and certain buildings are at least communicating now. I don't believe it was, in fact I know that wasn't happening. Case in point, there was a principal who would literally cut out a chorus on the 7th grade level and sixth grade level. Had only a few choral classes in his middle school program, yet he was considered the vanguard school. Anyhow, we have continued to
talk and he's a wonderful person to work with, but at that time he'd had some rough experiences with the music people and theater people coming in saying "I'm going......" so he had a bad taste and it reflected in his program. From the elementary perspective some of the middle school principals were a little bit reluctant to let the band out for a full day and or chorus to go to that school and so we talked about another alternative. Let's not maybe take you know, 100 band kids and 85 choral kids but maybe you can take your select group and move them to the feeder schools. Take a half day because we were realizing time away from the other academic part of life. But still it served for us as a true encouragement for those kids to want to be a part of our program. So, we tried, I put out that fire, you understand. And that was done I think through a decent scheduling process. In other words, they'd call up like the day before, 2 days before and say I'd like to bring my band over to do a concert for your kids. Well, you can't do that. You can't disrupt the whole schedule. But if they plan and they say I'd like to bring my band over such and such a time, then the middle school principal knows, and the elementary principals and it's all coordinated and that's what I try to encourage them to do. So I think that has paid off.

I: Okay.

MS: I didn't mean to bend your ear so much but I'm excited about things!

I: That's the way it should be. So we can say then in general your music program was reasonably stable the first four or five years of this time period and then after that it started to have some steady growth. All right. That's excellent.

Can you cite any specific factors within ______ County other than the ones you described that may have had an influence on secondary music class enrollments?

MS: I think we've been fortunate in having a superintendent that is pro-fine arts period. And he doesn't mind saying that he's putting the money where it speaks if you want to say, you know, when I became a part of this particular team he shared a dream with me in terms of "I'd love to see choral kids and band kids, extreme kids, all kids only participating in a major music offering every year". Now I know that's performance oriented but this is a love of his so we need to be sensitive to that. And, also, I think, so that's our thing that I think has been important. I also think that a school board can be, especially, in the last few years, has been very sensitive to music, art and drama, saying, these are the things that we need, to the point that they've given me nine new positions for the elementary program next year in music alone. You would say, well that's not so much, but in addition to that, strong encouragement for the secondary perspective in allowing us to have classes of jazz band on the school property and kids actually receive credit for. Allowing special ensembles which are not particularly germane to other school systems. We have a specialized flute ensemble which you know have 3 and 4 part harmony through these middle school kids get this, things like that. Principals who aren't afraid to say our kids are taking private lessons - let's see what we can do to encourage them. I'm not going to try and snow you, it certainly not all over the county like that but when you have a few who will say "I'll be glad to try it", others begin to look at them and say "who counts". Everybody, community people, they say "gee, wonder when can we have that over here". And so we looked at it from that perspective. Jazz bands, of course, and our wind ensembles on the high school level are out top groups. I'm just encouraged by what I see. I see band directors who are together, our team here at ________ have been a pretty tight bunch. They are competitive, believe me, but, it's a good working team and I try to encourage them to be a unit in addition to having their own individual goals for their programs.
I: That's excellent. You're always looking for that kind of -

MS: Yeah. You are. And you don't always get it out of 7 buildings, you're not, and that's being very realistic in that you can't stop setting your goals.

I: Do your guidance counselors have any influence at all?

MS: No, now, when we, when I found that there were areas in which I thought guidance counselors were steering our kids, you know, I went and talked to principals and said you know, this is what I see. Of course, they tried to assure me that that was not the situation at all. What I noted was when I went and talked to the principal and talked to the head guidance person the next year enrollments changed somewhat. I'm not going to tell you that the guidance persons in some buildings were not influencing kids. Because I think they were. But, because they were aware that we were aware down here that this was going on, I'm not so sure they backed off but when I see numbers increase I think somebody's doing something right. Don't tell a kid "don't take chorus," don't tell a kid "don't take band it's too much you know, you're going to have to practice out there with _______ all day" or "you're going to have to practice over here ______ for half your life." "You can't afford that as a 9th grader." So, an impressionable 9th grader there says "okay" you know, it was safe here, not knowing what we do for kids in addition to encouraging them to build character and help them to become competent in all sorts of academic areas. You know how kids come to school for band and they all come for some of the other things that they have take. And you'd be surprised how that kid might fall back on that music education that he received in a high school level, to, as a hobby and make money, as a result of it. Look at how many band people we have walking around who in addition to being an educator during the day, they are playing in the evening and on weekends.

I: Let's go outside the school system, the same central questions, do you see any influences, any specific factors that came that may have influenced your secondary music enrollments from influences outside the school?

MS: Other than just noting what's going on in our tri-city area ________, ________, ________, I'm not aware of outside influences that have increased our enrollments except from the string perspective. In order for our students to participate in the ________ youth symphony, they must be enrolled in a string class. That has encouraged our high school string class, in fact I've got a school right now waiting to find out if they're going to have that class through some bending, in order to encourage persons to consider having that class there. These are kids who want to be a part of the ________ Youth Orchestra which is considered, you know, an elite orchestra for them to be in if you are qualified. And these are kids who studied privately and everything. So, from that aspect of it, if, that's an outside influence. And we've really stuck closely to that. We've been to ____ with the ________ Symphony people in regards to "don't let them in if they are not enrolled in a band program". We're killing ourselves especially from a string program perspective. I haven't gone to court, but in some neighboring area, a father took a group to court in regard to "my son's capable and he simply didn't want to enroll in the string class". But, when they found out that the support was there that you need to enroll in a class and that's a small thing to ask. Especially if his schedule, that comes to mind first in terms of support from the ________ Symphony, overall organization, for our program. The State Department, of course, serves as support for enjoyment, all available tours in terms of their resources, or resource, for many of the things that we do and we certainly try to support the things that they are encouraging, we belong to the Virginia Music camp and things of that nature.
I: Do you feel like the state mandates for graduation requirements have had any influence?

MS: I have mixed emotions on that. I think because of the controversial point as to whether they are going to continue, I may be interpreting with your question indirectly, I think they may have had some positive effect on what we're doing. I wouldn't dare tell you that I think it's the most interesting thing that has ever come down the pike.

I: Is this the fine arts credit you're talking about?

MS: Yeah. I think it's an important part of what the state has said, yes, we're saying now you have to have this, but I thought I heard just recently there was a question mark about it continuing because they have looped it in with something else. And you can help me with this _____, in case,

I: Yeah, it is the fine and practical arts

MS: All right, so it is incorporated with practical arts.

I: Right.

MS: I think that it has a plus for fine arts overall that it stay the same, yes, you have to have this. I think if we continue and we aren't careful we're going to dilute something. And, we're in trouble. But, you know, in terms of the state supporting us with offering a possible credit all a kid has to have is that's a plus for us. I'm not so sure drama people would perceive it that way nor home Ec people, but, we're talking music.

I: That's right. That's right.

Are there any groups in your community that have influenced secondary school music enrollments?

MS: String parents! In fact, the parents of the string students have been very instrumental in maintaining the string program. I think the parents are strong points. Outside of the school board, I don't think of any groups right off hand.

I: Do they have any involvement in the arts?

MS: Only in encouraging a student participate or be a part of their functions in terms of supplying music, I don't think they would hesitate if they felt for a minute that something was going to be eliminated that through the PTA's they would rally around. In fact, when I say parents, they were influential in maintaining the string program at some point when it was, there was consideration for it not to remain. And that was through a PTA. One nucleus and then it began to spread.

I: How about your Board of Supervisors, do they have much involvement in the county school budget?

MS: Bite your tongue off. You know that. You know what's going on from that end of the town. Yes. A major priority of what's going on. And, but they have been supportive for the most part in terms of the music program. We have some of their kids involved in our program. But, they have been supportive in terms of supplying all of our requests that you
I know, you know. But, I'm pleased thus far with what they're doing from a financial respect.

I: You kind of batted around this idea of strategy used to take care of enrollments over time, any other specific strategies you have employed to over this time to look at enrollments, to increase enrollments to deal with these changes?

MS: Well, I mentioned that in terms of the feeder schools and scheduling logistically planning that in terms of that actual written fliers sent to feeder schools especially for middle school band programs to elementary kids, a testing program for the elementary students on the fourth grade level to find out where they are musically.

I: Are you using a music ability test?

MS: Yeah, a music ability test and this is for both band and strings. On the high school level, high school band guys are suppose to, and I have to say that very honestly, receive a list of students coming to them especially potential students in our double reed area. Since they are not in large quantities. But they receive a list of perspective 9th graders from the middle school band director. We try to encourage that. It just gives them a little insight about what's coming. Most of the time it's done on the telephone in terms of an instrumentation perspective. A closer communication with the principals, all principals involved, my office and those principals in addition to band or choral personnel.

I: Once you had established a line communication it was my understanding that you were saying it was kind of disjunct.

MS: That's right. No continuity, seems to be the word, and I'm talking county wide.

I: You mentioned having your that your superintendent wanted a major performance division

MS: Right. And we've done that for three years. Two years in a row now. One in which we highlighted the entire chorus department from the high school. We chose top kids from each high school with a choral perspective, top string students had the ________ Symphony members become a part of this orchestra and presented each high school chorus, a chorus from a high school to perform x number of selections, then combined 350 students in a choral setting to perform several works and of course in an orchestral setting and that was down at the major concert hall at _____ center. That was 2 years ago. Last year we had _______ from ...........

I: George Mason

MS: Thank you. ........to come down and do our band and it was a wonderful time with the ____ center with him. And we had, I can't even think of her name now, at VMEA and she was at the National with the Honors ........

I: ______________

MS: ______________. Came and performed and was out guest conductor for our high school top choral kids.

I: Wonderful player.
MS: Yes, wonderful, wonderful woman. And we did some tough stuff with these kids. Normally, it was almost like we did the Daniel Pinkam with the brass quartet. That's a tough piece to do even for regional kids or district kids. But we wanted our kids to have that kind of opportunity.

I: Is that the same piece she did with the All-State players? That you had at MENC.

MS: Yeah. Not this year, though. No. Not this year.

I: Okay. Okay.

MS: I thought she was doing the Pinkam too, when we checked to see the actual repertoire that the program that was suggested, it was not the same. This is the Christmas cantata which is nicknamed Christmas Cantata and it has nothing to do with Christmas. That was this year we did the other conference; so we have followed through and we have already booked a date again for next year moving back to our band, choral, orchestral setting again. And down at the conference center and the major two reasons in addition to the superintendent saying "gee I'd like to have this", it's a good exposure for our kids to be in a concert hall we're not your Washington D.C. where we can go to the Kennedy Center or something like that. Our kids don't have that kind of exposure. Most of our kids get their performing right in the high school auditorium. So, to branch out and give them an extension of what performing on a concert stage would be like, we have moved to that end. And it's only for high school students in our present setting, all county, elementary level, middle school band, middle school chorus, middle school strings, we need to do something else for our high school kids. They have had, by this time, they have tried out for district, you know, they are at their height so what can you do for us, so it was, I enjoyed it and the band guys just talked up a storm, are we doing that again next year. All county. Why, why can't we go to this particular concert hall next year? Needless to say, it's expensive when we're taking and it ends up being a four day rehearsing at that concert hall plus several evenings we rehearsed just to prepare for that one concert, you know, how that can be when we're talking a large scale. We're talking - a, so that's what has occurred as a result of that high school perspective. You might want to note and this may be above contention for other persons across this state that we are so into music assessment tests, which we have written our own, based on our curriculum here in ______ County. This is not statewide, this is not based on anybody's dream except ours, what we offer in a music curriculum resource guide we are now beginning to test since the first year we gave 11 assessment tests, middle school kids received an assessment test for middle school advanced chorus, and the middle school advanced band. All the other 9 tests were on the high school perspective. Results are coming back of course as we didn't give that test till the end of May.

I: Is is a standardized test for everybody?

MS: That's right. And one which we designed. It really wasn't designed by our music teachers and to see if we, it's designed to test our curriculum as we say, we say that our kids are supposed to know x number of scales, do they know that? We say that our kids, if they go from ______ program at ______ to ______ program as a 9th grade intermediate band student and he comes to you in March, there are certain things he should know if possible, as hopefully, this years results may not show what we want but as we go through this process we'll be able to say that our kids seem to be high in their skills. Now, the bulk of attention and our music people and the assessment test is, "hey, we are performers, how do you test our performance through some written process?" So, that's where we are. The written aspect of it we have fine tuned and we're still fine tuning and the next part of assessment will
be from the performance perspective and believe me that's a ________.

MS: I'm afraid we will because, can you imagine testing every kid from a performance aspect? They're saying just giving a test in class takes forever, especially if you've got a 100 people in your band. So, if we're talking in terms of an assessment, determining where this kid is from performance area by the end of May are we going to use this in lieu of exams? These are things we have to deal with in terms of testing from a performance aspect.

I: Do you think that this assessment has helped you within your school communities any? With other faculty, other academic teachers?

MS: The thing is nobody thought that music would probably try, you know, they'd weasel out of it to be very honest, get that on tape, but, I felt like, I'm tired of people saying, "look, first of all on the music area is freedom." Our kids have to have certain knowledge of content area just like they do for math and for science. I don't think it's fair to assess that our kids are not academically, in fact our kids are noted to be a part of the true academics they're taking honest classes. Who are some of the kids who are walking down the aisle which is interesting to note at the different graduations those kids are involved in our band programs, they're involved in our choral programs. So, I have, I get on my soap box about that and so therefore, I talk to the teachers and I'm not going to tell you that they were running overjoyed screaming we want this.

MS: Right. But when we sat down and talked about what we were trying to do, as long as they could, their perception was not, "you're not going to decide but you're going to fire me because my kids didn't pass this test". Once we got past that, we were able to say, let's look at what your kids were able to do on this test and let's, and so today they were saying, "did you do this to decide if this part of the county was higher" and I said remember I told you that's not what, I'm not comparing, I'm giving you the results, you can see where your 9th graders are, where your intermediate band kids are. Did they really know what you were trying to give them in addition to certainly performance? They are sort of viewing it now as this might be a means to an end for us, at least it lets me know where my kids are from an assessment test perspective. Interesting, I think. You know. It may be something that we could use in the future in other areas for, this is what we've started here and again, the major thing that I think has helped is that the teachers designed it. I didn't design it. We all sat there together. This is not done through Dr. ________office or Dr. ________ but they are saying based on our curriculum cards here this is what we're suppose to be doing. Therefore, the kids should know.

I: Well, we haven't talked specifically about reform so far. For the purposes of this study I have defined reform in Virginia as curriculum reform, specifically, the Standards of Quality and their subsequent revisions. Given this definition of reform, how do you perceive that reform has influenced enrollments in your secondary school music classes?

MS: None. From my perspective, the Standards of Quality haven't impacted on our enrollments either positively or negatively.

I: Okay. The fine arts requirement, you mentioned a minute ago that the fine arts practical arts credit had had an impact on your school division, to what extent do you think that it's going to have an impact long-term in your system?

MS: It depends on if we can keep it, depends on, I hear two trends. One saying, music education and we're moving towards fewer numbers and you know everything comes from
the state department says they are question marks in terms of maintaining a music education program in its truest sense. I think that if we can maintain this fine arts credit and not dilute it with anything, let me explain diluting, not water it down by sticking it with something else and sticking it with something else and sticking it with something else. I think if we can maintain it in its present form we will be pretty good. It should help us. But I have a question mark as to what they really want.

I: In _______ County, general music class that helps to meet the fine arts graduate requirements, music appreciation or something like that?

MS: Not on a high school level. It is a part of, we offer music appreciation as a part of our secondary program at the high school level as we offer music theory, keyboard and everything. We do have students who are presently enrolled in theory classes and keyboard classes but we do have to have students who are enrolled in every building for music appreciation. And that really does vary and the numbers are fairly low. And it's on a semester basis as opposed to a yearly basis. We are looking at something for the year 2000 which talks about a fine arts curriculum and a fine arts survey course, which............

I: An enrichment area course?

MS: But, getting back to your question in regards to whether this is truly going to be an asset down the road then I think it could be. And perhaps I do need to do some more research.

I: That pretty much covers the bases, that's excellent.

MS: Well, good.

I: Is there anything else that just flies through your mind about any of this?

MS: No, because we were talking about strategies in terms of dealing with the increase or decline and we covered that. I wanted to mention that and I also want to say that I don't think I'm looking at life in rose colored glasses to say, that I feel confident in saying that our music program in _______ is strong, but still we do have room for growth and improvement. That's just a part of what we hear about. If everything was hunky dory I wouldn't need to necessarily have me here in terms of a future, I don't know. But, I'm here to promote it totally.

END
VITA

STEPHEN EMMETT KING

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Education:

B. M.       Western Kentucky University
1964       Major: Music Education

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Professional Employment:

1964-68  Band Director, Coeburn High School, Coeburn, Virginia.
   Responsibilities: Beginning Band, Intermediate Band, Concert Band,
   Marching Band, and Music Appreciation.

1968-83  Band Director, William Byrd High School, Vinton, Virginia.
   Responsibilities: Chairman, Music Department (1971-83); Symphonic Band,
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1983(Sp)  Graduate Teaching Assistant in Music Education, Virginia Polytechnic
   Institute and State University.
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1983-84  Graduate Teaching Assistant in Music Education, Virginia Polytechnic
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   Responsibilities: Chairman, Music Department (1984-86); Symphonic Band,
   Concert Band, Stage Band, Marching Band, and Music Theory.
1985-86 Coordinator of Music, Roanoke County Schools, Salem, Virginia. Responsibilities: Coordination of curriculum, instruction and budget for music program K-12; liaison between schools and community; and, articulate music program to school board.

1986 to Present Supervisor of Fine Arts, Roanoke County Schools, Salem, Virginia. Responsibilities: Supervision of art and music programs K-12; supervision of curriculum, instruction, and budget; liaison between schools and community; and articulate fine arts program to school board.

Professional Organizations and Activities:

Memberships:

- Music Educators National Conference
- Virginia Music Educators Association
- Virginia Band and Orchestra Directors Association
- National Education Association
- Virginia Education Association
- Roanoke County Education Association
- American School Band Directors Association
- National Band Association
- Association for Supervision and Curriculum Development

Offices held:

- President-Elect, Virginia Music Educators Association, 1990-present
- President, Virginia Band and Orchestra Directors Association, 1988-90
- President-Elect, Virginia Band and Orchestra Directors Association, 1986-88
- Secretary, Virginia Band and Orchestra Directors Association, 1984-86
- Member of Executive Board, Virginia Music Educators Association, 1981-83, 1988-present
- District Instrumental Chairman, District VI, Virginia Music Educators Association, 1979-83
- District Chairman, District VI, Virginia Music Educators Association, 1981-83
- State Chairman, American School Band Directors Association, 1986-88

Participation on National and Regional Panels:

- Curriculum Task Force, Virginia Music Educators Association, 1989-90
- Coalition for Arts Education, Virginia Music Educators Association, 1990-present
Honors and Awards:

Who's Who in Education  
International Who's Who in Music  
American School Band Directors Association  
Phi Mu Alpha Sinfonia, National Honorary Music Fraternity  
Phi Beta Mu International Band Fraternity  
Phi Delta Kappa  
President-Elect, Virginia Music Educators Association  
President, Virginia Band and Orchestra Directors Association

Presentations and Papers:

Invited Papers


"Performance Evaluation Reliability at Selected Concert Festivals, a Replication", Music Educators National Conference, Anaheim, California, 1986

"Performance Evaluation Reliability at Selected Concert Festivals", Music Educators National Conference, Southern Division, Mobile, Alabama, 1985

Guest Conductor/Clinician, Adjudicator

Guest conductor for district and all-county bands in Virginia, North Carolina and West Virginia

Adjudicator for concert band, marching band, solo and ensemble festivals and contests in Virginia, North Carolina, South Carolina, Tennessee, Kentucky, Maryland, and Oklahoma

Publications:


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