A COMPARISON OF A SOCIOCULTURAL AND CHRONOLOGICAL

APPROACH TO MUSIC APPRECIATION IN FACE-TO-FACE

AND ONLINE INSTRUCTIONAL FORMATS

Except where reference is made to the work of others, the work described in this dissertation is my own or was done in collaboration with my advisory committee. This dissertation does not include proprietary or classified information.

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A COMPARISON OF A SOCIOCULTURAL AND A CHRONOLOGICAL APPROACH TO MUSIC APPRECIATION IN FACE-TO-FACE AND ONLINE INSTRUCTIONAL FORMATS

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Kevin Wayne Eakes was born October 10, 1971 to De and Carolyn Eakes in Lucama, North Carolina. He attended North Carolina public schools through high school graduation from Hunt High School in Wilson, North Carolina in 1990. After graduation from Appalachian State University with a Bachelor of Music in music education degree in 1994, he began his teaching career at Irwin Avenue Open Elementary School in Charlotte, North Carolina. In 1997 he began teaching at Hickory High School in Hickory, North Carolina and completed his Master's of Music in music education degree from the University of North Carolina – Greensboro in 1998. From 2003-2006 he taught at the Charleston County School of the Arts in Charleston, South Carolina and he is currently a music instructor and coordinator for music, art, and philosophy courses at Trident Technical College in Charleston, South Carolina. He began doctoral coursework at Auburn in 2005. He has also taught undergraduate and graduate education and music education courses as an adjunct instructor at Appalachian State University and at the College of Charleston.

DISSERTATION ABSTRACT

A COMPARISON OF A SOCIOCULTURAL AND A CHRONOLOGICAL APPROACH TO MUSIC APPRECIATION IN FACE-TO-FACE AND ONLINE INSTRUCTIONAL FORMATS

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The purpose of this study was to investigate whether differences exist with regard to music achievement, music self-concept, or student course satisfaction among students enrolled in four different sections of an undergraduate music appreciation course taught from chronological or sociocultural approaches in online or face-to-face formats. Participants were enrolled in four sections of music appreciation during the 2008 10-week summer semester at a two-year college in the southeastern United States.

Ninety-one participants completed a researcher-designed music achievement test at the beginning and end of the semester and submitted concert critique writing assignments and course evaluations during the study. Eighty-six participants completed

Vispoel's (1994) *Music Self-Perception Inventory* (MUSPI) at the beginning and end of the semester. Results indicated significant gains across the semester for study participants on the music achievement test ($p < .001$). Students in sociocultural sections, both face-to-face and online, scored significantly higher on the music achievement test than students in chronological sections. Participants' MUSPI score changes from the beginning to the end of the semester also indicated a significant increase ($p < .001$) for all participants.

MANOVA analyses revealed significant differences based on curricular approach and based on the interaction of curricular approach and instructional format for concert critique submissions and for course evaluations. Sociocultural students scored significantly higher than chronological students on concert critique submissions ($p < .001$) and on course evaluations ($p = .002$). Highest scores on subscales of the concert critique and course evaluation measures varied between face-to-face and online students, with face-to-face students scoring significantly higher than online students on some subscales.

Music appreciation instruction in both face-to-face and online formats yielded positive outcomes, with significantly higher scores reported on some measures for face-to-face students compared with online students. Sociocultural students' scores indicated that the new approach was effective. Implications for music educators and for future research are discussed, including broadening the scope of chronologically based music appreciation classes with ideas from the sociocultural approach, and continuing to explore effective online instruction.

Style manual used: *Publication Manual of the American Psychological Association*, 2001 (Fifth Edition).

Computer software used: *Microsoft® Word 2007* and *SPSS* (*Statistical Package for Social Sciences*) *for Windows Release 16.0.*

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CHAPTER 1

INTRODUCTION

Music enjoys a long standing tradition as an academic discipline studied by scholars, as a performance art form practiced by professionals and amateurs, and as perceived art form heard by audiences for centuries. From academic and professional performance perspectives, music has been included in official curricula from ancient Greek and Roman civilizations to the *Goals 2000: Educate America Act* (Abeles, Hoffer, & Klotman, 1995; Mark, 1996). Equally important is music's role in the lives of amateur musicians and of listeners. From asserting music's relationship with morality in early societies, to humans' use of music to signify and recall important events (Rosenthal, 2006), music's importance in the human experience is well documented. The various roles music plays intertwine in educational settings and provide a powerful arena for students to express concepts beyond regular discourse (Reimer, 2004), in an endeavor that utilizes both cognitive and emotional dimensions of humanity (Eisner, 2006).

One's first thought of music in education might conjure visions of marching bands, choirs, or performances at parent meetings. While performance has been and will continue to be an integral component of school music, non-performance oriented courses such as music appreciation also have a historical and contemporary place in music education.

Starting with the early 1800s in Europe, examples exist of musicians educating music listeners and consumers in formal and informal settings. Hans Georg Nageli toured cities in Germany in 1824 providing music lectures and later published a book based on his lectures. In France, Francois-Joseph Fétis published what is presumed to be one of the first music appreciation textbooks in 1830. John Knowles Paine, a professor at Harvard University, began offering lectures about music for students of all majors in 1862. A citizen of Philadelphia, Thomas Whitney Surette, gave music presentations from the 1880s through the turn of the twentieth century in both the United States and England and acknowledged both the emotional and the technical aspects of music. (Keene, 1982). Surette and Mason (1908) collaborated to create *The Appreciation of Music*, an early and important American music appreciation textbook. The musical emphases for these informal gatherings and for the textbooks were on Western art music.

Mary Regal of Springfield, Massachusetts is often credited with offering the first music appreciation course in a high school in 1910. Another early American music appreciation pioneer was Frances Elliott Clark who worked in Illinois, Iowa, Milwaukee, and New Jersey. Clark began including music appreciation issues such as composer information and discussion of musical elements in her high school choral rehearsals in the late 1890s. Later, Clark advocated expanding the role of music appreciation in school music and promoted the use of the Victrola and of the radio for music educators to use for listening lessons in classrooms (Keene, 1982; Mark & Gary, 1999). Similar to Surette's view of music as emotional and technical, Clark (1919) recognized that music provided cognitive, affective, and social benefits:

> It [music] has at least as much to offer in mental discipline, in stirring the powers of discrimination, co-ordination, selection, and judgment, as any other one subject, and, next to reading, better stimulates the imagination. It correlates with other branches better than any other save reading and writing and even as a vocational subject it is second only to those of the most populous trades while as a socializing function it has absolutely no peer. (p. 22)

While the early evidence of formal music appreciation instruction in the United States was centered in high schools, music appreciation is now a frequently offered course at American colleges and universities. Support for postsecondary music appreciation is apparent from both the National Association of Schools of Music (NASM), the accrediting body for college music programs, and from the College Music Society (CMS), a professional organization for college music instructors. From a policy perspective, NASM (2007) specifically supports providing music education not only to music majors, but also to students in the general population. Both CMS and NASM offer national forums for the discussion of music appreciation at venues such as the CMS- sponsored *Wingspread Conference on Music in General Studies* in 1981, and CMS and NASM co-sponsored *Conference on Music in General Studies* in 2007. CMS and NASM also completed a survey of colleges in 1989 and reported that 92% of responding postsecondary institutions offered music appreciation or an equivalent course. Indeed, music appreciation is one of the primary means by which postsecondary music departments connect with non-music majors.

Music educators have examined the nature of music appreciation curricula. Many music appreciation courses take a chronological or genre-based approach to

studying music (Best, 1992; Fallis, 1996). The chronological and genre-based approaches typically employ a Euro-centric based repertoire (Best, 1992), specifically influenced by German musical heritage that music majors learn (Addo, 2000; Rideout, 1990). This historical view illustrates the training of the music academy in which university music professionals determine musical taste (Revitt, 1981). Parakilas (1990) proposed that the culture of students in contemporary introductory music classes is not the culture of the Western classical tradition and suggested that music teachers recognize this reality and the diversity of musical cultures that students represent. Rideout (1997) emphasized the need for music educators to organize classes based on students' interests rather than on a specific repertoire list, and commented that music instructors "are arguing over the innovative variations of twelve tones and derivative techniques while the world outside our classroom dances to Thoreau's different drummer" (Rideout, 1990, p. 111).

The use of music that is familiar and interesting to students in music classrooms has been cited throughout professional literature. Walker (2005) noted that students responded better to popular music than to classical music. Charles Faulkner Bryan, an American music educator who lived in the early to mid-twentieth century, advocated a general music curriculum that included local, popular, and art music (Livingston, 1998). Cahn (1972) advocated using popular music in addition to the classics, and other writers proposed that music instructors use popular music as a starting point and build to the introduction of less familiar repertoire (Ferrara, 1986; Mann, 1999; Rogers, 2003). This combination of teacher and student driven musical repertoire would expand options for musical experiences beyond already known genres for both instructors and students

(Gates, 2000). Fallis (1996) suggested that if instructors value music that students prefer, students'acceptance and comprehension of unfamiliar music presented in class might improve.

Several other music educators also supported the use of popular music, not only to teach students to understand and describe music, but also as a way to realize that students bring music listening experiences to class (Dunn, 2006; Froehlich, 2007; Mann, 1999). Active music listening is one of the most important music skills for students in contemporary cultures (Williams, 2007), and the use of listening journals is accepted as an instructional tool to address that skill (Dunn, 2006; Rappaport, 2005). Suggestions for listening journals include using a combination of starting with factual information about composers, performers, and genres (Rappaport, 2005), and of beginning with open-ended commentary from students and then progressing to a discussion of musical elements (Allsup & Baxter, 2004).

The aforementioned blend of factual information and open-ended discussion represents an approach that infuses affective instruction and response into music appreciation. Traditionally, music educators have emphasized analytical aspects of music (Haack, 1997), and some contend that analytical emphasis has overshadowed the affective aspect of music (Ferrara, 1986). An analytical approach is better suited for a student majoring in music than for a typical music appreciation student (Halpern, 1992). The potential of analytical overload to turn students away from musical interests, leads others to call for courses that not only address cognitive development, but also emotional and referential concerns within popular and classical music (Dunn, 2006; Ferrara, 1986; Haack, 1997; Walker, 2005).

Scholars have not only called for emphasis on emotion in music education, but also for a realization of the social nature of music, and have recommended research about sociology and music curricula (Roberts, 1997). Historically, writers have promoted a change from the traditional music appreciation model to one that includes examination of connections between music and culture (Cahn, 1972; Ferrara, 1986) and between music and history (Ferrara, 1986; Parakilas, 1990). Proposals for change often included commentary that the societies and music studied in music appreciation not be limited to those of the past Western world, but should include diverse and contemporary genres, histories, and cultures.

Support for teaching music from sociological, historical, and cultural contexts continued throughout the 1990s and into the twenty-first century (Froehlich, 2000; Haack, 2000). Haack (1997) stated that a sociocultural approach to music education

> involves students gaining insights to the sometimes subtle influences of music on attitudes, values, and behaviors; gaining knowledge of and experiences with the functions of music in their culture, subculture, and personal lives; and it involves developing skills that enable them to use it wisely via the ability to discriminate and choose among a broad range of types and styles. (p. 90)

Haack (2000) discussed several potential musical functions for educators to explore with students and referenced Alan Merriam's (1964) ten functions of music: (a) emotional expression, (b) aesthetic enjoyment, (b) entertainment, (c) communication, (d) symbolic representation, (e) physical response, (f) enforcing conformity to social norms, (g) validation of social institutions and religious rituals, (h) contribution to the continuity and stability of culture, and (i) contribution to the integration of society.

Merriam's (1964) functions addressed both the motivational basis for music and the intended use of music. Gaston's (1968) discussion of musical functions from a music therapy perspective and Kaplan's (1990) consideration of music's social purposes were similar to Merriam's functions. In music education, Hargreaves, Marshall, and North (2003) supported a sociocultural approach that combined formal music instruction with informal societal music experiences.

Calls for implementing new models of teaching music appreciation are also evident in examples of novel music appreciation curricula. Instructor-researchers have created approaches to teaching music appreciation contrasting analytical and historical methods (Halpern, 1992), expressive and formal listening (Smith, 1980), and whole brain and left brain instruction (Gatto, 1984). Archetto (2002) and Kirk (1979) utilized interdisciplinary approaches to music appreciation. Archetto's course included units in which music was combined with art, drama, philosophy, and psychology. Students liked connections with other disciplines and ultimately demonstrated greater curiosity about and understanding of music than when the course began. In a course that explored relationships between music, literature, and the human experience, Kirk organized musical material based on literary themes rather by genre or era.

Rosenthal (1998) and Roth (2002) emphasized cultural context in their music courses. The music of social movements formed the foundation for Rosenthal's curriculum, and Roth connected music examples from the classical canon with lives of contemporary students. Roth suggested that music appreciation students' sometimes limited prior experience with art music may provide an opportunity for instructors to try innovative teaching techniques. Students' limited knowledge could free instructors from

teaching a specific set of compositions, as often required in music history courses for music majors. Several other writers offered similar commentary that music appreciation instructors should address a finite number of topics and musical examples, with the premise that in-depth exposure and analysis would be more beneficial for students than trying to teach all musical eras and genres (Mann, 1999; Kirk, 1979; Parakilas, 1990). Delving into specific musical examples is also evident in a concert-based approach proposed by Fallis (1996), in which students study concert repertoire, attend concerts, and write reviews of concerts attended.

Just as music appreciation has evolved from informal lectures, to part of a performance course, to high school and then college classrooms, the delivery of music appreciation instruction has also changed. Clark championed the use of recordings and radio in the early 1900s (Keene, 1982). Later in the twentieth century distance education, such as correspondence classes and television courses, removed the requirement that students and instructors share a physical space for teaching and learning (McLain, 2002). At the end of the twentieth century, distance education via the Internet emerged as an important facet of postsecondary education.

In the fall of 2006, 3.48 million college students in the United States took at least one course online, with almost 20% of all American college students taking an online course (Allen & Seaman, 2007). Approximately 86% of online students are undergraduates and more than two-thirds of colleges offer some online instruction. Evidence also exists that colleges are either considering or are offering music appreciation courses online (Eakes, 2008; McClain, 2002; Taylor & Deal, 1997).

Although online instruction in music appreciation is occurring, research about that instruction has only begun to emerge.

Problem

Music appreciation is a frequently offered course and for many students a college music appreciation course may be the last formal music instruction they receive (Holloway, 2004; Pembrook, 1997). Given the potential impact of music appreciation courses on involvement with music beyond college, it is important to plan a course that not only addresses students' music achievement and music self-concept, but also provides a satisfying learning experience. Although literature supports a sociocultural approach to music education, the majority of music appreciation courses still follow a traditional, chronological approach based in Western art music. There is a need for development of a sociocultural approach to music appreciation that extends repertoire selections and for research regarding the effectiveness of such an approach. There is currently a paucity of research into online music appreciation teaching and learning. With the recent growth of online music courses, there is a need to examine effectiveness of online music appreciation courses and to compare those findings with effectiveness of traditional, face-to-face music appreciation courses.

Purpose

The purpose of this study is to investigate whether differences exist between students enrolled in different sections of an undergraduate music appreciation course with regard to music achievement, music self-concept, or student course satisfaction. Specifically, this study will compare outcomes from students enrolled in sections taught from chronological and sociocultural approaches in both online and face-to-face

instructional formats. The study will contribute to professional literature about new curricular approaches to teaching music appreciation and to emerging research about the effectiveness of online music teaching and learning. Specific research questions for the current study are:

1. Are there significant differences in music appreciation students' music achievement test scores based on the variables of (a) time (pretest to posttest), (b) curricular approach, (c) instructional format, or (d) the interactions of the variables, while controlling for years of musical experience?
2. Are there significant differences in music appreciation students' concert critique writing scores based on (a) curricular approach, (b) instructional format, or (c) the interaction of curricular approach and instructional format?
3. Are there significant differences in music appreciation students' music self-concept based on the variables of (a) instructional format, (b) curricular approach, (c) time (pretest to posttest), or (d) the interactions of the variables?
4. Are there significant differences in music appreciation students' course satisfaction based on (a) curricular approach, (b) instructional format, or (c) the interaction of curricular approach and instructional format?

Hypotheses

H_o1: There will be no significant differences in music appreciation students' music achievement test scores based on the variables of (a) time (pretest to posttest), (b) curricular approach, (c) instructional format, or (d) the interactions of the variables, while controlling for years of musical experience.

H_o2: There will be no significant differences in music appreciation students' concert critique writing scores based on (a) curricular approach, (b) instructional format, or (c) the interaction of curricular approach and instructional format.

H_o3: There will be no significant differences in music appreciation students' music self-concept based on the variables of (a) instructional format, (b) curricular approach, (c) time (pretest to posttest), or (d) the interactions of the variables.

H_o4: There will be no significant differences in music appreciation students' course satisfaction based on (a) curricular approach, (b) instructional format, or (c) the interaction of curricular approach and instructional format.

Definitions

Curricular approach is defined as either chronological or sociocultural.

Instructional format is defined as either face-to-face or online.

Music achievement is measured by student scores on a musical vocabulary and elements test and on a concert critique writing assignment.

Music self-concept is measured by student self-reported scores on general music ability, singing, playing instruments, reading music, composing, listening, and moving to music (Vispoel, 1994).

Course satisfaction is measured by student self-reported perceptions of the evidence of the seven qualities of quality undergraduate teaching: (a) student – faculty contact, (b) cooperation among students, (c) active learning, (d) prompt feedback, (e) time on task, (f) high expectations, and (g) diverse talents and ways of learning (Chickering & Gamson, 1987).

CHAPTER 2

REVIEW OF LITERATURE

Higher Education Music Appreciation Courses

In a survey about music appreciation courses distributed to 200 randomly selected colleges from the *Directory of Music Faculties in Colleges and Universities, U. S. and Canada, 1999-2000,* Almujarreb (2000) found similarities in course structure and content. Eighty percent of colleges offered music appreciation for three hours of credit and 51% of institutions reported average class sizes of 26-50 students. Ninety-four percent of respondents indicated that Western art music was emphasized much or very much, and 71% of respondents noted that music appreciation courses at their colleges began with a unit on musical elements and then proceeded chronologically through Western art music history. This approach mirrored the organization of the two textbooks used by the majority of the surveyed colleges, *Music, An Appreciation* by Kamien, and *The Enjoyment of Music* by Machlis and Forney. Only 25% of respondents indicated placing some emphasis on non-Western art music, jazz, and musical theater. Starting with music familiar to students and then moving to unfamiliar music was listed as music appreciation course structure on 14% of surveys. For instructional activities, respondents indicated using lecture (99%) and guided listening (97%) most frequently. Lecture was used as the primary instructional activity reported by 30% of respondents and as a quarter to half of instructional activity by 47% of respondents. Objective tests

and listening exams were the most frequently cited assessment measures, followed by concert reviews.

More recently, Renfroe (2005) conducted a similar study that focused on music appreciation courses at colleges accredited by NASM in the southeastern United States and found trends similar to Almujarreb. Chi-square analyses indicated that significantly more colleges use either *Music, An Appreciation* by Kamien or *The Enjoyment of Music* by Machlis and Forney than any other textbook ($p < .0001$). Like Almujarreb, Renfroe found that a significant number of colleges offer music appreciation for three hours of credit ($p < .05$). Renfroe identified 15 music appreciation objectives that were listed significantly more often ($p < .05$) than other objectives. Several of the frequently listed objectives focused on aural recognition of musical elements and instrumental timbres, with specific attention to understanding terms such as sonata, fugal form, opera, and oratorio. Knowledge of major historical eras in Western music, including important composers and significant compositions, were among the most often cited objectives as well. Renfroe reported that concert attendance decorum was listed frequently as an objective for music appreciation courses.

Based on the prior research of Almujarreb (2000), Kong (2006) surveyed music appreciation instructors in Taiwan about the structure and content of their courses. Like Almujarreb's study, Kong found that the majority of respondents (85.5%) emphasized Western art music in music appreciation courses and that 50% of respondents follow a chronological approach. In contrast to Almujarreb's findings, Kong reported that 45.2% of respondents began their courses with music familiar to students. Kong noted that using music with which students are familiar might help connect the types of music

students hear in music appreciation courses with the types of music students choose to hear when they are not in class.

Taiwanese instructors indicated that the most frequently used assessment measures in their music appreciation courses were attendance and discussion, followed by reports, papers, and concert reviews. Objective tests and listening tests were the least used assessment practices. Guided listening was indicated as a primary instructional approach by 93.6% of survey respondents, followed by audio-visual presentations (75.8%) and lecture (69.3%).

The studies by Almujarreb (2000), Renfroe (2005), and Kong (2006) provide background information about the content, structure, objectives, instructional activities and assessment practices for music appreciation courses. The majority of music appreciation courses rely on Western art music for content and utilize a chronological approach (Almujarreb, 2000; Kong, 2006), which is evident in the arrangement of most music appreciation textbooks (Worster, 1997). In North American music appreciation courses, emphasis is placed on lectures and listening measured by objective tests and listening exams (Almujarreb, 2000), while music appreciation instructors from Taiwan emphasize music listening and class attendance measured by discussion and written reports (Kong, 2006).

Effects of Music Appreciation Courses

Researchers have considered whether music appreciation courses effect change for students with regard to music knowledge and attitudes. Hermetz (1972) studied 20 two-year colleges in Florida and administered the *Oregon Test for Attitude Toward Music* at the beginning and end of a semester-long music appreciation course. The

researcher reported that of the 20 colleges studied, mean attitude scores increased at five colleges, decreased at five colleges, and remained the same at 10 colleges. Of the colleges with mean attitude score changes, *t*-test analyses indicated that two were significant ($p < .05$) – one with positive change and one with negative change. Hermetz called for additional music appreciation attitude research, particularly to determine whether specific curricula impact attitudes toward music. Part of this study included open-ended questions for music appreciation instructors who indicated that *The Enjoyment of Music* was the most frequently used textbook and that lecture was used to some extent in all music appreciation courses. Findings from approximately three decades later (Almujarreb, 2000; Renfroe, 2005) are consistent with this information.

In another study of two-year college students, Wifler (1978) used a pretest-posttest research design to measure effects of a semester-long music appreciation course. Wifler administered the *Art Music Acceptance Test* (AMAT) and a researcher-designed *Self-Appraisal of Music Habits* (Habits). Data indicated a significant change ($p = .02$) on the Habits test, with positive mean gains on all items, 13 of which were significant ($p < .05$). Wifler did not find a strong correlation between the AMAT and Habits tests and commented that encouraging students to place a higher value on classical music than on other musical styles was not an appropriate course goal.

In two separate but similar studies, Price (1988) and Price and Swanson (1990) examined changes from the beginning to the end of a collegiate music appreciation course. Both studies utilized a pretest-posttest research design and used a music achievement test to measure content knowledge changes. Participants listed 10 favorite composers at the beginning and end of the course. Researchers analyzed similarities and

differences in the lists from the beginning to the end of the class to assess attitude changes about classical music. In the first study, Price reported a significant change on music achievement test scores from pretest to posttest ($p < .0001$), and reported that students listed significantly more classical composers at the end of the course compared to the beginning of the course ($p < .01$). Price cautioned, however, that the increase in listing classical composers might reflect familiarity with textbook and course content rather than preference for classical composers. Price called for additional research in this area. In the second study, Price and Swanson reported significant differences with regard to content knowledge gains ($p < .01$) and attitudes about classical composers ($p < .01$) based on analysis of data from the beginning and end of the semester.

The previous studies assessed changes attributable to music appreciation courses from the beginning to the end of a semester course. Ellis (2002) considered whether changes from a music appreciation course lasted after the course was completed. Ellis surveyed music appreciation students he had taught across a span of 10 years. From the 415 surveys distributed, 237 were returned and 88% of respondents indicated positive changes about music that they attributed to their college music appreciation course. Changes included listening to more styles of music after completing music appreciation than before taking the course, increasing listening time for classical music, discussing what they heard in music with others, and purchasing music heard in class or outside of their normal music purchasing habits This study supports previous research (Hermetz, 1972; Price, 1988; Price & Swanson, 1990; Wifler, 1978) that music appreciation can effect change for students with regard to music knowledge, attitude, and habits.

Effects of Music Appreciation Curricula

Researchers have considered whether specific curricular designs and instructional practices in music appreciation classrooms yield significantly different music knowledge and music attitude changes for students. From approaches to teaching listening skills, to cooperative learning strategies, to the use of technology, many researchers have contributed to the literature in this area (Eakes, 2007; Elliott, 2003; Gatto, 1984; Halpern, 1992; Holloway, 2004; Kudlawiec, 2000; McCabe, 2007; Smith 1980; Williamson-Urbis, 1995). Although data produced disparate results, prior research provides models for continuing investigations.

Several researchers have investigated effects of specific instructional techniques on music appreciation students' listening skills (Halpern, 1992; Smith 1980; Williamson-Urbis, 1995). Smith (1980) used two approaches to teaching music appreciation and measured change in a pretest-posttest design using the *Hevner Test for Musical Concepts*, the *Indiana-Oregon Music Discrimination Test*, and the *Seashore-Hevner Test of Attitude Toward Music*. One approach was listening-based instruction which focused on aesthetic response and expressive qualities in music, and the second approach was a traditional, intellectual approach based on formal analysis. Smith reported no significant pre-posttest differences between the two instructional groups. The lack of significantly different scores indicated that using a nontraditional approach to teaching music appreciation can be as effective as the traditional approach. Smith called for additional research in music attitudes and affective teaching models, suggested that music appreciation teachers avoid trying to cover too much material, and

urged music appreciation teachers to include music from multiple eras and cultures and to include more than objective tests for course assessment.

Halpern (1992) also conducted a study that used music listening assessment as a measure to compare effects of three instructional formats. College students responded to listening examples by four composers: Poulenc, Cliff, Bach, and Debussy. Prior to hearing the selections, students were divided into three groups and were presented with either traditional, analytical information about musical elements in the four pieces; with historical information about the musical selections and composers; or with no additional information (the control group) No significant differences were found across student responses for the Poulenc, Cliff, and Bach examples, but students who received historical information rated the Debussy selection significantly higher than either the analytical or control groups ($p < .01$) Additionally, Halpern reported that the historical group responded more positively to the question "Did the information provided affect your enjoyment of the musical selections" (p. 43) than participants in either the analytical or control group with regard to the Debussy example ($p < .05$). Like Smith's (1980) study, findings from Halpern's work support the validity of new approaches to teaching music appreciation.

Williamson-Urbis (1995) completed a study that compared effects of an iconic-based versus a language-based listening map approach with college music appreciation students. The iconic-based listening map approach represented a change from the traditional language-based approach frequently used in music appreciation textbooks. Using a pretest-posttest research design, Williamson-Urbis administered two researcher-designed measures, the *Degree of Liking Scale* (DLS) and the *Musical*

Knowledge Assessment (MKA), to students. An ANOVA indicated significant gains on the DLS and the MKA for both the iconic-based and language-based groups ($p < .01$), with scores for students in the iconic-based group increasing significantly more on both dependent variables than students in the language-based group ($p < .01$). As with Smith (1980) and Halpern (1992), the study by Williamson-Urbis supports the use and effectiveness of novel approaches to teaching music appreciation, as well as the use of multiple measures to assess changes in music knowledge and attitude.

Other researchers have considered effects of curricular design and instructional approaches throughout a music appreciation course. Like research that focused on listening in music appreciation courses, data about course-long instructional approaches yielded varied results, but findings indicated multiple possibilities for teaching music appreciation effectively (Eakes, 2007; Elliott, 2003; Gatto, 1984; Holloway, 2004; Kudlawiec, 2000; McCabe, 2007).

Gatto (1984) investigated differences in musical achievement gains as measured by the *Seashore Test of Musical Talents.* High school music appreciation students were assigned to either the control group that was taught emphasizing a traditional, left-brain, analytical approach to music, or the experimental group taught using a holistic approach incorporating right-brain and left-brain instructional activities. The holistic approach was intended to stimulate the affective domain, to address emotional responses to music, and to engage students with music more actively than in a traditional music appreciation setting. In the holistic approach, the researcher presented listening examples that included popular music, and connected music with other art forms such as poetry and visual arts. In the traditional approach, the researcher presented overhead

notes and emphasized a verbal approach to learning music facts. No pretest to posttest significant differences were found between groups, but mean scores for the experimental group did show improvement while the control group did not show improvement. The researcher reported that anecdotal participant comments indicated that students in the experimental group enjoyed the course more than students in the traditional group. Gatto suggested conducting similar studies with college students and considering approaches in which music's historical and cultural relevance is evident. Gatto's emphasis on historical context is similar to Halpern's (1992) historical approach.

Kudlawiec (2000) examined whether engaging college music appreciation students in music making during class affected music achievement and attitude. Three experimental group music appreciation course sections participated in active music making class activities. The researcher analyzed data from three tests based on textbook test items and calculated *t*-tests between experimental and control groups. No significant differences were found on the first two achievement measures, but on the third achievement test the control group scored significantly higher than the experimental group on items that were not related to active music making ($p < .01$). Using a researcher-designed attitude survey, Kudlawiec did not find significant pre-posttest differences between groups, but did report significant differences ($p < .01$) across all participants in the following four categories: (a) interest in attending classical music concerts, (b) self-reported musical knowledge, (c) whether everyone has music ability, and (d) music performance helping with understanding music. Anecdotally, the researcher reported that experiment group students enjoyed the music making activities.

This study reinforces other research that music appreciation can affect music knowledge and attitude (Ellis, 2002; Hermetz, 1972; Price, 1988; Price & Swanson, 1990) and that novel approaches to teaching music appreciation can be as effective as traditional instructional approaches (Gatto, 1984; Halpern, 1992).

In another study comparing traditional music appreciation teaching with an innovative model, Holloway (2004) found that the experimental group, taught with cooperative learning and role-playing assignments, made significantly greater gains ($p < .0001$) on the *Hevner Test for Musical Concepts* than the control group, taught with traditional lecture-based instruction. Based on data from an end-of-course survey, the researcher reported that 83% of students in the experimental group preferred cooperative learning assignments to traditional lectures. Holloway's research provides support for the use of new approaches in music appreciation instruction such as implementation of cooperative learning and role-playing.

McCabe (2007) also investigated the use of cooperative learning in a music appreciation course, specifically in an online classroom. The researcher created small-group collaborative assignments, large-group discussion assignments, and independent assignments. Raters judged student work based on cognition levels from Bloom's Taxonomy. An ANOVA indicated interaction based on type of assignment. Post-hoc Newman-Keuls analyses indicated that student cognition was highest in small group collaborative assignments ($p < .05$). Students rated assignments and instructional formats on a survey and the researcher reported that students rated independent assignments significantly higher than other tasks. The strongest relationship between assignment format and student satisfaction was found for large group discussions

($r = .54$, $p < .01$). McCabe called for additional study and suggested that prior online experience of students and online course load merit additional investigation.

In an action research project, Eakes (2007) compared an online section and a face-to-face section of a music appreciation course and found no significant differences on four of five achievement measures. Online students scored significantly higher ($p = .002$) than face-to-face students on one measure, for which the researcher noted online students received more instruction and practice than face-to-face students. Based on data from an end-of-course survey, the researcher found that online and face-to-face students' perceptions of the course were similar, although online students rated communication and group work as significantly higher than face-to-face students across four items ($p < .05$). Studies by McCabe (2007) and Eakes (2007) not only illustrate the use of a variety of instructional formats in a music appreciation course, but also provide evidence of teaching music appreciation online and of the need for additional study.

In another study about the use of technology in college music appreciation courses, Elliott (2003) compared the use of computer-based instruction and traditional lecture-based instruction. All students experienced both instructional formats, and although no significant differences were found, the researcher reported that 77% of students preferred computer-based instruction over traditional lecture-based instruction. Students commented that computer-based instruction enhanced content delivery, maintained interest better than traditional lecture, provided better visual information than traditional visual aids, and helped them take better notes. As with other research (Eakes, 2007; McCabe, 2007), Elliott's study supports the use of computer instruction for music appreciation.

Music Appreciation Demographic Variables

Music education researchers have examined demographic information to consider a priori differences between groups and to function as potential predictors of music achievement and music self-concept in music appreciation courses. Kuhn (1980) identified several variables previously considered in research literature including age, gender, and prior music experience. Researchers have used background questionnaires to solicit participants' information (Holloway, 2004; Persinger, 2001; Sanders & Browne, 1998; Smith, 1980; Woody & Burns, 2001), particularly data about prior music experiences and training. Smith (1980) reported moderate, positive correlations between music experience and music perception and aesthetic judgments, and Sanders & Browne (1998) found significant correlations ($p < .001$) between choral and instrumental experience and music self-concept scores. Persinger (2001) found that prior music experiences, including instruction in music appreciation and theory, instrumental ensembles, and private lessons, had a significant effect ($p < .05$) on participants' music style preferences. Similarly, Woody and Burns (2001) reported that participants' ratings indicated that students with prior classical music experiences were significantly ($p < .001$) more likely to listen to classical music than students without prior classical music experiences.

Researchers have also examined the influence of age on achievement and self-concept in music appreciation courses. Williamson-Urbis (1995) did not report differences based on age, but other researchers have. Elliott (2003) reported that older students listed problems with low-level lighting during computer instruction significantly more often than younger students ($p < .01$), and Ellis (2002) found that

after taking a music appreciation course older students reported significantly greater changes in musical behavior ($p < .003$) than younger students. Persinger (2001) found that younger students rated hard rock and new rave music significantly higher than older students, and that older students rated older popular music styles, sacred music, art music, gospel music, and opera significantly higher than younger students ($p < .05$).

Although gender differences have been examined in music appreciation research, there is less consensus about the influence of gender than exists with the variables of prior musical experiences and age. Persinger (2001) found significant differences between females and males ($p < .05$) with regard to music style preferences. Other researchers examined whether differences existed female and male music appreciation students with regard to student achievement and student satisfaction and reported no significant differences based on gender (Elliott, 2003; Gatto, 1984; Williamson-Urbis, 1995).

Online Higher Education

With increasing enrollment in online higher education, researchers have investigated various facets of online teaching and learning. Studies have spanned multiple disciplines in undergraduate and graduate education and have considered benefits and drawbacks of online learning, as well as comparisons of student satisfaction and achievement between students enrolled in online classes and students enrolled in traditional, face-to-face classes.

Student Satisfaction with Online and Face-to-Face Courses

In studies of undergraduate students (El Mansour & Mupinga, 2007), undergraduate and graduate students studying adult education (Kanuka, 2001), nursing

students (Bangert, 2005), and community college students (Sullivan, 2001), online students responded positively, overall, to online courses. Flexibility for completing course work was a frequently cited online learning benefit (El Mansour & Mupinga, 2007; Sullivan, 2001), particularly with regard to asynchronous student-to-student and student-to-instructor communication. An additional benefit cited for communication in online courses was that students perceived class discussions as more anonymous and democratic than discussions in face-to-face classes (Cooper, 2001; Davidson-Shivers, Morris, & Sriwongkol, 2003), and that students reticent to participate in traditional classroom discussions might take a more active role in online classrooms (Waters, 1999). In two studies, one of undergraduate psychology students (Carnevale, 2002), and another of middle school through graduate school students (Rovai, Wighting, & Lucking, 2004), participants viewed online courses less favorably than face-to-face courses. Technology problems were mentioned as negative distracters in some research (El Mansour & Mupinga, 2007; Sullivan, 2001).

Student course perception and satisfaction research has taken several forms including surveys and qualitative studies, and has been labeled as student perception, attitude, and satisfaction. Comparisons of data from online and face-to-face student course perception surveys were comparably favorable in Cooper's (2001) study of computer classes, and Steinweg, Davis, and Thomson (2005) reported no significant differences in students' attitudes toward instruction between online and face-to-face students enrolled in an introduction to special education course.

Other studies have indicated course satisfaction differences between online and face-to-face students. To analyze student satisfaction in an undergraduate statistics

course, researchers selected items from the University of Washington course surveys that addressed student perception of course content and procedures as well as student perception of the instructor (Summers, Waigandt, & Whittaker, 2005). Data indicated that online students rated the instructor significantly higher than face-to-face students on explanations ($p < .01$), enthusiasm ($p < .05$), openness to students ($p < .05$), and interest in student learning ($p < .05$). Online students also rated the course significantly lower than face-to-face students on three items: class discussion, quality of questions, and grading ($p < .05$ for all three items). The finding that online and face-to-face students indicated different levels of course satisfaction was also reported in a study by Rovai, Ponton, Derrick, and Davis (2006). Online students provided both more praise and negative criticism than face-to-face students, while face-to-face students provided more constructive criticism than online students. Online students specifically indicated more negativity about faculty-student communication than face-to-face students.

In a large scale study of 534 graduate students across 82 sections of paired online and face-to-face courses, Kelly, Ponton, and Rovai (2007) coded open-ended survey responses and noted no significant differences in student ratings based on instructional format. Although overall ratings were not significantly different, researchers did report that face-to-face participants mentioned themes of the importance of the instructor, of the character of the person serving as instructor, and of the instructor being knowledgeable significantly more often than online students ($p < .01$). Online students mentioned themes of the importance of course materials and of the importance of course organization significantly more often than face-to-face students ($p < .01$). The finding about the significance of course organization for online students

echoed earlier research that listed online course organization as a potential problem (Kanuka, 2001).

Achievement in Online and Face-to-Face Courses

Researchers have compared student achievement in online and face-to-face courses and frequently reported no significant differences based on instructional format. Cooper (2001) compared final course grades from a computer class and reported that a greater proportion (32.4%) of online students earned As than face-to-face students (14%) and that a greater proportion of face-to-face students (42%) made Bs than online students (29.7%). Overall, 83% of online students earned passing grades and 71% of face-to-face students earned passing grades. The researcher summarized that grade distribution was similar for online and face-to-face students. Steinweg et al. (2005) found no significant differences ($p > .05$) from pretest to posttest scores between online and face-to-face students across two achievement measures in an introduction to special education class. Based on these findings, researchers advocated online courses as a valid instructional approach and encouraged higher education institutions to consider providing online courses. Likewise, Summers et al. (2005), through a *t*-test comparison of means, reported no significant achievement differences between students in an online and a face-to-face section of an undergraduate statistics course. Analyzing test grades, non-test grades, and final course grades from two undergraduate business courses taught online and face-to-face, Jennings and Bayless (2003) reported no significant achievement differences between online and face-to-face students.

Research in social science, English, and natural science courses (Antilla, 2004; Martyn, 2004) indicated no significant difference with regard to college student

achievement between online and traditional sections. A meta-analysis (Zhao, Lei, & Yan, 2005) indicated no significant difference between achievement of distance and traditional students. Further investigation, however, revealed more disparate results, with two-thirds of studies indicating higher scores for distance students, and one-third of studies indicating the reverse (Zhao et al., 2005).

Online and Face-to-Face Demographic Variables

When comparing achievement and perception of course satisfaction of online and face-to-face students, researchers have examined whether differences exist with regard to demographic variables with disparate results. Steinweg et al. (2005) found no significant differences between online and face-to-face students across age, prior experience in online courses, and employment status. Jennings and Bayless (2003) also reported no significant differences between online and face-to-face students for overall GPA and age, although researchers did comment that online students were usually older than face-to-face students. Reporting descriptive data, Cooper (2001) noted that the mean age of online students was four years higher than the mean age of face-to-face students, and reported that there were employment status differences. Cooper found that 56% of online students were employed full-time, 28% were employed part-time, and 16% were unemployed, while 33% of face-to-face students were employed full-time, 60% were employed part-time, and 7% were unemployed. Lee and Hien (2007) reported that online business students were often in the age range of 35-50 years, not traditional college age.

As previously mentioned, discussion in online classes is frequently cited as a benefit of online learning (Cooper, 2001; Davidson-Shivers et al., 2003; Waters, 1999),

and researchers have studied the quantity and quality of communication in online courses, specifically considering differences based on gender. Rovai and Baker (2005) reported that females posted more than males in an online course, but noted that the incongruity could be attributed to unequal enrollment of males and females in the class. In a study of over 2000 participants enrolled in online courses at two-year and four-year institutions in the State University of New York system, investigators found that females preferred active, online discussions more often than males (Shea, Li, Swan, & Pickett, 2005). Sullivan (2001) reported a similar finding based on research of online students at community colleges in Connecticut.

Researchers from other studies, however, have not indentified significant differences between female and male students with respect to online course communication. Davidson-Shivers et al. (2003) coded discussion responses in a graduate course as either substantive or non-substantive and found similar communication by gender. Likewise, in a graduate online course about distance education in which the instructor provided discussion prompts, Jeong (2006) reported no significant response differences by gender. Graddy (2006) labeled student communication in an online graduate economics class as either epistolary or expository. Conversational and informal messages were associated with female communication and were categorized as epistolary, while factual, formal messages were associated with male communication and were categorized as expository. No significant differences were found by gender and Grady called for additional studies with undergraduate students.

From these demographic variables, age was the only variable that appeared to be a recurring differential between online and face-to-face students, with older students enrolling more frequently in online courses than traditional college age students. Findings based on gender, employment status, and prior experience with online learning were not consistent.

Online Music Instruction

Just as researchers have called for additional research about online achievement and course satisfaction in undergraduate education (Cooper, 2001; Graddy, 2006; Jennings & Bayless, 2003; Kelly et al., 2007), additional research into the use of technology, including online instruction, is merited in music (Piccioni, 2003). Researchers have addressed technology's role in music teacher education, online instructional tools for music, and considerations for enrolling in online music programs (Bauer & Mishra, 2002; Sherbon & Kish, 2005; Walls, 2000; Walls, Wolf, Good, Powell, & Schaffer, 2004; Waters, 1999). Research about online music teaching and learning is emerging about music education courses (Bauer, 2001; Flor, 2002; Walls, 2008) and music appreciation courses (Eakes, 2007; Hinson, 2004; McCabe, 2007; Taylor & Deal, 1997).

Three studies about the use of online resources in music courses examined music education classes. Bauer (2001) and Flor (2002) analyzed the effect of online resources that augmented traditional, face-to-face instruction; Walls (2008) published a study that evaluated a distance learning graduate music education program.

Bauer (2001) conducted a case study during a summer five-week music education course with 12 undergraduate students. The class met regularly face-to-face

and online tools were used for course assignments, assessments, and communication. Students completed two questionnaires for the study. The first questionnaire, administered at the beginning of the course, contained items about participant background, including Internet experience. The second questionnaire consisted of Likert-type items and asked participants about their perceptions of the use of Internet tools.

Data indicated that students were moderately comfortable using the Internet prior to the study; participants were particularly comfortable using e-mail. Students accessed Internet resources most frequently from campus computer labs followed by access at home. There were no significant differences by gender, but students without home Internet access had significantly higher agreement with the statement that too much time was spent on the computer. Bauer calculated Spearman rank order correlations between computer experience from questionnaire one and statements from questionnaire two. As Internet experience level increased, preference for checking grades online increased ($p < .05$) and perception of Internet instruction as impersonal decreased ($p < .05$).

Flor (2002) examined student attitude and motivation in a graduate music education class that utilized an online course management system for discussions and assignments between face-to-face class meetings. Students completed an open-ended essay about their experiences with the course management system and responses formed the basis of a Likert-like survey. A positive, but not significant, correlation was found between student attitude and the discussion board. Students did not indicate that technology problems, such as access to the Internet or computer speed, impeded their

ability to complete work, a finding contradicted in studies of online education in other disciplines (El Mansour & Mupinga, 2007; Sullivan, 2001).

In contrast to the studies by Bauer (2001) and Flor (2002) in which online resources were used as supplemental tools for face-to-face classes, Walls (2008) examined a graduate music education distance learning program through telephone interviews and questionnaires with program participants. Students enrolled in the distance learning program attended class and completed assignments through a combination of synchronous (e.g., live streaming video, audio and text chat) and asynchronous (e.g., e-mail, discussion boards) applications. Participants reported development in both music teaching practice and in technology skills, and indicated satisfaction with the distance learning program, which is comparable with positive responses about online learning in other disciplines (Bangert, 2005; Kanuka, 2001; Sullivan, 2001). Walls (2008) found that graduate students enrolled in the distance music education program made affirming comments about online student-to-student and faculty-to-student interactions, echoing data from studies in other disciplines in which students rated communication in online courses highly (Cooper, 2001; Davidson-Shivers, et al., 2003).

While the aforementioned studies (Bauer, 2001; Flor, 2002; Walls, 2008) focused on online music education instruction, research indicates that music appreciation is the most commonly offered online music course. Taylor and Deal (1997) surveyed NASM institutional members and reported that public colleges offered online music courses more often than private colleges, and that music appreciation was one of the most compatible music courses to teach online.

Eakes (2008) conducted an overview of undergraduate online music course offerings in the United States and examined whether the frequency of online music courses varied based on institution type (two-year versus four-year and public versus private). From a stratified sample of 267 regionally accredited colleges, Eakes reported that 28% of sampled colleges offered online music courses. A chi-square analysis indicated that public colleges offered online music courses significantly more often than private colleges ($p < .001$), and that two-year schools offered online music courses significantly more often than four-year schools ($p < .001$). Eakes identified 102 online music courses with music appreciation courses accounting for 65.7% of all online music courses. This data supported previous research that online music appreciation courses are the most frequently offered online music course (Taylor & Deal, 1997), and mirrored national trends with regard to the prevalence of online course offerings at public, two-year colleges (Waits & Lewis, 2003).

Despite the frequent offering of online music appreciation courses, few studies exist about those courses (Eakes, 2007; Hinson, 2004; McCabe, 2007). McCabe examined student cognition and course satisfaction in an online music appreciation course and found that student cognition was significantly higher ($p < .05$) on collaborative learning tasks, although students preferred independent assignments ($p < .05$). Student satisfaction with group discussion tasks provided the strongest correlation ($r = .54$, $p < .01$), supporting research from other disciplines in which students responded positively about online discussions (Cooper, 2001; Davidson-Shivers et al., 2003).

Hinson (2004) compared face-to-face and traditional college music appreciation student attitudes toward music from the Western art canon and reported no significant differences based on instructional format. In another study comparing students enrolled in online and face-to-face sections of a college music appreciation course, Eakes (2007) reported no significant differences with regard to achievement on four of five achievement measures. Eakes also compared online and face-to-face student perceptions of instruction at the end of the course and found that students in both instructional formats responded favorably overall, similar to findings in other disciplines (Bangert, 2005; Cooper, 2001; Kanuka, 2001; Steinweg et al., 2005). Online students rated some aspects of the music appreciation course significantly higher than face-to-face students, consistent with findings from prior research in other academic disciplines (Kelly et al., 2007; Summers et al., 2005). Specifically, Eakes reported that online students rated items related to classroom community and communication higher than face-to-face students.

Measurement Instruments

In the previously summarized research several measurement instruments were used. The usefulness of specific instruments employed in prior research to assess music achievement, music self-concept, and student satisfaction with music appreciation courses is described in this section.

Music Achievement Instruments

Comparing student achievement and aptitude scores in a pre-posttest design is a frequently used research model in music education to assess effects of particular instructional practices and curricula from elementary school to college music settings.

Some researchers employed standardized music tests as a measure, including Edwin Gordon's music aptitude tests (Pogonowski, 1985; Zdzinksi, 2002); the *Iowa Tests of Music Literacy* (Englehardt, 2005; Zdzinski, 2002); the *Seashore Tests of Musical Talent* (Gatto, 1984); and the *Hevner Test for Musical Concepts* (Holloway, 2004; Smith, 1980). Other researchers used music achievement tests designed by instructors based on course content and sometimes based on textbook-generated test items (Eakes, 2007; Kudlawiec, 2000; Price, 1988; Price & Swanson, 1990; Williamson-Urbis, 1995). Price (1988) and Price and Swanson (1990) used achievement tests to measure effects of a college music appreciation course on students' music knowledge. Kudlawiec (2000) and Williamson-Urbis (1995) compared scores on instructor-created music achievement tests to consider effects of specific instructional approaches in college music appreciation courses, and Eakes (2007) used instructor-created music achievement tests to compare online and face-to-face student scores. The use of instructor-created achievement tests is established in music education research for college music appreciation courses.

Requiring students to attend concerts and to write about concerts is a frequent assignment in college music courses (Almujarreb, 2000; Kong, 2006; Renfroe, 2005) and researchers have studied the topic as an achievement measure (Cassidy & Speer, 1990; Flowers, 1983; Murphy, 2000). Cassidy and Speer (1990) and Flowers (1983) suggested that in-class instruction about music vocabulary with listening examples might improve the use of technical terms in student writing. Murphy (2000) echoed their suggestions, recommending that instructors use popular music as a basis for

discussion and that instructors employ a specific grading scale to assess students writing about concerts.

Music Attitude and Self-Concept Instruments

Music education researchers have also used a variety of instruments to measure student attitudes, beliefs, opinions, and self-concept with regard to music. Fortney's (1992) *Instrumental Music Attitude Inventory* and Pogonowski's (1985) *Music Class Attitude Index* are examples of instruments for use with high school and elementary school students. Adults' music experiences, attitudes, and preferences were measured using the *Music Participation and Attitude Inventory* (MPAI) (Glen, 2001), the *Music Preference Checklist Survey* (Persinger's 2001), and the *Oregon Test for Attitude Toward Music* (Hermetz, 1972). Wifler (1978) used the AMAT and Williamson-Urbis (1995) used the *Degree of Liking Scale* to measure change in students' music attitudes and preferences based on a college music appreciation course. Wifler created the Habits survey which contained 25 Likert-like items focusing on self-reported attitudes and behaviors about music performance and curiosity.

Vispoel (1994; 1996; 2003) conducted research and created instruments to measure artistic self-concept. Vispoel (1996) created the *Arts Self-Perception Inventory* (ASPI) to assess adults' self-perceptions in music, visual art, drama, and dance. The ASPI was intended for use with participants with varied arts backgrounds ranging from extensive to nonexistent and in educational settings ranging from survey courses for non-arts majors to courses for arts majors. The original ASPI inventory consisted of four subscales, one for each art area with 12 items per art form. Vispoel (1996) wrote

that the ASPI could be used to assess change in self-concept and to compare self-concept between groups.

Vispoel also created the *Music Self-Perception Inventory* (MUSPI) with subscales to measure various aspects of music self-concept (Vispoel, 1994). Vispoel (2003) "defined music self-concept as self-perceptions of competence in music formed through experiences with the environment and interpretations of those experiences" (p.153). The MUSPI contains seven subscales: overall music self-concept, singing, playing instruments, reading music, composing, listening, and moving to music (Vispoel, 2003). The use of subscales was based on research in other areas of self-concept as well as Vispoel's (1994) theory that self-concept is multidimensional, therefore individuals might rate themselves high in one area but low in another. Like the ASPI, Vispoel (2003) supported the use of the MUSPI to examine effects of programs designed to alter music self-concept and music achievement.

Researchers have used the ASPI and the MUSPI with high school students as participants. Cukierkorn (2007) used the full ASPI, and Zimmerman (2005) used the music subscale of the ASPI as well as the MUSPI. Cukierkorn (2007) found that music students rated themselves significantly higher ($p < .001$) on the music subscale than students of other art forms in an arts school, supporting Vispoel's (2003) conclusion that music self-concept is "distinct from other psychological constructs" (p. 153). According to Vispoel, music self-concept is a multiple level construct comprised of various music specific components, such as singing, listening, and composing, that are independent of self-concert variables outside of music. Similarly, Zimmerman found that high school instrumentalists engaged in private study who listened to recordings of

their lessons indicated significant ($p < .025$) pre-post differences in ASPI music subscale scores. Although MUSPI data did not produce significant pretest-posttest changes, Zimmerman (2003) noted that the top three subscales of importance for music self-concept were overall music ability, instrumental playing, and reading music. Cukierkorn (2007) called for additional research within specific arts domains and Zimmerman (2005) called for research with college students.

Sanders and Browne (1998) and Poulter (1997) also used Vispoel's inventories in their research. Sanders and Browne correlated scores from the music subscale of the ASPI with data from a researcher-constructed *Music Background Questionnaire* in a study of music self-concept of non-music majors. Significant correlations ($p < .001$) were reported between ASPI scores and four questionnaire variables: enjoys making music, choral experience, lecture or performance class, and instrumental experience (Sanders & Browne, 1998). Poulter (1997) used the MUSPI to investigate music self-concept of non-music majors enrolled in choral ensembles. Participants' scores were high on the MUSPI scale, and Poulter reported strong correlations between overall music skill and both reading music and singing.

Student Course Satisfaction Instruments

Open-ended surveys (Kelly et al., 2007), compilations of items from university course evaluations (Summers et al., 2005), and classroom community inventories (Rovai et al., 2004; Shea et al., 2005) are a few examples of the multiple instruments that researchers have used to assess student course satisfaction across several academic disciplines. In a study of an online music appreciation course, McCabe (2007) compared student satisfaction and student cognition levels on a variety of assignment

types, providing precedence of analyzing student satisfaction in music appreciation research.

Rovai et al. (2006) analyzed open-ended student course evaluations and suggested that future research utilize close-ended items. Several researchers (Antilla, 2004; Bangert, 2005; Batts, 2005; Eakes, 2007; Taylor, 2002) have used surveys based on the seven principles of quality undergraduate teaching by Chickering and Gamson (1987) to assess student perceptions about college instructors, instruction, and courses. Eakes (2007) administered a survey used in previous research (Batts, 2005; Taylor, 2002) that was based on Chickering and Gamson's (1987) work to compare student perception of instruction between online and traditional students in a music appreciation course.

Summary

Support for positive effects of college music appreciation courses on students' music knowledge, attitudes, and habits has been well documented through the use of various instruments including instructor-made music achievement tests and music self-concept surveys (Eakes, 2007; Ellis, 2002; Hermetz, 1972; Kudlawiec, 2000; Persinger, 2001; Price, 1988; Price & Swanson, 1990; Wifler, 1978; Williamson-Urbis, 1995). Historically, music appreciation courses have centered on chronologically-oriented curricula presented in traditional, face-to-face lecture formats (Almujarreb, 2000; Kong, 2006; Renfroe, 2005) with textbooks that highlight the Western classical canon (Worster, 1997). Research suggests, however, that novel approaches to music appreciation curricula and formats are equally or more effective than traditional

approaches to promote positive music knowledge, attitude, and self-concept changes for students (Holloway, 2004; Kudlawiec, 2000; Williamson-Urbis, 1995).

Curricular approaches to music appreciation courses that emphasize music's social and cultural connections and that incorporate the use of popular and non-Western music have been cited as successful (Gatto, 1984; Halpern, 1982; Murphy, 2000; Smith, 1980; Wifler, 1978). Five specific means for implementing innovative music appreciation approaches have been identified: (a) utilizing cooperative learning assignments and class discussions (Holloway, 2004; McCabe, 2007), (b) limiting the amount of material to be taught (Smith, 1980), (c) using listening assignments to teach music vocabulary (Cassidy & Speer, 1990; Flowers, 1983), (d) assigning concert reviews with specific grading criteria (Murphy, 2000), and (e) expanding assessment practices to include multiple measures that not only include objective tests, but also measures that encourage divergent musical thinking (Smith, 1980; Williamson-Urbis, 1995).When investigating curricular approaches, researchers noted that prior music experience was a significant contributing factor in measuring students' musical knowledge, attitude, and self-concept and should be accounted for in research (Holloway, 2004; Persinger, 2001; Sanders & Browne, 1998; Smith, 1980; Woody & Burns, 2001).

Music appreciation classes have typically been delivered in face-to-face lecture environments, although the movement to computer-based and online instructional formats that is increasingly prevalent across higher education (Allen & Seaman, 2007) is also evident in music appreciation (Eakes, 2008; McClain, 2002; Taylor & Deal, 1997). Research from multiple academic disciplines indicates that both student

achievement and course satisfaction is positive and is similar for online and face-to-face students (Antilla, 2004; Bangert, 2005; Cooper, 2001; El Mansour & Mupinga, 2007; Jennings & Bayless, 2003; Kanuka, 2001; Martyn, 2004; Steinweg et al., 2005; Sullivan, 2001; Summers et al., 2005). In studies where achievement and course satisfaction differences were noted, results were mixed with regard to whether online or face-to-face students earned higher achievement scores or rated courses with greater satisfaction (Kelly et al., 2007; Rovai et al., 2006; Summers et al., 2005; Zhao et al., 2005).

Research about online music instruction has predominately focused on music education (Bauer, 2001; Flor, 2002; Walls, 2008), but emerging research indicates that computer-based and online music appreciation instruction is a viable alternative to face-to-face teaching and merits further research (Eakes, 2007; Elliott, 2003; Hinson, 2004; McCabe, 2007; Piccioni, 2003). Specifically, researchers have reported comparable achievement between sections of online and face-to-face music appreciation (Eakes, 2007; Hinson, 2004), and have found positive student course satisfaction with online instruction and with specific course aspects such as online discussions (Eakes, 2007; McCabe, 2007).

Professional literature indicates that approaching music appreciation curricula from a sociocultural perspective with the inclusion of classical Western, non-Western, and popular music is acceptable and needs further exploration. Similarly, teaching music appreciation in online instructional formats has been successful in limited prior research and requires additional study. Comparing student achievement, self-concept, and course satisfaction in sociocultural and chronological approaches to music

appreciation and in face-to-face and online instructional formats would contribute to ongoing research in the profession.

CHAPTER 3

METHOD

The purpose of this study was to examine whether significant differences exist in music achievement, music self-concept, or student course satisfaction after completion of a semester-long college music appreciation course. This study compared differences between college students enrolled in different sections of music appreciation based on curricular approach (chronological or sociocultural) and instructional format (online or face-to-face). Specifically, research questions for this study were:

1. Are there significant differences in music appreciation students' music achievement test scores based on the variables of (a) time (pretest to posttest), (b) curricular approach, (c) instructional format, or (d) the interactions of the variables, while controlling for years of musical experience?
2. Are there significant differences in music appreciation students' concert critique writing scores based on (a) curricular approach, (b) instructional format, or (c) the interaction of curricular approach and instructional format?
3. Are there significant differences in music appreciation students' music self-concept based on the variables of (a) instructional format, (b) curricular approach, (c) time (pretest to posttest), or (d) the interactions of the variables?

4. Are there significant differences in music appreciation students' course satisfaction based on (a) curricular approach, (b) instructional format, or (c) the interaction of curricular approach and instructional format?

Participants

Participants for the study were students enrolled in four sections of a music appreciation course at a two-year, public college in the southeastern United States. The college has an enrollment of approximately 12,700 students (Trident Technical College, 2009). Institutional data indicated that 62% of students are female and that 38% of students are male. Students between the ages of 20-29 constitute 48% of the college population, and students ages 19 and under represent another 25% of the college population (see Table 1).

Table 1

College Population Age Distribution

Ages	Percentage of College Population
19 and under	25
20-29	48
30-39	15
40-49	8
50 and over	4

The predominant ethnicity at the college is white/Caucasian (66%). Black/African-American students comprise 26% of the college population (see Table 2).

Table 2

College Population Ethnic Origin Distribution

Ethnic Origins	Percentage of College Population
White/Caucasian	66
Black/African-American	26
Unknown	3
Asian-Pacific Islander	2
Hispanic	2
American Indian – Alaskan Native	1

Music appreciation is an elective course for any student enrolled at the college. The only prerequisite for music appreciation is a passing score on a college-wide reading test, which is the same prerequisite for all college transfer courses at the institution.

Each course section was defined as a treatment consisting of a combination of the curricular approaches and instructional formats. The four treatment groups were: (a) face-to-face, sociocultural, (b) online, sociocultural, (c) face-to-face, chronological, and (d) online, chronological. Students self-selected an online or face-to-face section of music appreciation, but did not have knowledge of whether the course was approached from a chronological or sociocultural perspective prior to the start of the semester.

Prior to data collection, the researcher obtained permission to proceed with the study from the Vice President of Academic Affairs at the college at which the study took place (see Appendix K) and from Auburn University's Institutional Review Board

(see Appendices L and M). Student participation in the study was voluntary and participation status had no impact on music appreciation course grade.

Procedure

Design

Since participants self-selected music appreciation course sections based on face-to-face or online instructional format, random assignment was not possible and the study was quasi-experimental (Ary, Jacobs, & Razavieh, 2002). A pretest-posttest design was used to assess knowledge of music vocabulary and elements and music self-concept, while course satisfaction and achievement writing a concert critique was measured following a posttest only design. When conducting research precautions should be made to minimize threats to validity (Phelps, Sadoff, Warburton, & Ferrara, 2005). To address validity concerns in the current study, the same instructor taught all four sections of music appreciation and data were collected using the same online survey tool for all participants. Additionally, the researcher randomly assigned sociocultural and chronological approaches to course sections and the researcher controlled for prior music experience when analyzing data from the music achievement test measure.

Treatment

Two curricular approaches were implemented for the study: a chronological approach and a sociocultural approach. The chronological approach was rooted in the Western art music tradition. The course began with a study of musical elements and proceeded with musical examples in the textbook and accompanying textbook anthology CDs through the following six eras: (a) Medieval, (b) Renaissance,

(c) Baroque, (d) Classical, (e) Romantic, and (f) Contemporary. Students completed four objective tests, a final exam, written assignments, quizzes, and a concert critique.

The college at which the study transpired used a department-wide syllabus with course objectives and institutional policies. Instructors then create a syllabus addendum for each section they teach. The syllabus addendum for the online, chronological section of music appreciation for this study in included in Appendix A. Requirements and grading weights for the face-to-face section of the chronological approach were the same as the online section.

The sociocultural approach was based on the four functions of art in society articulated by Sporre (1997): (a) enjoyment, (b) political and social commentary, (c) therapy, and (d) artifact. Although other scholars, such as Alan Merriam (1964), E. Thayer Gaston (1968), and Max Kaplan (1990), have discussed more than four functions of music, Sporre's four functions were selected because they correspond with functions identified by other writers and because the use of four functions allowed for concentrated focus during the 10-week summer semester. In addition, the researcher was concerned that the use of more functions might compromise course intensity and create student confusion during the semester.

Music literature examples for the sociocultural approach sections originated from the Western art music canon, from non-Western cultures, and from contemporary genres and styles. The instructor selected some musical examples and students determined additional musical selections for study. Instruction about musical elements occurred throughout the course but was not presented as an isolated unit. (The syllabus addendum for the face-to-face, sociocultural section of music appreciation is presented

in Appendix B.) Requirements and grading weights for the online section of the sociocultural approach were the same as the face-to-face section.

Students enrolled in music appreciation sections taught from a sociocultural perspective completed individual and group projects, written assignments, a final exam project, listening journals, and a concert critique. During the unit on music functioning as enjoyment, students studied a variety of music ranging from Baroque opera to popular music to film music. One discussion assignment involved students experiencing three versions of Purcell's aria, "When I am Laid in Earth" (see Appendix C). At the end of the enjoyment unit students completed a project that demonstrated their understanding of course content. The instructor provided project guidelines for students and created an individualized grading rubric with each student prior to students starting project work (see Appendix D).

Throughout the semester, sociocultural music appreciation students completed listening journals. Online students utilized the WebCT discussion board and face-to-face students utilized an electronic message board designed for their class accessed through Campus Cruiser, the college's course management system for face-to-face classes. Listening journal postings were due three times during the semester. Students were required to discuss a minimum of two listening examples with each posting: one example had to be from the CD textbook anthology and one example could be from any musical source the student desired. Students were instructed to discuss not only the genre and musical elements of each example, but also each example's function or function(s) and whether they recommended the example to classmates. Students also were required to provide a means for classmates to hear each example. Each student

then had to respond to at least two postings by classmates. The grading rubric for listening journal assignments is available in Appendix E.

Two instructional formats were used for the study: a traditional, face-to-face format and an online format. Students enrolled in face-to-face sections attended class twice a week for four and one-half hours of instruction. Students enrolled in online sections participated in instruction and assessment entirely online; there were no on-campus requirements for the course. WebCT was the online learning platform used at the institution during the study.

All students used Charlton and Hickok's (2007) music appreciation textbook, *Experience Music!,* for the course. The textbook included a five CD anthology of musical examples, a CD-ROM with musical activities and practice quizzes, and access to a supplemental website. The textbook began with a unit on musical elements and followed a chronological examination of Western art music. Students enrolled in chronological sections relied on the textbook and ancillary materials and followed chapters as presented in the text. Sociocultural students used the textbook and ancillary materials in addition to supplemental articles and musical examples provided by the instructor and from student projects. Students enrolled in sociocultural sections did not follow the chronological order of chapters as presented in the text.

Regardless of instructional format (face-to-face or online), the instructor provided all sociocultural students access to the same course materials and provided all chronological students access to the same course materials. Face-to-face students attended class in the same classroom which contains a piano, a television with VCR and DVD players, an overhead projector, and a computer with an Internet connection and

video projector. Face-to-face students had access to an online course site which included the following course materials: PowerPoint presentations, word processing documents, audio, video, discussion board and e-mail, course calendar, syllabus, Internet links, grade book, and assignments. Online students accessed the same WebCT course shell for their respective sections (chronological or sociocultural) which contained PowerPoint presentations, word processing documents, audio, video, Internet links, discussion boards, chat rooms, e-mail, course calendar, syllabus, grade book, and assignments.

Instruments

Music achievement was measured by two means. One measure was scores on an instructor-made music vocabulary and elements test (see Appendix F), similar to tests employed in previous music appreciation research (Kudlawiec, 2000; Williamson-Urbis, 1995). The test consisted of 50 multiple choice items. Ten items required responses based on aural stimuli and 40 items required responses based on written information. Each item was equally weighted for a total possible score of 50.

The second achievement measure was rubric scores for student concert critiques which are frequently assigned in music appreciation courses (Almujarreb, 2000; Kong, 2006). Student submissions were assessed using a concert critique rubric with four categories: (a) value and opinion statements, (b) technical terms, (c) descriptive terms, and (d) extramusical references. The rubric is available in Appendix G.

Music self-concept was measured using the *Music Self-Perception Inventory* (MUSPI) created by Walter Vispoel (1994) and used by permission (see Appendix H). The original MUSPI consisted of 84 total items across seven subscales with 12 items

per subscale. The seven subscales measured the following aspects of music ability: (a) singing, (b) playing instruments, (c) reading music, (d) composing music, (e) listening to music, (f) moving to music, and (f) general music ability. In pilot studies, reliability for the subscales ranged from .92 to .98, and the one month to four month test-retest reliability ranged from the .80s to the .90s (Vispoel, 2003).

Vispoel created parallel forms for the MUSPI with six items for each of the subscales for a total of 42 items. In a sample of 1082 college students, Vispoel (personal communication, April 24, 2008) reported parallel form reliability for each subscale ranging from .91 to .97. The researcher used the 42-item parallel form for the current study. Participants responded to items using a Likert-like scale ranging from one (definitely false) to eight (definitely true). Half of the items were worded positively and half of the items were worded negatively to control for response bias. Vispoel (personal communication, September 29, 2008) provided a scoring guide for the researcher to reverse score the negatively worded items for analysis.

Student course satisfaction was measured by student ratings about the presence of the seven principles of quality undergraduate teaching (Chickering & Gamson, 1987), a theoretical lens used in prior studies (Antilla, 2004; Batts, 2005; Martyn, 2004). The seven qualities were: (a) student – faculty contact, (b) cooperation among students, (c) active learning, (d) prompt feedback, (e) time on task, (f) high expectations, and (g) diverse talents and ways of learning (Chickering & Gamson, 1987). The current study used a modified version of the *Revised Online Teaching Practices Inventory* (OTP) created by David Batts (2005) and used by permission (see Appendix I). Taylor (2002) created the original OTP and reported internal consistency

for subscales based on the seven principles ranging from .26 to .81, with all but one of the seven subscales exhibiting moderate to high reliability. Batts (2005) reported that the revised OTP retained the reliability of the original instrument.

The researcher modified OTP for this study by rewording some items to be applicable for both online and face-to-face students. The *Student Course Evaluation* (SCE) consisted of 24 items to which participants responded using a Likert-like scale ranging from one (strongly disagree) to five (strongly agree). (See Table 3 for the distribution of SCE items by subscales.) A pilot study with 104 music appreciation students yielded reliability for the seven indices ranging from .75 to .85 (Eakes, 2007). (The SCE survey is available in Appendix J.)

Table 3

Distribution of SCE Items by Subscales

Subscale	Number of Items	Item Numbers
Student Faculty Contact	3	1-3
Cooperation Among Students	4	4-7
Active Learning	4	8-11
Prompt Feedback	4	12-15
Time on Task	3	16-18
High Expectations	2	19-20
Diverse Talents and Ways of Learning	4	21-24

Data Collection

Potential student participants received an e-mail invitation and information letter about the study at the beginning of the semester from a research assistant. All data were collected using SurveyGizmo® (2005), an online survey tool, to establish measurement consistency across sections, to eliminate the use of instructional time for the study, and to ensure participant anonymity. Data collected for the study were not analyzed until music appreciation final course grades for the sections involved in the study had been submitted by the researcher.

The instructor-made music achievement test and the music self-concept inventory were administered during the first week of the semester using the online survey tool. Both measures were repeated during the last week of the semester also using the online survey tool. Participants created a self-generated identification code for both the music achievement test and the music self-concept inventory to allow for pretest-posttest comparisons without comprising anonymity. The self-generated code consisted of four components: (a) second letter of mother's first name, (b) section identifier of music appreciation course, (c) second and last letters of father's first name, and (d) number of years of prior musical training. Identical instructions for creating the self-generated code were provided during test administrations at the beginning and the end of the semester to help participants use the same code for submissions.

Participants submitted the concert critique at approximately the midpoint of the semester in a word processing document via the online survey tool and indicated the section identifier of their music appreciation course. Participants were instructed to remove their names from critiques and from critique file names. Prior to the study, the

researcher trained evaluators to rate critiques using a researcher-designed rubric. The concert critique rubric consisted of an overall score and scores from four subcategories: (a) use of technical terms, (b) use of descriptive terms, (c) use of extra-musical references, and (d) use of value and opinion statements.

Student participants completed the SCE during the college's four-day final exam period using the online survey tool. Student participants indicated the section identifier of their music appreciation course and had an unlimited amount of time to complete the SCE.

Data Analysis

Data were analyzed using *Statistical Packages for the Social Sciences* (SPSS) 16.0. Reliability, descriptive, and inferential statistics for all instruments used in the study were calculated. The alpha level to reject null hypotheses was $p < .05$. To assess importance of statistically significant findings, effect size was computed and reported using η^2 (Baugh & Thompson, 2001).

For the instructor-created achievement test administered at the beginning and the end of the semester, internal consistency reliability was computed using the Kuder-Richardson Formula 20, a frequently used reliability measure (Freed, Hess, & Ryan, 2002). Data were then analyzed using a mixed-model 2x2x(2) analysis of covariance (ANCOVA). The mixed-model allowed for between-group, within-group, and interaction comparisons (Shannon & Davenport, 2001). Instructional format, curricular approach, and time (tests administered at the beginning and the end of the semester) were mixed model factors. Prior musical training was identified in previous studies (Woody &Burns, 2001; Persinger, 2001; Sanders & Browne, 1998; Smith, 1980) as

influencing music achievement measurements and was used as a covariate for the music achievement test in the current study. Students reported years of prior musical training as part of their self-generated codes created for taking and submitting the music achievement test.

For the concert critique achievement measure, the researcher established interrater reliability with practice critique ratings prior to the study by computing Kendall's coefficient of concordance, a nonparametric rater agreement measure useful when multiple judges provide ratings (Kline, 2005). Two raters independently scored an equal number of the participant submitted critiques for the study. Additionally, both raters scored 10 of the same critiques. Scores on the four critique subcategories were analyzed using a two-way multivariate analysis of variance (MANOVA). The use of MANOVA on the critique subcategories provided a more in-depth analysis than using overall critique scores and reduced the risk of obtaining a Type I error versus conducting multiple ANOVAs for each subcategory (Sheskin, 2004).

The MUSPI contained seven subscale scores and changes from pretest to posttest scores were analyzed using a 2x2x(2) mixed model MANOVA. Factors for the MANOVA analysis were instructional format and curricular approach and the seven MUSPI subscales were multiple dependent variables.

The SCE consisted of 24 items distributed across seven subscales. Scores from the seven subscales served as multiple dependent variables and instructional format and curricular approach were independent variables. The researcher analyzed data from the SCE using a two-way MANOVA which allowed the researcher to consider differences between responses by groups as well as interactions between factors. As with the

MUSPI analysis, the use of a MANOVA reduced the risk of obtaining a Type I error when compared to conducting multiple ANOVAs for each subcategory (Sheskin, 2004).

CHAPTER 4

RESULTS

This study was designed to investigate whether differences exist among students who completed an undergraduate music appreciation course with regard to music achievement, music self-concept, or student course satisfaction based on enrollment in sections taught from chronological or sociocultural approaches in both online and face-to-face instructional formats. This chapter presents descriptions of the population and participants, followed by reliability, inferential, and descriptive statistics for each of the four measures that correspond to the study's four research questions and accompanying null hypotheses.

Population and Participants

The sample for this study consisted of 95 students enrolled in one of four sections of music appreciation taught by the researcher at a two-year college in the southeastern United States during the 2008 summer semester. The researcher compared gender, age, and ethnicity data between the sample population and the overall college population using chi-square analyses. The sample population was 65% female and 35% male, which was not significantly different from the expected gender distribution based on the total college population, $\chi^2(1, N = 95) = .37$, $p = .543$. The majority of students (51%) in the sample population were between the ages of 20-29 (see Table 4), and the distribution across age categories was not significantly different from the college population, $\chi^2(4, N = 95) = 2.63$, $p = .622$.

Table 4

Sample Population and College Population Age Distribution

Ages	Percentage of Sample Population	Percentage of College Population
19 and under	22	25
20-29	51	48
30-39	19	15
40-49	6	8
50 and over	2	4

Table 5

Sample Population and College Population Ethnic Origin Distribution

Ethnic Origins	Percentage of Sample Population	Percentage of College Population
White/Caucasian	64	66
Black/African-American	30	26
Unknown	2	3
Asian-Pacific Islander	2	2
Hispanic	2	2
American Indian – Alaskan Native	0	1

Ethnic origins of the sample population were not significantly different than the overall college population, $\chi^2(5, N = 95) = .73$, $p = .947$, with White/Caucasian students accounting for 64% of the sample population and Black/African-American students accounting for 30% of the sample population (see Table 5).

Table 6

Frequency of Participant Scores by Treatment

		Achievement and satisfaction		Self-concept	
Treatment	*N*	*N*	*P*	*N*	*P*
Face-to-face	45	44	98	39	87
Online	50	47	94	47	94
Sociocultural	47	46	98	44	94
Chronological	48	45	94	42	88
FS	22	22	100	20	91
OS	25	24	96	24	96
FC	23	22	96	19	83
OC	25	23	92	23	92
Total	95	91	96	86	91

Note. FS = face-to-face, sociocultural; OS = online, sociocultural; FC = face-to-face, chronological; OC = online, chronological.

Participation in the study was voluntary. Participation across sections ranged from 92% to 100% for the music achievement and course satisfaction measures, and from 83% to 96% for the music self-concept measure. The number of total participants for the music achievement and course satisfaction measures was 91 and the number of total participants for the music self-concept measure was 86 (see Table 6).

Participants self-reported years of prior music experience when they created self-generated codes for the music achievement test. Mean years of musical experience across all participants was 4.68. Mean years of experience was higher for face-to-face students (M = 4.75, SD = 5.52) than for online students (M = 4.62, SD = 3.42), and mean years of experience was higher for chronological students (M = 5.56, SD = 4.82) than for sociocultural students (M = 3.83, SD = 4.10). Participants in treatment group FC reported the highest mean years of prior music experience (see Table 7).

Table 7

Participants' Mean Years of Prior Music Experience by Section (N = 91)

Group	*M*	*SD*
Face-to-face, chronological	5.82	6.01
Online, chronological	5.30	3.44
Online, sociocultural	3.96	3.33
Face-to-face, sociocultural	3.68	4.88

A one-way ANOVA revealed no significant differences in years of prior music experience for participants with regard to instructional format, curricular approach, or the interaction of format and approach (see Table 8).

Table 8

Analysis of Variance for Years of Prior Music Experience (N = 91)

Source	*df*	*F*	*P*
Format (F)	1	.016	.901
Approach (A)	1	3.375	.070
F x A	1	.174	.678

Research Question One

The first research question addressed whether there were significant differences in music appreciation students' music achievement test scores based on the variables of time (pretest to posttest), curricular approach, instructional format, or interactions of the variables, controlling for the covariate of musical experience. Participants completed a researcher-designed, 50-item music achievement test at the beginning and end of the semester. Internal consistency of the instrument was calculated using Kuder-Richardson Formula 20. Reliability for the pretest was .78 and reliability for the posttest was .87.

To test Null Hypothesis 1, music achievement scores from the beginning and end of the semester were analyzed using a 2x2x(2) ANCOVA with curricular approach and instructional format as independent variables and prior musical experience as a covariate. Results from both Mauchly's test of sphericity and Levene's test of homogeneity were not significant indicating that assumptions for the model were met (Leech, Barrett, & Morgan, 2005). The subsidiary null hypotheses were supported for instructional format and for the interaction of curricular approach and instructional format, while all other subsidiary null hypotheses were rejected (see Table 9).

Table 9

Analysis of Covariance for Music Achievement Test (N = 91)

Source	*df*	*F*	η^2	*P*
Covariate (Prior Experience)	1	14.717*	.54	< .001
Instructional Format (F)	1	.529	.01	.469
Curricular Approach (A)	1	11.931*	.06	.001
F x A	1	.302	< .01	.584
Time (T)	1	172.679*	.84	< .001
T x A	1	16.388*	.08	< .001
T x F	1	9.918*	.05	.002
T x A x F	1	7.156*	.03	.009

* $p < .01$.

A significant three-way interaction was found between time, curricular approach, and instructional format, $F(1, 86) = 7.156$, $p = .009$, indicating two-way interactions at levels of the third variable (see Figures 1 and 2).

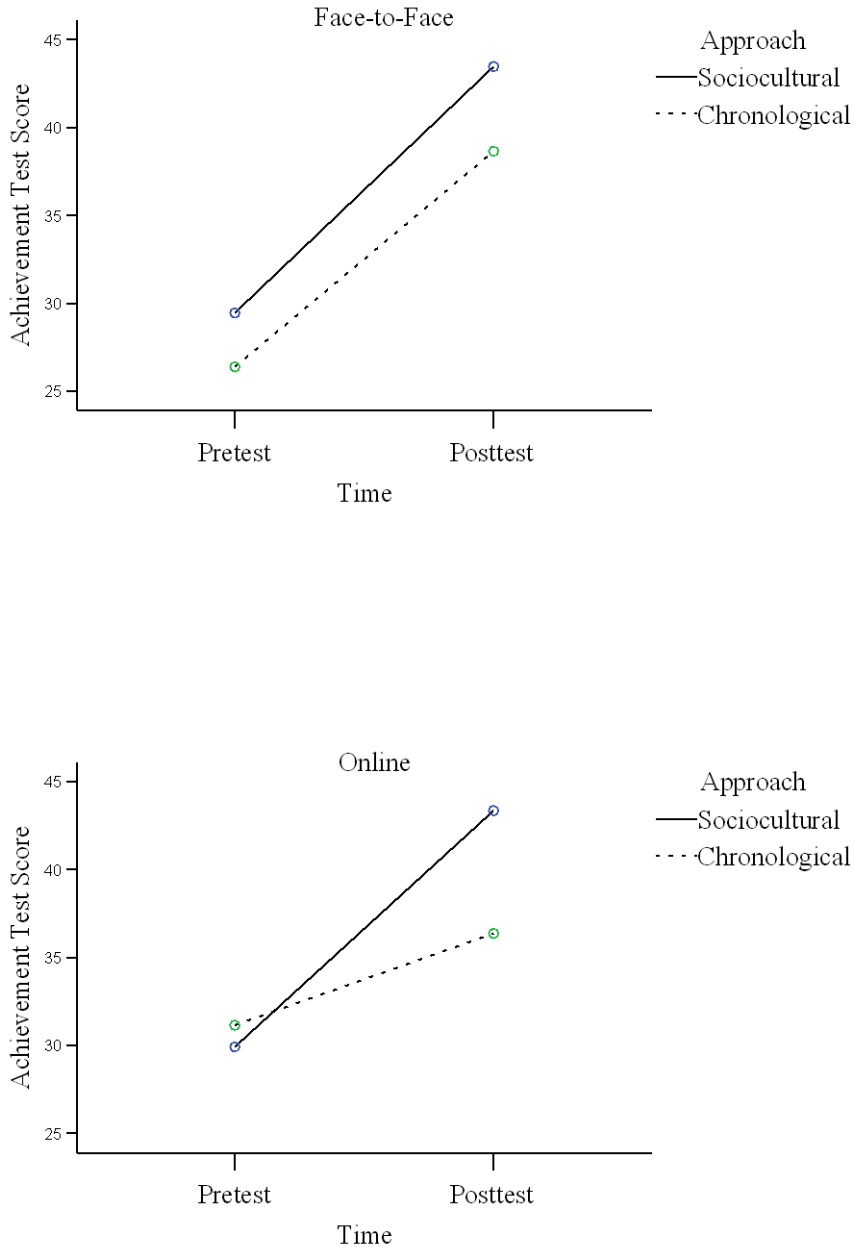

Figure 1. Interaction of achievement test scores by time and format for each approach. Interaction was not significant for the face-to-face approach (top) and was significant for the online approach (bottom).

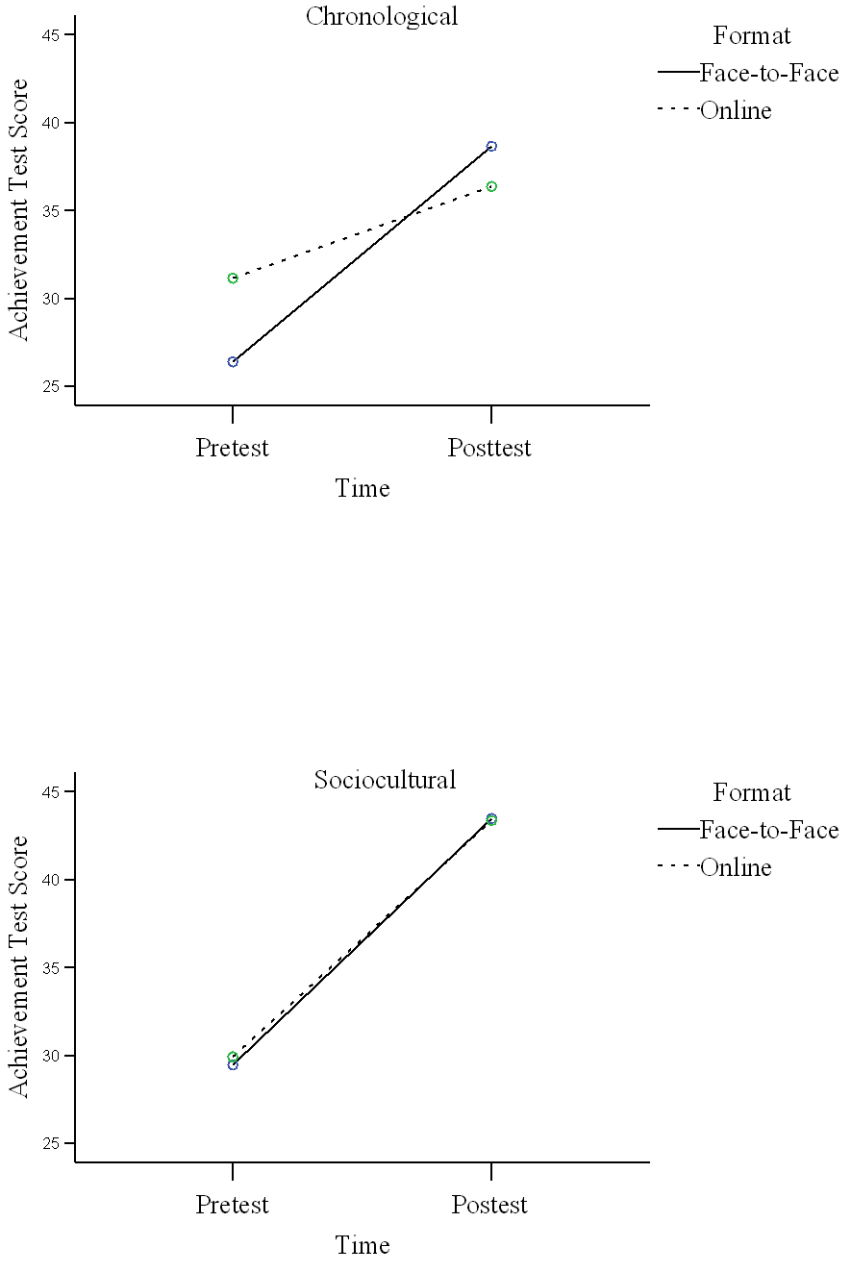

Figure 2. Interaction of achievement test scores by time and approach for each format. Interaction was significant for both instructional formats.

The researcher conducted follow-up tests to investigate two-way interactions between instructional format and time at both levels of curricular approach and between curricular approach and time at both levels of instructional format.

Chronological students' achievement test scores improved significantly more across the semester with face-to-face instruction (+12.18) than with online instruction (+5.18), $F(1, 42) = 12.219$, $p = .001$. Sociocultural students' achievement test scores made comparable gains across the semester in both face-to-face (+14.09) and online (+13.50) formats, with no significant interactions between format and time, $F(1, 43) = 0.082$, $p = .776$. (See Table 10 for music achievement test means by treatment.)

Table 10

Unadjusted Pretest and Posttest Achievement Test Means and Change by Treatment

Treatment	Pretest *M*	Posttest *M*	*M* Δ
Sociocultural	29.30	43.09	+13.79
Chronological	29.22	37.82	+ 8.60
Face-to-face	27.95	41.09	+13.14
Online	30.49	39.91	+ 9.42
Face-to-Face, Sociocultural	29.00	43.09	$+14.09_a$
Online, Sociocultural	29.58	43.08	$+13.50_a$
Face-to-Face, Chronological	26.91	39.09	$+12.18_b$
Online, Chronological	31.43	36.61	$+ 5.18_c$
Total	29.26	40.48	+11.22

Note. Means with different subscripts differ significantly at $p < .05$.

Achievement score gains across the semester were significantly higher (+ 8.32) for online students when taught from a sociocultural perspective than when taught from a chronological perspective, $F(1, 44) = 20.795$, $p < .001$. Face-to-face students' mean scores improved 1.91 more with sociocultural instruction than with chronological instruction, although the difference was not significant, $F(1, 41) = 1.288$, $p = .263$. (See Table 10 for music achievement test means by treatment.)

Significant two-way interactions were found between time and curricular approach and between time and instructional format and should be interpreted with regard to the three-way interactions previously reported. Follow-up tests indicated that music achievement test scores improved significantly more for students enrolled in sociocultural sections than for students enrolled in chronological sections, $F(1, 88) = 29.30$, $p < .001$. Scores for face-to-face students improved more than scores for online students and approached significance, $F(1, 88) = 3.912$, $p = .051$.

Data indicated a significant difference within subjects for time ($F(1, 86) = 172.679$, $p < .001$) with a large effect size ($\eta^2 = .84$). Participants' unadjusted mean music achievement test scores increased by 11.22 points from pretest ($M = 29.26$, $SD = 6.070$) to posttest ($M = 40.48$, $SD = 6.098$). Similarly, participants' unadjusted mean music achievement test scores increased across the semester for all curricular approaches, instructional formats, and combinations of curricular approaches and instructional formats (see Table 10). As indicated in the significant three-way interaction, improvement varied significantly based on time, curricular approach, and instructional format. Mean scores for sociocultural sections changed the most; the online, chronological section had the smallest average unadjusted change.

A significant between-subjects effect was found for curricular approach which should be interpreted with regard to interaction results. A post-hoc Bonferroni pairwise comparison indicated that students enrolled in sociocultural sections of music appreciation scored significantly higher than students enrolled in chronological sections of music appreciation (see Table 11).

Table 11

Bonferroni Comparison for Music Achievement Test for Sociocultural and Chronological Approaches (N = 91)

			95% Confidence Interval for Difference	
Dependent Variable	*M* Difference	Standard Error	Lower Bound	Upper Bound
Curricular Approach	3.41*	.987	1.448	5.373

*$p < .01$.

Participants reported prior years of musical experience when creating self-generated codes to take the music achievement test. Significant between-subjects effects were found for the covariate of prior music experience, $F(1, 86) = 14.717$, $p < .001$. Effect size for prior music experience ($\eta^2 = .54$) was large (Stevens, 2007). Achievement test scores were adjusted based on prior music experience. Adjusted mean scores for sociocultural students, face-to-face and online, increased slightly compared to unadjusted scores; adjusted mean scores for chronological students, face-to-face and online, decreased slightly compared to unadjusted scores (see Table 12).

Table 12

Unadjusted and Adjusted Pretest and Posttest Music Achievement Test Means

		Unadjusted		Adjusted	
Treatment	*N*	Pretest	Posttest	Pretest	Posttest
FS	22	29.00	43.09	29.46	43.47
OS	24	29.58	43.08	29.91	43.36
FC	23	26.91	39.09	26.40	38.66
OC	23	31.43	36.61	31.15	36.37
Total	91	29.26	40.48	29.23	40.47

Note. FS = face-to-face, sociocultural; OS = online, sociocultural; FC = face-to-face, chronological; OC = online, chronological.

Similar to unadjusted scores, mean adjusted scores improved for all sections across the semester. The face-to-face, sociocultural group had the largest mean increase of 14.01 points, followed by the online, sociocultural section with an increase of 13.45 points. The online, chronological section indicated the smallest mean adjusted gain with an increase of 5.22 points, slightly higher than same section's the unadjusted increase of 5.18 points. Overall, adjusted scores from the beginning of the semester (M = 29.23, SE = .589) to the end of the semester (M = 40.47, SE = .553) indicated an increase of 11.24 points.

Research Question Two

Research Question 2 addressed whether there were significant differences in music appreciation students' concert critique writing scores based on (a) curricular

approach, (b) instructional format, or (c) the interaction of curricular approach and instructional format. Two raters scored participants' concert critiques across four categories from 4 (high) to 1 (low). Interrater reliability was computed using Kendall's coefficient of concordance (W = .95 for training and W = .97 for the study). Differences in raters' scores on all categories were within one point.

To test Null Hypothesis 2, critique scores from the four categories were analyzed using a two-way MANOVA with instructional format and curricular approach as independent variables. Results from Box's test of equality of covariance matrices were not significant, so assumptions of the multivariate model were met. Results from Levene's test were significant for technical terms, $F(3, 87) = 2.944$, $p = .037$, but were not significant for other categories. Although the homogeneity of variance assumption was violated for technical terms, the MANOVA is robust against this violation (Leech et al., 2005). The subsidiary null hypothesis was supported for instructional format, and subsidiary null hypotheses were rejected for curricular approach and for the interaction of curricular approach and instructional format (see Table 13).

Table 13

MANOVA Results for Critique Scores (N = 91)

Source	*df*	Λ	η^2	*p*
Curricular Approach (A)	4	.658*	.34	< .001
Instructional Format (F)	4	.914	.09	.105
A x F	4	.830*	.17	.003

*$p < .01$.

For the main effect of curricular approach, follow-up univariate tests indicated significant differences between participants' scores for all four critique categories (see Table 14).

Table 14

Univariate Tests for Critique Categories Based on Curricular Approach (N = 91)

Dependent Variable	*df*	*F*	η^2	*p*
Value and Opinion Statements	1	6.368*	.07	.013
Technical Terms	1	44.893**	.32	< .001
Descriptive Terms	1	4.274**	.10	.002
Extramusical References	1	2.567*	.06	.014

*$p < .05$. **$p < .01$.

Based on Cohen's categories for effect size summarized by Stevens (2007), effect size for significant mean score differences was medium for value and opinion statements, extramusical references, and descriptive terms, and effect size was large for technical terms. Post-hoc Bonferroni pairwise comparisons indicated that in each category raters scored students enrolled in sociocultural sections of music appreciation higher than students enrolled in chronological sections of music appreciation (see Table 15).

Table 15

Bonferroni Comparisons for Critique Categories for Sociocultural and Chronological Approaches (N = 91)

Dependent Variable	*M* Difference	Standard Error	95% Confidence Interval for Difference	
			Lower Bound	Upper Bound
Technical Terms	.778**	.116	.547	1.009
Descriptive Terms	.434*	.133	.169	.699
Value and Opinion Statements	.379*	.150	.080	.677
Extramusical References	.336*	.134	.069	.603

*$p < .05$. **$p < .01$.

Mean differences across categories based on curricular approach ranged from a low of 0.34 to a high of 0.78 (see Table 16). The largest difference in scores occurred on the technical terms category between the sociocultural sections ($M = 3.76$, $SD = 0.431$) and the chronological sections ($M = 2.98$, $SD = 0.690$).

Table 16

Mean Scores of Critique Categories by Curricular Approach and Instructional Format (N = 91)

Category	Sociocultural	Chronological	Face-to-Face	Online
Technical Terms	3.76	2.98	3.50	3.26
Value Statements	3.37	3.00	3.16	3.21
Descriptive Terms	3.57	3.13	3.48	3.00
Extramusical References	3.54	3.20	3.48	3.28

Follow-up univariate tests indicated significant interaction between curricular approach and instructional format for three critique categories which provided additional insight into the main effect of curricular approach (see Table 17).

Table 17

Univariate Tests for Critique Categories Based on the Interaction of Curricular Approach and Instructional Format (N = 91)

Dependent Variable	*df*	*F*	η^2	*P*
Value Statements	1	4.067*	.04	.047
Technical Terms	1	4.015*	.03	.048
Descriptive Terms	1	.034	< .01	.854
Extramusical References	1	4.673*	.05	.033

*$p < .05$.

Effect size for significant mean differences for the categories of technical terms, value and opinion statements, and extramusical references was small (Stevens, 2007). Significantly different scores indicated that enrollment in specific sections of music appreciation resulted in higher mean ratings than enrollment in other sections. Students enrolled in sociocultural sections scored higher than students enrolled in chronological sections in all categories (see Table 18). For the category of technical terms, the sociocultural approach in face-to-face and online formats resulted in significantly higher scores than the chronological approach in either format. For the category of value statements, face-to-face students taught from the sociocultural approach were rated significantly higher than face-to-face students taught from the chronological approach. For the category of extramusical references, online students who received sociocultural instruction were rated significantly higher than online students who received chronological instruction. (See Table 18 for significantly different group means.)

Differences between mean ratings of face-to-face and online sociocultural sections were not significant in any category, with differences ranging from a low of 0.02 for technical terms to a high of 0.25 for value and opinion statements. Mean differences between face-to-face and online chronological students across categories ranged from a low of 0.35 on value and opinion statements to a high of 0.49 on both technical terms and extramusical references. Ratings for the categories of technical terms and extramusical references for face-to-face, chronological students were significantly higher than ratings for online, chronological students. Significantly different scores indicated that face-to-face instruction produced higher mean ratings

than online instruction for chronological students for the categories of technical terms and extramusical references.

Table 18

Mean Critique Scores of Critique Categories by Section

Category	FS	OS	FC	OC
Technical Terms	3.77_a	3.75_a	3.23_b	2.74_c
Descriptive Terms	3.68	3.46	3.27	3.00
Value statements	3.50_a	3.25_a	2.82_b	3.17_a
Extramusical References	3.50_a	3.58_a	3.45_a	2.96_b

Note. FS = face-to-face, sociocultural; OS = online, sociocultural; FC = face-to-face, chronological; OC = online, chronological. Means with different subscripts differ significantly at $p < .05$.

Research Question Three

Research Question 3 addressed whether there were significant differences in music appreciation students' music self-concept based on the variables of (a) instructional format, (b) curricular approach, (c) time (pretest to posttest), or (d) the interactions of the variables. Participants completed the *Music Self-Perception Inventory* (MUSPI), which consists of seven subscales related to music self-concept, at the beginning and the end of the semester. Cronbach's alpha coefficients ranged from .92 to .95 for pretest subscales and from .77 to .94 for posttest subscales (see Table 19).

Table 19

Cronbach's Alpha for MUSPI Subscales

Subscale	Pretest α	Posttest α
Singing	.92	.94
Instrument playing	.95	.92
Reading music	.95	.91
Composing music	.92	.92
Listening skill	.93	.85
Creating dance	.95	.77
Overall music skills	.93	.88

Pretest reliability coefficients for the current study were consistent with reliability reports from pilot studies conducted by the instrument's author (Vispoel, 2003; personal communication, April 24, 2008). Posttest reliability coefficients for three subscales, listening skill ($\alpha = .85$), creating dance movements ($\alpha = .77$), and overall music skills ($\alpha = .88$), were lower than reliability reports from pilot studies (Vispoel, 2003; personal communication, April 24, 2008), but exceeded the .70 Cronbach's alpha threshold that is generally accepted (Cortina, 1993; Hulin, Netemeyer, & Cudeck, 2001).

To test Null Hypothesis 3, MUSPI scores were analyzed with a 2x2x(2) mixed model MANOVA. Curricular approach and instructional format were independent variables and the seven MUSPI subscales were multiple dependent variables.

Mauchly's test of sphericity was not significant, indicating that assumptions for the model were met (Leech et al., 2005).

Analysis indicated a significant effect for time and for instructional format, but did not reveal any other significant effects (see Table 20). The subsidiary null hypothesis was rejected for time and instructional format, and all other subsidiary hypotheses were supported.

Table 20

MANOVA Results for MUSPI (N = 86)

Source	*df*	Λ	η^2	*p*
Instructional Format (F)	7	.768*	.23	.004
Curricular Approach (A)	7	.933	.07	.605
F x A	7	.860	.14	.106
Time (T)	7	.554*	.45	< .001
T x F	7	.948	.05	.754
T x A	7	.914	.09	.420
T x F x A	7	.988	.01	.995

*$p < .01$.

Follow-up univariate tests within-subjects indicated significant effects for change scores from the beginning to the end of the semester for three MUSPI subscales: (a) listening skill, (b) reading music, and (c) overall music skills (see Table 21). Significant findings indicated that music appreciation instruction had a positive effect on students' music self-concept responses.

Table 21

Univariate Tests for MUSPI Subscales Based on Time (N = 86)

Dependent Variable	*df*	*F*	η^2	*p*
Singing	1	3.775	.04	.055
Instrument playing	1	2.625	.03	.109
Reading music	1	4.961*	.06	.029
Composing music	1	2.055	.02	.156
Listening skill	1	52.019**	.37	< .001
Creating dance	1	1.150	.01	.287
Overall music skills	1	41.627**	.32	< .001

*$p < .05$. **$p < .01$.

Based on Cohen's classification for effect size summarized by Stevens (2007), effect size for the reading music subscale was medium, and the effect size for both the listening skill and overall music skills subscales was large. Significance was approached for the singing subscale, $F(1, 82) = 3.775$, $p = .055$ with a small effect size, $\eta^2 = .04$.

Each MUSPI subscale contained six items to which students responded on a scale from one to eight. The maximum score for each subscale was 48. Students' MUSPI scores indicated positive change from the beginning to the end of the semester across all seven subscales (see Table 22).

Table 22

MUSPI Subscale Pretest and Posttest Means and Changes

Subscale	Pretest *M*	Posttest *M*	Δ
Listening skill	28.21	35.65	+7.44
Overall music skills	31.72	37.44	+5.72
Reading music	24.97	27.00	+2.03
Singing	26.99	28.29	+1.30
Instrument playing	25.20	26.38	+1.18
Composing music	24.52	25.60	+1.08
Creating dance	30.21	31.02	+0.81

The largest gains were for the three subscales with significant changes: listening skill, overall music skill, and reading music with increases of 7.44, 5.72, and 2.03, respectively. The smallest change was an increase of 0.81 for the creating dance movements subscale.

Follow-up univariate tests for the between-subjects effect of instructional format indicated a significant difference for the listening music subscale (see Table 23). Significance was approached for the reading music subscale.

Table 23

Univariate Tests for MUSPI Subscales Based on Instructional Format (N = 86)

Dependent Variable	*df*	*F*	η^2	*p*
Singing	1	.109	< .01	.742
Instrument playing	1	.829	.01	.365
Reading music	1	3.711	.05	.058
Composing music	1	2.974	.04	.088
Listening skill	1	17.233*	.21	< .001
Creating dance	1	.051	< .01	.821
Overall music skills	1	3.039	.01	.085

**$p < .01$.

Based on Cohen's classification for effect size summarized by Stevens (2007), effect size for the listening skill subscale was large and effect size for the reading music subscale was small.

Participants' mean MUSPI scores were higher for face-to-face students than for online students across all seven subscales (see Table 24). The significant difference on the listening skill subscale indicated that students enrolled in face-to-face sections of music appreciation responded more positively to MUSPI items related to listening than students enrolled in online sections of music appreciation in test administrations (see Table 24).

Table 24

MUSPI Estimated Marginal Means by Instructional Format

	M		Standard Error	
Subscale	Face-to-face	Online	Face-to-face	Online
Overall music skills	36.101	33.287	1.193	1.087
Listening skill	35.651*	28.855*	1.210	1.102
Creating dance	30.890	30.329	1.830	1.666
Reading music	28.684	23.775	1.884	1.716
Singing	28.107	27.265	1.886	1.718
Composing music	27.074	23.425	1.564	1.425
Instrument playing	26.991	24.808	1.886	1.615

*$p < .01$.

Research Question Four

Research Question 4 addressed whether there were significant differences in music appreciation students' course satisfaction based on (a) curricular approach, (b) instructional format, or (c) the interaction of curricular approach and instructional format. The *Student Course Evaluation* (SCE) was administered to participants at the end of the semester and contained 24 items distributed across the following seven subscales: (a) student-faculty contact, (b) cooperation among students, (c) active learning, (d) prompt feedback, (e) time on task, (f) high expectations, and (g) diverse

talents and ways of learning. The researcher completed an internal consistency analysis of the seven subscales and found Cronbach's alpha coefficients ranging from .78 to .87 (see Table 18). The current study's alpha coefficients were higher than coefficients for the pilot study (Eakes, 2007) and exceeded the generally accepted Cronbach's alpha level of .70 (Cortina, 1993; Hulin, Netemeyer, & Cudeck, 2001).

Table 25

Cronbach's Alpha for SCE Subscales

Subscale	α
Student-faculty contact	.78
Cooperation among students	.85
Active learning	.86
Prompt feedback	.87
Time on task	.79
High expectations	.87
Diverse talents and ways of learning	.84

To test Null Hypothesis 4, scores from the SCE subscales were analyzed using a two-way MANOVA with curricular approach and instructional format as independent variables. Results from Box's test of equality of covariance matrices were significant, indicating a violation of MANOVA assumptions, although the *F* test can accommodate this violation (Leech et al., 2005). The subsidiary null hypothesis was accepted for instructional format, and subsidiary null hypotheses were rejected for curricular approach and for the interaction of curricular approach and instructional format.

Table 26

MANOVA Results for SCE (N = 91)

Source	*df*	Λ	η^2	*p*
Instructional Format (F)	7	.890	.04	.203
Curricular Approach (A)	7	.763*	.11	.002
FxA	7	.784*	.02	.005

*$p < .01$.

Follow-up univariate tests based on the main effect of curricular approach indicated significant mean differences between participants in sociocultural and chronological sections of music appreciation for five subscales (see Table 27).

Table 27

Univariate Tests for SCE Subscales Based on Curricular Approach (N = 91)

Dependent Variable	*df*	*F*	η^2	*p*
Student-faculty contact	1	1.217	.01	.273
Cooperation among students	1	7.631**	.08	.007
Active learning	1	6.630*	.06	.012
Prompt feedback	1	.057	< .01	.812
Time on task	1	12.856**	.15	.001
High expectations	1	12.480**	.14	.001
Diverse talents and ways of learning	1	16.453*	.19	< .001

*$p < .05$. **$p < .01$.

Based on Cohen's effect size classifications summarized by Stevens (2007), effect size for the subscales of time on task, high expectations, and diverse talents and ways of learning subscale was large, and effect size for the subscales of cooperation among students and active learning was medium.

Table 28

Bonferroni Comparisons for SCE Subscales for Sociocultural and Chronological Approaches (N = 91)

			95% Confidence Interval for Difference	
Dependent Variable	*M* Difference	Standard Error	Lower Bound	Upper Bound
Diverse talents and ways of learning	1.358**	.335	.692	2.023
Cooperation among students	1.156**	.419	.324	1.989
Time on task	1.012**	.282	.451	1.573
Active learning	.935*	.363	.213	1.657
High expectations	.928**	.263	.406	1.451
Student-faculty contact	.115	.140	-.124	.434
Prompt feedback	.052	.363	-.383	.487

*$p < .05$. **$p < .01$.

Post-hoc Bonferroni pairwise comparisons (see Table 28) indicated that participants in sociocultural sections responded significantly more positively than participants in chronological sections on five subscales: (a) cooperation among students, (b) active learning, (c) time on task, (d) high expectations, and (e) diverse talents and ways of learning (see means in Table 29). Face-to-face means were higher than online means across all seven subscales, although differences were not significant.

Table 29

Mean Scores of SCE Subscales by Treatment

Subscale	Maximum Possible	S	C	F	O
Prompt feedback	20	19.46	19.40	19.59	19.28
Diverse talents and ways of learning	20	19.20	17.87	18.84	18.26
Active learning	20	19.13	18.18	19.00	18.34
Cooperation among students	20	18.46	17.31	18.09	17.70
Student-faculty contact	15	14.72	14.56	14.68	14.60
Time on task	15	14.04	13.04	13.97	13.15
High expectations	10	9.39	8.47	9.14	8.74

Note. S = sociocultural, C = chronological, F = face-to-face, O = online.

Follow-up univariate tests based on the interaction of curricular approach and instructional format indicated significant mean differences between participants on two SCE subscales which provided additional insight into the effect of curricular approach (see Table 30).

Table 30

Univariate Tests for SCE Subscales Based on the Interaction of Curricular Approach and Instructional Format (N = 91)

Dependent Variable	*df*	*F*	η^2	*p*
Student-faculty contact	1	3.067	< .01	.083
Cooperation among students	1	.245	< .01	.622
Active learning	1	4.302*	.01	.041
Prompt feedback	1	1.143	< .01	.288
Time on task	1	.194	< .01	.661
High expectations	1	.005	< .01	.942
Diverse talents and ways of learning	1	4.219*	.01	.043

*$p < .05$.

Effect size for both the active learning and diverse talents and ways of learning subscale was small. Highest and lowest scoring groups were varied across combinations of curricular approaches and instructional formats indicating that different treatments resulted in significantly different course satisfaction from students (see Table 31).

On the active learning subscale, highest mean ratings were reported from the online, sociocultural group. For online students, those taught from a sociocultural perspective responded significantly higher on the active learning subscale than students taught from a chronological perspective. For face-to-face students, curricular approach did not make a significant difference. Similarly, instructional format did not make a significant difference in ratings between sociocultural sections. For chronological

students, mean rating differences on the active learning subscale between face-to-face and online groups were significantly different, indicating that the face-to-face instructional format resulted in higher responses than the online format.

The highest scoring group for the subscale of diverse talents and ways of learning was the face-to-face, sociocultural section (M = 19.86, SD = .640), followed by the online, sociocultural section (M = 18.58, SD = 1.100). This difference was significant, indicating that the sociocultural approach yielded higher mean ratings from students on the diverse talents and ways of learning subscale when presented in a face-to-face format than when presented in an online format. Differences between online and face-to-face sections for the chronological approach were not significantly different for this subscale. Likewise, online students' responses were not significantly different on the diverse talents and ways of learning subscale based on curricular approach. Face-to-face students taught from a sociocultural perspective responded significantly higher than face-to-face students taught from a chronological perspective on this subscale. See Table 31 for mean scores for SCE subscales by groups.

Table 31

Mean SCE Subscale Scores by Section

Category	Maximum Possible	FS	OS	FC	OC
Diverse talents and ways of learning	20	19.86_a	18.58_b	17.82_b	17.91_b
Prompt feedback	20	19.50	19.42	19.68	19.13
Active learning	20	19.09_a	19.17_a	18.91_a	17.48_b
Cooperation among students	20	18.77	18.17	17.41	17.22
Student-Faculty Contact	15	14.64	14.79	14.73	14.39
Time on task	15	14.55	13.58	13.41	12.70
High expectations	10	9.59	9.21	8.68	8.26

Note. FS = face-to-face, sociocultural; OS = online, sociocultural; FC = face-to-face, chronological; OC = online, chronological. Means with different subscripts differ significantly at $p < .05$.

CHAPTER 5

DISCUSSION

As an academic endeavor, music appreciation not only enjoys a rich history (Keene, 1982; Mark & Gary, 1999), but also holds a strong, contemporary place as a frequently offered course in colleges (Almujarreb, 2000; College Music Society, 1989; Renfroe, 2005). The ubiquitous undergraduate offerings of music appreciation, coupled with the reality that a music appreciation class may be the last formal music instruction students receive (Holloway, 2004; Pembrook, 1997), is impetus for music educators to research the design, implementation, and outcomes of music appreciation courses.

Traditionally, music appreciation courses follow a chronological approach that emphasizes art music of the Western tradition (Almujarreb, 2000; Kong, 2006; Renfroe, 2005). Based on ideas in professional literature to address connections between music, history, and culture (Cahn, 1972; Ferrara, 1986; Froehlich, 2000; Haack, 1997; Hargreaves, Marshall, & North, 2003; Parakilas, 1990; Roberts, 1997) and to include popular music genres in addition to Western art music (Fallis, 1996; Livingston, 1998; Mann, 1999; Rogers, 2003; Walker, 2005), the current researcher developed a sociocultural curricular approach for students taking music appreciation in both online and face-to-face instructional formats.

The purpose of this study was to investigate whether differences existed among students enrolled in different sections of an undergraduate music appreciation course with regard to music achievement, music self-concept, or student course satisfaction.

Specifically, this study compared outcomes from students enrolled in sections taught from chronological and sociocultural curricular approaches in both online and face-to-face instructional formats.

Data were collected via four instruments at the beginning, middle, and end of the semester using SurveyGizmo® (2005), an online survey tool. To assess music achievement, participants completed a researcher-designed music achievement test at the beginning and at the end of the semester and submitted concert critiques in the middle of the semester. To assess music self-concept, participants completed Vispoel's (1994) *Music Self-Perception Inventory* (MUSPI) at the beginning and at the end of the semester. The MUSPI contains seven subscales relating to various aspects of music self-concept. To assess student course satisfaction, participants completed the researcher-adapted *Student Course Evaluation* (SCE) at the end of the semester. The SCE contains seven subscales based on the principles of quality undergraduate education (Chickering & Gamson, 1987). Although data were collected throughout the semester, the researcher did not access data until final grades for the course were submitted. At that time, data were analyzed with a combination of univariate and multivariate analyses of variance using SPSS 16.0.

Voluntary participants for this study were enrolled in one of four sections of music appreciation taught by the researcher during the summer semester at a two-year, public college in the southeastern United States. The four course sections were: (a) face-to-face, sociocultural, (b) online, sociocultural, (c) face-to-face, chronological, and (d) online, chronological. Students self-selected an online or face-to-face section of music

appreciation but did not know whether the course would be taught from a chronological or sociocultural approach prior to the beginning of the semester.

Of the 95 potential participants for the study, 91 students submitted data for the achievement and course satisfaction measures, and 86 students submitted data for the self-concept measure. Some pretest-posttest submissions for the music self-concept measure from face-to-face students lacked matching participant codes and could not be included in the analysis which accounted for the five fewer participants on the self-concept measure compared to the achievement and course satisfaction measures. Potential participants adding or dropping the music appreciation course or unfamiliarity with electronic submissions could have affected face-to-face student submissions with regard to the self-concept measure. Since online students used electronic submission for course assignments throughout the semester, the consistent level of online student participation across measures in the current study could be attributable to online student familiarity with electronic submission.

The researcher deemed participation levels across all sections to be acceptable for the study. Balance between participants with respect to curricular approach and instructional format was also acceptable. For the achievement and course evaluation measures, all sections were within one to two students of equal size. For the self-concept measure, all sections were within four students of equal size. Three of the five unmatched face-to-face submissions were from participants enrolled in the chronological approach, and two of the five unmatched face-to-face submissions were from participants enrolled in the sociocultural approach, maintaining similar balance between sections for the music self-concept measure. Participants self-reported prior

years of musical experience (M = 4.68, SD = 4.53), but no significant differences were found for prior musical experiences between sections ($p > .05$).

Music Achievement Test Scores

Research Question 1 addressed whether there were significant differences in music appreciation students' music achievement based on time, curricular approach, instructional format, or the variables' interactions as measured by scores from a researcher-designed music achievement test administered at the beginning and the end of the semester. In the related literature review, prior music experience of students was identified as a variable that could influence music achievement (Kuhn, 1980; Persinger, 2001; Smith, 1980). Thus, participants' self-reported prior music experience was analyzed as a covariate for the music achievement test measure in the current study. Prior music experience was a statistically significant ($p < .001$) and practically significant ($\eta^2 = .54$) variable across students' pretest-posttest music achievement scores. Controlling for this variable allowed the researcher to examine differences based on curricular approach and instructional format.

Data from this study mirrored findings from prior research that students' music achievement can be affected by music appreciation instruction (Price, 1988; Price & Swanson, 1990; Williamson-Urbis, 1995). Participants' music achievement test scores increased significantly ($p < .001$, $\eta^2 = .84$) throughout the semester with a mean gain of 11.24 for all students. This outcome provides support for the use of music appreciation courses to increase student knowledge about music.

In addition to the finding that music appreciation instruction increased music achievement, data from the current study indicated that the section in which students

were enrolled made a difference in achievement. The interaction of time with both instructional format and curricular approach yielded significant music achievement score changes, with differences based on curricular approach more pronounced than those based on instructional format. While face-to-face students scored significantly higher than online students ($p = .002$), the difference was practically small with instructional format accounting for 5% of the variance in scores. Face-to-face students scored higher than online students on the posttest by 1.18. The significant difference based on the interaction of time and curricular approach was significant ($p < .001$) and accounted for 8% of variance. Sociocultural students scored 5.27 points higher than chronological students on the posttest. Similarly, the change in scores based on curricular approach was 5.19, compared to a smaller score change of 3.72 based on instructional format.

Examining the interaction of time, instructional format, and curricular approach provided additional insight into the effect of enrollment in a specific section of music appreciation on music achievement test scores. Students in sociocultural sections scored significantly higher than students in other sections on the music achievement posttest and had the greatest gains from the beginning to the end of the semester. Face-to-face, sociocultural students had the highest increase in music achievement test scores followed by the online, sociocultural students. The posttest mean for sociocultural students in the face-to-face section was 0.11 higher than students in the online section, which was not significantly different. Face-to-face, sociocultural students made a gain of 14.01 points compared to a gain of 13.45 for online, sociocultural students. The similarities in posttest means and in score increases across the semester for the two

sociocultural sections illustrated the effectiveness of the sociocultural approach in both face-to-face and online formats.

Posttest music achievement test means for face-to-face, chronological students and for online, chronological students were the lowest of all sections. The 12.26 increase for the face-to-face, chronological section students was closer to the increases by students in the sociocultural sections than the 5.22 point increase posted by the online, chronological students. The small gain by students in the online, chronological section was particularly interesting given that the group had the highest pretest mean of all sections and had the second highest number of years of prior music experience of the sections in the study. The researcher questioned whether students' prior music experiences and knowledge might have created a sense of content competence for students that decreased the amount of time and effort those students spent with subject matter. The researcher also considered that the asynchronous, online format might have contributed to small gains for the online, chronological section. However, given that instructional format did not lead to significant differences for sociocultural students, perhaps the chronological approach rather than the online instructional format led to lower gain scores for online, chronological students compared to other sections. Additional investigation to identify factors that limited music achievement test gains for online, chronological instruction is needed.

These music achievement score disparities emphasized the effectiveness of the sociocultural approach when delivered online and face-to-face, and demonstrated that when the online format was coupled with a chronological approach, students' music

achievement increased less across the semester than students' music achievement test scores in other combinations of approaches and formats.

Findings from Research Question 1 supported data from Zhao et al. (2005) in which significant differences based on instructional format were noted, with highest achievement found sometimes for face-to-face students and other times for online students. The significant outcomes regarding the positive impact of the sociocultural curriculum supported findings from other research that novel approaches to teaching music appreciation are as effective in improving music achievement as traditional approaches (Gatto, 1984; Halpern, 1992; Holloway, 2004; Smith, 1980).

Concert Critique Scores

Research Question 2 considered whether there were significant differences in music appreciation students' concert critique writing scores based on curricular approach, instructional format, or the interaction of curricular approach and instructional format. Raters scored student submissions on four categories: (a) value and opinion statements, (b) technical terms, (c) descriptive terms, and (d) extramusical references. While no significant differences were revealed based on instructional format, data analysis indicated significant differences based on curricular approach ($p < .001$) and based on the interaction of curricular approach and instructional format ($p = .003$).

In the current study, mean category rating differences between face-to-face and online students was small, ranging from 0.05 to 0.25. Online students scored higher than face-to-face students in value and opinion statements, and face-to-face students scored higher in the other three categories. When considering instructional format as a

main effect, students were equally successful in writing concert critiques in face-to-face and online sections of music appreciation. Results from the interaction of instructional format and curricular approach discussed later will contribute additional insight to the role of instructional format.

Large and significant differences were evident based on curricular approach, with mean category rating differences between sociocultural and chronological students ranging from 0.34 to 0.78. Sociocultural students scored significantly higher than chronological students across all four critique categories. The greatest disparities between sociocultural and chronological students were in the categories of technical terms and descriptive terms, in which curricular approach accounted for 32% and 10% of the variance, respectively. Technical terms addressed the use of vocabulary about music elements in the critique, and descriptive terms addressed the use of modifying language about music in the critique.

This finding may be attributable to two differences between the sociocultural and chronological approaches. First, chronological students began the semester with a unit on musical elements and then proceeded chronologically through Western art music history. Sociocultural students, however, received musical elements instruction interspersed throughout all course units and started the semester by sharing and discussing music of their own choice. Perhaps the ongoing instruction about musical elements, the discussion of musical elements through music that students selected, and beginning the course with music that was familiar to students helped sociocultural students when writing concert critiques.

Second, sociocultural students were required to submit listening journals and were required to respond to listening journal entries by classmates several times during the semester. Each listening journal entry included the use of vocabulary about musical elements, as well as student commentary about the selections reviewed. Students reviewed both Western art music examples from the textbook and music examples of their own choice from any era, culture, and genre. The majority of students selected music from popular culture for some of their listening journal entries. The listening journal requirement provided sociocultural students practice with music vocabulary throughout the course with both familiar and unfamiliar listening examples and might have contributed to their concert critique writing scores. Both the use of listening examples to teach technical terms and the use of popular music for student discussion were based in professional literature (Cassidy & Speer, 1990; Flowers, 1982; Murphy, 2000) and from the researcher's perspective might have been contributory factors to the success of sociocultural students' critique writing scores.

Significant differences based on the interaction of instructional format and curricular approach were evident for three critique categories: (a) value and opinion statements, (b) technical terms, and (c) extramusical references. Although practical significance for all three categories was small, it was interesting to note that students in sociocultural sections were rated the highest or second highest in each category and that means for face-to-face and online sociocultural sections were above 3.00 for each category. Face-to-face, sociocultural students scored highest on value and opinion statements and technical details, while students in the online, sociocultural section scored highest on extramusical references. Mean differences between face-to-face and

online sociocultural students were not significant, ranging from 0.02 on technical details to 0.25 on value statements.

Means for chronological students were lower in each category than scores for sociocultural students, including means below 3.00 on technical terms and extramusical references for online, chronological students, and a mean below 3.00 on value and opinion statements for face-to-face, chronological students. Scores for chronological students were also more widely dispersed than scores for sociocultural students, with differences ranging from 0.35 to 0.49 for chronological students. Face-to-face, chronological students scored significantly higher than online, chronological students in the categories of technical terms and extramusical references, indicating that instructional format was an important factor for critique writing success in some categories for chronological students. Face-to-face discussions about music throughout the semester as well as in-person feedback for concert critique rough drafts might have contributed to higher ratings for face-to-face students compared to online students. Consideration of ways to incorporate similar activities in online courses is merited.

The lack of significant differences based on instructional format as a main effect supported prior research in other disciplines in which no significant differences in student achievement were found when comparing face-to-face and online students (Antilla, 2004; Martyn, 2004; Steinweg et al., 2005; Summers, et al., 2005). The significant differences based on curricular approach indicated the effectiveness of the sociocultural approach. This finding supported previous research that novel approaches to teaching music appreciation are as effective (Gatto, 1984; Halpern, 1992; Smith, 1980) or more effective than traditional approaches (Holloway, 2004) in addressing

music achievement. Significant findings with regard to the interaction of curricular approach and instructional format further supported the effectiveness of the sociocultural approach and echoed results from Zhao et al. (2005) in which instructional format affected achievement. The influence of instructional format was specifically apparent in the present study with face-to-face, chronological students scoring significantly higher in some categories than online, chronological students.

Music Self Concept Scores

Research Question 3 considered whether there were significant differences in music appreciation students' music self-concept based on instructional format, curricular approach, time (pretest to posttest), or the interactions of the variables. Students completed the *Music Self-Perception Inventory* (MUSPI) (Vispoel, 1994) at the beginning and the end of the semester. Scores from the two MUSPI administrations were compared and a significant effect was found for time ($p < .001$) and for instructional format, but not for curricular approach or for any interactions. Across the semester, student MUSPI scores increased significantly, an outcome that supported findings from previous research that music appreciation instruction positively changed music attitudes and self-perceptions (Ellis, 2002; Kudlawiec, 2000; Price & Swanson, 1990; Wifler, 1978).

Score changes from three subscales indicated significant changes. The listening skill and the overall music skills subscales yielded the greatest statistical and practical significance. Time accounted for 37% of the variance on listening skill subscale and for 32% of the variance on the overall music skills subscale. The listening skill subscale included statements like, "I am skilled at identifying characteristics of music by ear,"

and the overall music skills subscale included statements like, “I am confident in my ability to do most music-related activities.” All sections of music appreciation in the current study were designed to address music listening and general music endeavors, and the significant pretest-posttest increase was not only expected, but also mirrored positive changes related to music listening and musical interests after taking a music appreciation course reported in other research (Ellis, 2002; Kudlawiec, 2000).

The third significant subscale change from the beginning to the end of the semester was the reading music subscale, which included statements like, “Reading music is easy for me.” Students in the online, sociocultural section posted the highest gain, followed by students in the face-to-face, chronological section. Although the practical significance of the change for this subscale was small, accounting for 6% of the variance, the significant finding was interesting given that reading music is typically a focus of music theory and music performance courses rather than a focus of music appreciation. Neither instruction nor assignments for music appreciation sections in the current study were concerned with reading music, but musical notation was present in some examples. While qualitative feedback for MUSPI responses was not solicited, the researcher hypothesized that some students might have associated increased music vocabulary skills with reading music. Anecdotally, some students reported starting to practice instruments they previously played and others stated that they joined community music groups or started piano lessons while taking music appreciation. Perhaps the increased musical activity outside of class influenced improved reading music scores on the MUSPI posttest.

MUSPI score changes for the other subscales were not significant, but it was notable that significance was approached for the singing subscale and that increases occurred on other subscales related to creating and performing music. As with the reading music subscale, objectives pertaining to music composition and performance were not components of the music appreciation course for this study. Perhaps music instruction generated interest and a general increase in music self-concept that affected areas beyond the focus of music appreciation. Identifying specific factors that led to increases in creating and performing music subscales was outside the purview of this study; the increases, however, were unexpected and warrant further consideration.

Although face-to-face students scored significantly higher than online students on the listening skill subscale, there was no interaction between instructional format and time. The listening subscale difference based on instructional format may be attributable to a combination of student self-selection of face-to-face or online instruction or to in-person teaching and learning. While no other significant effects were evident with regard to instructional format, additional analysis revealed interesting subscale findings.

Singing subtest scores in the face-to-face, sociocultural section increased the most, while mean scores in the online, chronological section decreased 0.34 on the singing subscale. This finding was consistent with the nature of the chronological approach to music appreciation which does not emphasize music performance skills, particularly for online students who completed coursework asynchronously. The increase on the singing subscale for face-to-face, sociocultural scores may have been attributable to opportunities that students had to perform as part of unit assessments.

Similarly, increases on the composing music and instrument playing subscales for sociocultural student scores, both face-to-face and online, were higher than increases for chronological student scores. The largest increase on the instrument playing subscale was reported for online, sociocultural students. Some students in that section elected to include synchronous and asynchronous instrumental performances as part of their unit assessments which might have contributed to the instrument playing subscale increase. Additional research concerning the impact of instructional format on music self-concept is needed.

Although differences based on curricular approach were not significant, across all subscales the greatest gains were indicated by sociocultural students. Face-to-face students reported the largest gains on four subscales and online students reported the largest gains on three subscales. Opportunities for sociocultural students, both face-to-face and online, to create and perform music as instructional and assessment elements of a music appreciation course may have contributed to the unexpected increases in composing and performing music subscales. The use of an online discussion board for both face-to-face and online sociocultural students' listening journals may have contributed to increases in the listening skill and overall music skills subscales. The uses and possible positive effects of online resources in the present study were similar to prior research about a graduate music education program in which the combination of synchronous and asynchronous tools was evident (Walls, 2008). Further investigation into the use of online tools for both face-to-face and online instruction is merited.

Course Satisfaction

Research Question 4 considered whether there was a significant difference in music appreciation students' course satisfaction based on curricular approach, instructional format, or the interaction of curricular approach and instructional format. Students completed a 24-item *Student Course Evaluation* (SCE) at the end of the semester. The SCE was a researcher-modified version of instruments used in previous research (Batts, 2005; Taylor, 2002). The SCE contained seven subscales based on Chickering and Gamson's (1987) seven aspects of quality undergraduate teaching: (a) student-faculty contact, (b) cooperation among students, (c) active learning, (d) prompt feedback, (e) time on task, (f) high expectations, and (g) diverse talents and ways of learning.

Students from all sections responded positively with regard to course satisfaction, similar to student course feedback and program evaluation in other studies (Bangert, 2005; Eakes, 2007; Kanuka, 2001; Walls, 2008). Significant differences were found between responses based on curricular approach ($p = .002$) and based on the interaction of curricular approach and instructional format ($p = .005$). The lack of significant differences based solely on instructional format supported non-significant data comparing face-to-face and online students' course evaluations in prior research (Cooper, 2001; Steinweg et al., 2005).

Sociocultural students responded significantly more positively to SCE items than chronological students on five subscales: (a) cooperation among students, (b) active learning, (c) time on task, (d) high expectations, and (e) diverse talents and ways of learning. The significant differences were also practically significant with medium to

large effect sizes for the five subscales. The subscales with significantly different responses were consistent with differences between sociocultural and chronological curricular approaches with respect to assessment and instruction. For instance, one of the items on the diverse talents and ways of learning subscale was, "Students are encouraged to be creative with assignments." Sociocultural students proposed individual or group projects for unit assessments and could utilize music performance and multimedia tools, while chronological students were assessed using traditional, objective tests. Also related to assessment, one of the items on the high expectations subscale was, "Instructor provides assignment grading guidelines." With each unit assessment, sociocultural students consulted with the instructor to create an individualized assessment rubric. In contrast, chronological students' unit assessments consisted of a study guide, a test, and a single, numeric grade. The aforementioned differences, and other similar examples, may have contributed to the significantly higher responses on the SCE by sociocultural students.

Although student cooperation and active learning were encouraged in chronological sections, explicit requirements in sociocultural sections might have influenced sociocultural students to respond more favorably than chronological students. For example, the requirement of a listening journal with peer commentary might have led sociocultural students to respond more favorably than chronological students on cooperation among students subscale items like, "Instructor requires students to respond to comments by other students," and on active learning subscale items like, "Instructor encourages students to relate course content with personal experiences." In previous research McCabe (2007) reported positive student responses

about the use of a discussion board, and data from the present study indicated similar findings. The lack of significant differences on the student-faculty contact and prompt feedback subscales was expected given that the researcher was the instructor for all sections and maintained consistent patterns for student communication and feedback throughout the semester.

When the interaction of curricular approach and instructional format was analyzed, statistically significant differences were indicated for two SCE subscales: active learning and diverse talents and ways of learning. Both subscales had small effect size. Students in sociocultural sections rated course evaluation the highest of all sections on the significantly different subscales. Online, sociocultural students provided the highest ratings on the active learning subscale, and face-to-face, sociocultural students provided the highest ratings on the diverse talents and ways of learning subscale. The difference between the sociocultural groups' rating was 0.08 on the active learning subscale, which was not significantly different. For chronological students there was a significant difference on the active learning subscale based on instructional format, with face-to-face students reporting higher ratings than online students. Finding ways to involve online, chronological students that are similar to active engagement for face-to-face, chronological students and for sociocultural students is needed.

While students in all sections rated the music appreciation course favorably, the face-to-face, sociocultural students reported a significantly better evaluation of diverse talents and ways of learning than students in other sections. The difference between face-to-face and online sociocultural students on the diverse talents and ways of learning subscale was 1.28, which was significant. Perhaps the potential of divergent

unit assessments with the sociocultural approach combined with the in-person unit assessment presentations of face-to-face instruction influenced face-to-face, sociocultural students' ratings. The finding that sociocultural students, whether face-to-face or online, reported the highest course satisfaction across all SCE subscales indicated that students responded positively to the sociocultural approach. Constituent parts of the sociocultural curriculum should be considered for implementation in chronological courses.

Limitations

This study was limited by several factors that should be considered when reviewing data and results.

1. The population for this study was students enrolled in a music appreciation course at a public, two-year college in the Southeastern United States. Results may not generalize to other populations.
2. Class sizes for music appreciation sections in the current study were limited to 25 students. Results may not generalize to music appreciation sections with larger course enrollments.
3. Students who participated in this study were enrolled in a summer semester course and results may be different for a course taught on the quarter system or in a fall or spring semester.
4. Students who participated in this study self-selected instructional format (face-to-face or online) when registering for the course. Since assignment by instructional format was not random, motivating factors for enrollment in either face-to-face or online sections may have influenced results.

5. The researcher served as instructor for all sections which strengthened internal validity, but results may not generalize to music appreciation courses taught by other instructors.

Conclusions

The purpose of this study was to investigate whether differences exist between students enrolled in different sections of an undergraduate music appreciation course with regard to music achievement, music self-concept, or student course satisfaction. Specifically, this study compared outcomes from students enrolled in sections taught from chronological and sociocultural curricular approaches in both online and face-to-face instructional formats.

This study revealed that in all combinations of curricular approaches and instructional formats, enrollment in a music appreciation course led to positive results in music achievement, music self-concept, and student course satisfaction. With regard to curricular approach, students in sociocultural sections scored higher than students in chronological sections across all measures, with significantly higher outcomes on both music achievement measures and on course satisfaction. Thus, the researcher concluded that the sociocultural curriculum used in the study was a valid approach to music appreciation, in some instances producing stronger results than the traditional, chronological approach.

Outcomes with regard to instructional format were more disparate than curricular approach results. Differences between the highest scoring sociocultural groups on the music achievement test and on concert critique scores were not significant based on instructional format. In some instances face-to-face, sociocultural

students were the highest scoring group, while in other instances online, sociocultural students were the highest scoring group. Face-to-face, sociocultural students did score significantly higher than online, sociocultural students on one course satisfaction subscale. Instructional format was, however, a significant factor for chronological students. Face-to-face, chronological students scored significantly higher than online, chronological students on the music achievement test, on concert critique scores, and on one course satisfaction subscale. The researcher concluded that both face-to-face and online instructional formats were appropriate for delivering music appreciation courses, and that additional research is needed to address areas in which online students' scores were significantly lower that face-to-face students' scores.

Implications for Music Educators

Information from this study produced the following implications for music educators to consider:

1. Music appreciation courses should continue to be offered as a means to improve both knowledge and attitudes about music.
2. Novel music appreciation curricula, like the sociocultural approach presented in the present study, should be utilized as viable alternatives to traditional curricula.
3. The use of open-ended, divergent assignments, like listening journals and student-directed unit assessments used in the sociocultural approach, should be incorporated into music appreciation courses, including courses organized from a chronological approach.
4. The typical Western art music repertoire used in music appreciation courses should be broadened to include non-Western and popular music.

5. The increased use of online instructional formats to provide music appreciation instruction should be explored, including the use of both synchronous and asynchronous tools in face-to-face and online courses.

Recommendations for Future Research

Results from this study indicated the following needs for additional research about music appreciation:

1. The replication of the present study both in other settings (e.g., four-year colleges, classes with large enrollments, high schools, 14-15 week semesters) and with other instructors.
2. The effect of open-ended assignments and assessments on music achievement, music self-concept, and course satisfaction in chronological sections of music appreciation.
3. The longitudinal study of effects of the various curricular approaches and instructional formats on music knowledge and self-concept.
4. The qualitative study of students' and instructors' perspectives of the various curricular approaches and instructional formats to music appreciation presented in this study.
5. The correlations between music achievement, music self-concept, and student course satisfaction.
6. The continued investigation of the use of technology and online instruction in music appreciation, including characteristics of online learners, rationale for students to self-select online or face-to-face instruction, and the use of online resources in face-to-face classroom settings.

Summary

Given that college music appreciation courses are often the last instruction students receive in music, it is imperative that music educators continually assess both the content and the character of music appreciation curricula. Although students' music knowledge and attitudes improve as a result of a traditional, chronological curriculum that emphasizes Western art music, results from this study suggest that the use of a sociocultural curriculum that includes not only Western art music, but also music from non-Western cultures and popular genres, may yield greater music achievement gains and course satisfaction. In addition to the expanded music repertoire, the sociocultural approach utilizes assignments that require individual creativity and engagement with music beyond traditional assessments. These tasks could be included in a chronologically-based course as well. As technology advances and online instruction increases, music educators must continue to develop and refine distance music appreciation offerings as well as the use of technology in face-to-face classes. The attention to music appreciation curricula and instruction will serve to provide quality music education to students who will enjoy and value music throughout their lives.

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APPENDICES

APPENDIX A

SYLLABUS ADDENDUM FOR ONLINE, CHRONOLOGICAL SECTION

MUS 105 MUSIC APPRECIATION
SUMMER 2008 SYLLABUS ADDENDUM

Instructor: Kevin Eakes

Email: **Send email through WebCT**(only use TTC email if WebCT is not operational: kevin.eakes@tridenttech.edu)

Phone: 843.574.6611 (Office 100/155F)

Course Materials

Text	*Experience Music!*, Charlton and Hickok, and 5-CD set
Technology	CD player, Internet access

It is the student's responsibility to consult WebCT for all MUS 105 assignments.

Course Set-Up

On-line classes offer flexibility for students to complete coursework 24 hours a day, 7 days a week. There is not a class every other day to attend; there is no commute to campus. With this flexibility, however, comes the need for students to create their own schedule to complete course assignments.

Our course is structured so that specific assignments are due at the same time each week. Thus, students can plan when they need to set aside time to read, listen to music examples, submit assignments, and take quizzes and test. Stay aware of submission due dates and times. Once an assignment or test due date closes, late submissions will not be accepted. Early submissions are always welcome.

Each week of class is set-up as follows:

Wednesday, 8am: Discussion board posting(s) due
Thursday, 8am: Assignment Tool task(s) due
Friday, 8am: Discussion board response(s) and quiz(zes) due
Testing Window: The WebCT testing window for the four major tests is Friday ,11am - Tuesday, 11am.

Grading

Tests	40%
Written Assignments	20%
Class Participation	15%
Concert Critique	10%
Quizzes	5%
Final Exam	10%

Tests
The four major tests are based on textbook readings, listening guides, PowerPoints, and discussion board topics. Assigned tests will be available from Friday, 11am until Tuesday 11am. Once a test due date closes, late submissions will not be accepted and a missed test will count as a zero. Tests are closed book – no notes, textbook, CDs, PowerPoint printouts, Internet sites, or assistance from another person may be used for the tests. Students will submit an honor code statement after completing each test.

Written Assignments
Each week students will complete content-related activities. These activities include assignments submitted via the Assignment Tool; the discussion board; and email. Once an assignment due date closes late submissions will not be accepted. Students may use all course materials to complete weekly assignment tasks. Formats of written assignments vary and will be explained with each task. *Keep an electronic copy of all submitted assignments*.

Class Participation
Class participation is essential in any learning environment, but it is particularly important in online classes. Students are expected to dialogue every week with the instructor and class members via WebCT. **Class participation is based on weekly discussion board postings and responses and evidence of time spent viewing course materials via WebCT.** Failure to participate online is the same as not attending class and will result in loss of participation credit. Once a discussion board assignment due date closes, late submissions will not be accepted. The quality and frequency of participation will be assessed by a variety of means, include self-assessment. In all cases, students are expected to be professional, considerate, and prepared to participate.

Concert Critique
Complete a written critique of a musical concert following the format available at the top of the "**weekly course work"** page; the critique grading rubric is also available there. The rough draft is due via the discussion board July 9th, 8am; the peer review is due via the discussion board July 11^{th,} 8am; and the final critique is due via the assignment tool July 17th, 8am.

Quizzes
Students will complete weekly quizzes via WebCT. **Quizzes are open book. Students are encouraged to consult the textbook, class notes, and CDs when taking these quizzes.** Quizzes are a good way to review material and to prepare for tests. Students may take quizzes multiple times and the highest score is recorded.

Final Exam
The final exam is a required comprehensive test take via WebCT like tests throughout the semester.

Attendance Policy
Students must consult WebCT and complete assignments each week for attendance credit.

Calendar
Listed below is a semester outline. Check WebCT for weekly assignments and test dates. Changes to topics and due dates made be made at the instructor's discretion and will be announced ahead of time.

Week 1	Introduction; Elements of Music
Week 2	Elements of Music; Music Criticism
Week 3	Medieval Music; Renaissance Music
Week 4	Renaissance Music; Test #1
Week 5	Baroque Music
No Class	Week of July 4th; college closed
Week 6	Baroque Music; Test #2; Critique Rough Draft& Peer Review
Week 7	Classical Music; Critique Due
Week 8	Test #3; Romantic Music
Week 9	Romantic Music; Contemporary Music
Week 10	Test #4; Final Exam

APPENDIX B

SYLLABUS ADDENDUM FOR FACE-TO-FACE, SOCIOCULTURAL SECTION

MUS105 MUSIC APPRECIATION
SUMMER SEMESTER 2008 SYLLABUS ADDENDUM

Instructor: Kevin Eakes

Email: **kevin.eakes@tridenttech.edu**

Phone: 843.574.6611 (Office 100/155F)

Course Materials

Text	*Experience Music!*, Charlton and Hickok, and 5-CD set
Technology	CD player, Internet access

It is the student's responsibility to check Campus Cruiser daily for assignments, handouts, and calendar updates.

Grading

Projects	30%
Written Assignments	25%
Class Participation	15%
Concert Critique	10%
Listening Journal	10%
Final Exam Project	10%

Projects

At the end of the enjoyment unit and one other unit, students will demonstrate knowledge through a project that reflects the function(s) of music studied and the musical concepts covered in the unit. Projects may use a variety of musical modes such as performing, creating, analyzing, researching, and relating to other arts, disciplines, and cultures. Students will consult with the instructor prior to starting each project and will create an evaluation tool with the instructor. Projects submitted late will receive partial credit (one letter grade deduction per calendar day late) up to three calendar days after the due date. Additional details will be provided at the end of each unit.

Written Assignments

Written assignments are Campus Cruiser and in-class activities and quizzes related to class content. Some assignments are graded for accuracy; others are graded as pass/fail. Check Campus Cruiser for assignments; once a Campus Cruiser assignment due date closes, late submissions will not be accepted. In-class assignments are not available for make-up. Formats of written assignments vary and will be explained with each task.

Class Participation

Complete reading, listening, and written assignments before they are scheduled for class. To earn full participation credit, students must arrive on time for class, remain for the entire class, and engage in all class discussions and activities. Please turn off all electronic devices before class begins.

Concert Critique
Complete a written critique of a musical concert following the format explained in class. The rough draft is due Tuesday, July 8th at the beginning of class. The final critique is due Friday, July 11th at 8AM via Campus Cruiser. Consult Campus Cruiser for the critique grading rubric.

Listening Journal
Students will post listening journal entries and respond to postings by classmates via Campus Cruiser a minimum of six times during the semester. Consult Campus Cruiser for assignment details and for the journal grading rubric.

Final Exam Project
The final exam is a required comprehensive project. Details will be provided at the end of the semester.

Attendance Policy
Students must be in class for the entire meeting time to receive attendance credit. Please do not enter or exit while the class is listening to a musical selection.

Calendar
Listed below is a semester outline. Check Campus Cruiser for written assignments, listening journals, and test dates. Changes to topics and due dates made be made at the instructor's discretion and will be announced ahead of time.

Week 1	Introduction, Functions of Music, Music Criticism
Week 2	Music as Enjoyment
Week 3	Music as Enjoyment
Week 4	Music as Enjoyment (First Project Due)
Week 5	Music as Political & Social Commentary
No Class	Week of July 4th; college closed
Week 6	Music as Political & Social Commentary (Critique Due)
Week 7	Music as Artifact
Week 8	Music as Artifact/Therapy
Week 9	Music as Therapy
Week 10	Review of Functions and Final Project

APPENDIX C

SOCIOCULTURAL ASSIGNMENT ON PURCELL'S ARIA

Assignment on Three Versions of "When I am Laid in Earth"(Dido's Lament)

Listen and watch the following three versions of the aria "When I am Laid in Earth" from Purcell's opera, *Dido and Aeneas*; lyrics for the aria are on page 71 of our textbook. Links to websites about the performers are included as well.

(1) Jessye Norman, American opera singer
http://www.youtube.com/watch?v=wiUCGO7XzrM
http://www.deccaclassics.com/artists/norman/biog.html

(2) Alison Moyet, British pop/folk/jazz singer
http://www.youtube.com/watch?v=85ytCrJ_ygI
http://www.alisonmoyet.com/home.htm

(3) Swingle Singers, British a cappella choir
http://www.youtube.com/watch?v=t1Zr61ZFw5E&feature=related
http://www.swinglesingers.com/

After experiencing all three versions of the aria, consider the following questions. Post your answers to the WebCT discussion board topic, *Purcell's Aria*, by Wednesday, 8AM.

1. Which version do you prefer? Why? (Discuss musical elements to support your preference.)
2. In explaining your preference, discuss **timbre** differences among the three versions **and** among the different accompaniments.
3. Did seeing Jessye Norman and the Swingle Singers perform live versus the still pictures of Alison Moyet's version impact your preference?
4. Do the versions convey similar or dissimilar messages? Do the versions serve similar or dissimilar functions?
5. Discuss anything else that was interesting about the performances and/or the performers.

APPENDIX D

SOCIOCULTURAL PROJECT PROPOSAL FORM

Enjoyment Unit Project Proposal

Project Guidelines
For the end-of-unit assessment students will consult with the instructor to design a project and a grading rubric. The following sample checklist is for students and the instructor to use when consulting about the culminating unit project.

Name_____

Project Title _____

Narrative explanation of project:

All of the following criteria must be met prior to beginning the project:

_____ Project focuses on at least one of the primary unit studies (opera, musical theater, pop fusion music, film music, Baroque and Classical Instrumental music).

_____ Project focuses on at least two of the following music standards from the unit: performing music, composing/arranging music, listening to and describing music, evaluating music, relating music to other arts and other disciplines, relating music to history and culture.

_____ Project includes a minimum of two different musical examples.

_____ Project includes a section that discusses how the musical examples function as enjoyment as well as at least one another function.

_____ Project includes a self-reflection section in which the student discusses the most important aspects of the unit for him/herself.

APPENDIX E

SOCIOCULTURAL LISTENING JOURNAL GRADING RUBRIC

Grading Rubric for Listening Journal

Content	3	2	1	0
Musical Selections	Two selections discussed; one from anthology, one from any source.	Two selections discussed; neither from anthology.	One selection discussed.	No selections discussed.
Facts: Title, composer and/or performing artist	All facts listed correctly about both pieces.	Facts about both pieces listed with 1 error or omission.	Facts only listed about one selection or 2 errors or omissions.	More than 3 errors or omissions.
Facts: Era, Genre, & performing medium	All facts listed correctly about both pieces.	Facts about both pieces listed with 1 error or omission.	Facts only listed about one selection or 2 errors or omissions.	More than 3 errors or omissions.
Facts: Texture, tempo, & dynamics	All facts listed correctly about both pieces.	Facts about both pieces listed with 1 error or omission.	Facts only listed about one selection or 2 errors or omissions.	More than 3 errors or omissions.
Function: Enjoyment, therapy, political & social commentary, or artifact	Function(s) identified and discussed for both selections.	Function(s) identified but not discussed for both selections.	Function(s) identified/ discussed for one selection.	Function not identified.
Preference, suggestion, & listening source (page/disc; URL; etc.)	Preference/ recommendation and listening source listed and discussed for both selections.	Preference/ recommendation and listening source listed but not discussed for both selections.	Preference/ recommendation and listening source identified/ discussed for one selection.	Preference and recommendation not listed.
Presentation	Uses standard spelling and grammar and submitted by due date.	Uses standard spelling and grammar with 3-4 errors or submitted up to one day late.	Contains 5-6 errors or submitted up to two days late.	Contains more than 6 errors or submitted more than 2 days late.

Total score _____

Grading Rubric for Listening Journal Response

Content	2	1	0
Preference Agree/Disagree	Agreement or disagreement with classmate is clear.	Agreement or disagreement with classmate is not clear.	Agreement or disagreement with classmate is not evident.
Function	Response comments extensively on the function discussion from initial posting.	Response mentions the function discussion from the initial posting.	Response does not reference the function discussion from the initial posting.
Musical Elements	Response comments extensively on the musical elements from initial posting.	Response mentions the musical elements from the initial posting.	Response does not reference the musical elements from the initial posting.
Reason for Responding	Response includes detailed explanation of what enticed student to respond.	Response mentions what enticed student to respond.	Response does not address what enticed student to respond.
Presentation	Uses standard spelling and grammar and submitted by due date.	Uses standard spelling and grammar with 3-4 errors or submitted up to one day late.	Contains 5-6 errors or submitted up to two days late.

Total score _____

APPENDIX F

MUSIC ACHIEVEMENT TEST

Musical Elements and Vocabulary

1. Music created for a religious service is _____, while music for a school's fight song is _____.

   a. sacred, secular
   b. secular, sacred
   c. a cappella, monophonic
   d. electronic, pianissimo

2. Which one of the following terms represents how rhythm is organized in music?

   a. interval
   b. meter
   c. beat
   d. polyrhythm

3. The regular pulsation of music, the part to which one "taps his foot" is the _____.

   a. upbeat
   b. downbeat
   c. offbeat
   d. beat

4. Beats that are more strongly emphasized than others are _____.

   a. accented
   b. major
   c. minor
   d. metrical

5. In quadruple meter, the emphasis in typically on beats 1 and 3. Deliberately shifting the emphasis to beats 2 and 4 is an example of _____.

   a. meter
   b. rhythm
   c. syncopation
   d. triple meter

6. Music that moves without a strong sense of beat or meter is _____.

   a. a cappella
   b. heterophonic
   c. minor
   d. nonmetric

7. The horizontal aspect of music, in which notes are sounded individually, is _____, and the vertical aspect of music, in which different notes are sounded simultaneously, is _____.

    a. dissonance, consonance
    b. rhythmic, nonmetric
    c. monophonic, binary
    d. melody, harmony

8. Chant is an example of _____ texture; a single, unaccompanied musical line.

    a. heterophonic
    b. homophonic
    c. monophonic
    d. polyphonic

9. A person commissioned to create a musical score for a horror movie might include harmonic _____ to create musical tension and suspense.

    a. consonance
    b. dissonance
    c. tonality
    d. measures

10. When two or more independent melodic lines are combined the resulting texture is _____.

    a. heterophonic
    b. homophonic
    c. monophonic
    d. polyphonic

11. Popular music songs that feature a lead singer accompanied by a band and hymns sung by a congregation with keyboard accompaniment are both examples of _____ texture.

    a. heterophonic
    b. homophonic
    c. monophonic
    d. polyphonic

12. Counterpoint is a compositional style associated with _____ texture.

    a. heterophonic
    b. homophonic
    c. monophonic
    d. polyphonic

13. The overall structure and organization of music is known as _____.

    a. form
    b. harmony
    c. sequence
    d. theme and variation

14. A song that incorporates a beginning section, a contrasting middle section, and a repeat of the beginning section is _____.

    a. binary
    b. canonic
    c. ternary
    d. through-composed

15. The rate of speed at which at piece of music is performed is its _____.

    a. meter
    b. movement
    c. tempo
    d. texture

16. Which one of the following musical markings indicates a slow speed?

    a. allegro
    b. grave
    c. presto
    d. vivace

17. At a concert featuring a local band, you notice that the final song started slowly and then increased to a fast speed by the end of the song. The term for an increase in the speed of music is _____.

    a. accelerando
    b. a tempo
    c. crescendo
    d. ritardando

18. The term for the degree of loudness or quietness of music is _____.

    a. dynamics
    b. form
    c. timbre
    d. tempo

19. The quality of sound that distinguishes one instrument or voice from another is _____.

    a. harmony
    b. pitch
    c. timbre
    d. tempo

20. Which one of the following voice types is the highest range for adult males?

    a. soprano
    b. alto
    c. tenor
    d. bass

21. Instruments that produce sound from a vibrating string are _____, and instruments that produce sound using air are _____.

    a. aerophones, idiophones
    b. idiophones, membranophones
    c. membranophones, aerophones
    d. chordophones, aerophones

22. Idiophones produce sound _____.

    a. from a vibrating string
    b. through a column of air vibrating
    c. by shaking, scraping, or striking the instrument itself
    d. from striking a membrane stretched across a drum

23. Which one of the following represents the correct order of bowed string instruments from highest to lowest in range?

    a. violin, viola, cello, bass
    b. violin, cello, viola, bass
    c. viola, violin, cello, bass
    d. cello, viola, violin, bass

24. When listening to an orchestra you notice that the volume of the music changes from *piano* to *forte*. Musically, this change is a(n) _____.

    a. accelerando
    b. crescendo
    c. decrescendo
    d. diminuendo

25. The highest sounding member of the woodwind family is the _____.

    a. clarinet
    b. flute
    c. oboe
    d. piccolo

26. Which one of the following instruments is a member of woodwind quintets, but is not a woodwind instrument?

    a. clarinet
    b. flute
    c. French horn
    d. bassoon

27. Which one of the following instruments is a double reed instrument?

    a. English horn
    b. flute
    c. tuba
    d. xylophone

28. The instrument normally selected to sound the tuning note in the orchestra is the _____.

    a. clarinet
    b. oboe
    c. trumpet
    d. violin

29. Cymbals are used in art music and popular music, often to emphasize specific beats. Cymbals are a(n) _____ percussion instrument.

    a. membranophone
    b. definite pitched
    c. harmonic
    d. indefinite pitched

30. Vocal music performed *a cappella* is sung _____.

    a. with organ accompaniment
    b. with orchestral accompaniment
    c. with wind instrument accompaniment
    d. without instrumental accompaniment

31. Which instrumental family group is known as the *heart of the orchestra* and comprises nearly two-thirds of a symphony orchestra?

    a. brass
    b. percussion
    c. strings
    d. woodwinds

32. To imitate the short and crisp sound of water hitting a tin roof, a musician would use which one of the following terms?

    a. largo
    b. legato
    c. rubato
    d. staccato

33. A(n) _____ creates new musical works and a(n) _____ leads musicians in a musical performance.

    a. arranger, lyricist
    b. composer, conductor
    c. producer, concert master
    d. soloist, accompanist

34. Which one of the following instruments is heard frequently in marching bands and jazz band, but rarely in symphony orchestras?

    a. clarinet
    b. oboe
    c. saxophone
    d. trombone

35. The point of rest at the end of a musical phrase or section is known as a _____.

    a. cadence
    b. cadenza

c. fermata
d. motif

36. Instead of writing and reading musical notes, some musicians make up music "on the spot." This musical process is known as _____.

a. imitation
b. improvisation
c. serialization
d. theme and variation

37. The musical term that indicates that stringed instruments are plucked instead of bowed is _____.

a. lento
b. pizzicato
c. rondo
d. rubato

38. A guitar that does not need the use of an amplifier is _____.

a. a cappella
b. acoustic
c. electric
d. heterophonic

39. When a short string is plucked or bowed it produces a _____ sound than a long string.

a. higher
b. lower
c. louder
d. quieter

40. Accompaniments played on the piano and the guitar often consist of *arpeggios*, which are _____.

a. individual notes of a major scale
b. individual notes of a rhythmic motif
c. individual notes of a chromatic scale
d. individual notes of a chord

41. What instrumental family group is heard?

    a. brass
    b. keyboard
    c. percussion
    d. strings
    e. woodwinds

42. What instrumental family group is heard?

    a. brass
    b. keyboard
    c. percussion
    d. strings
    e. woodwinds

43. This selection features a solo instrument at the beginning and end of the example, with orchestral accompaniment. To what instrumental family group does the *solo instrument* belong?

    a. brass
    b. keyboard
    c. percussion
    d. strings
    e. woodwinds

44. The instrument heard in this example is a member of the percussion family. Does the instrument heard have definite or indefinite pitch?

    a. definite pitch
    b. indefinite pitch

45. The instrument in this example is from Japan. What is the best classification of this instrument?

    a. aerophone
    b. chordophone
    c. idiophone
    d. membranophone

46. Which one of the following terms best describes the texture of this example?

    a. heterophonic
    b. homophonic
    c. monophonic
    d. polyphonic

47. Which one of the following terms best describes the dynamic level change in this example?

    a. crescendo
    b. decrescendo
    c. mezzo forte
    d. mezzo piano

48. Which one of the following terms best describes the harmony in this example?

    a. a cappella
    b. consonance
    c. dissonance
    d. nonmetric

49. Which one of the following terms best describes the tempo in this example?

    a. largo
    b. moderato
    c. pizzicato
    d. presto

50. Which one of the following terms best describes the style of playing in this example?

    a. diminuendo
    b. legato
    c. rubato
    d. staccato

APPENDIX G

CONCERT CRITIQUE RUBRIC

Concert Critique Rubric

Category	Level 4 (4 points)	Level 3 (3 points)	Level 2 (2 points)	Level 1 (1 point)	Score
Value and opinion statements	Critique includes clear statement of writer's opinion of the concert and extensive commentary supports stated opinion.	Critique includes statement of writer's opinion of the concert and commentary supports stated opinion.	Critique implies writer's opinion of the concert or supporting commentary is limited.	Critique does not indicate writer's opinion of the concert or commentary contradicts opinion.	
Technical Terms	Critique contains extensive and appropriate use of musical terms (elements, instruments, style) and includes several musical definitions.	Critique contains appropriate use of musical terms (elements, instruments, style) and includes some musical definitions.	Critique contains few musical terms, the majority of the writing is non-technical, and some terms are used inappropriately.	Critique contains little or no music vocabulary or several terms are used inappropriately.	
Descriptive Terms	Critique contains extensive use of descriptive language when discussing music.	Critique contains adequate use of descriptive language when discussing music.	Critique contains limited use of descriptive language when discussing music.	Critique contains no use of descriptive language when discussing music.	
Extra-musical References	Critique contains extensive use of extra-musical references in three of the following: composer details; performer details; composition background; connections with other arts forms, history, culture.	Critique contains adequate use of extra-musical references in two of the following: composer details; performer details; composition background; connections with other arts forms, history, culture.	Critique contains limited use of extra-musical references in one of the following: composer details; performer details; composition background; connections with other arts forms, history, culture.	Critique contains no use of extra-musical references: composer details; performer details; composition background; connections with other arts forms, history, culture.	

Total score _____

APPENDIX H

E-MAIL CORRESPONDENCE REGARDING USE OF MUSPI

From: "Vispoel, Walter P" <walter-vispoel@uiowa.edu>

To: Kevin Eakes<eakeskw@auburn.edu>

Date: Thursday - March 6, 2008 5:44 PM

Subject: RE: Music Self-Perception Inventory

Hi Kevin,

I have attached the pdf files for the various forms of the College MUSPI and the scoring key. Please let me know how your study goes.

Cordially,

Walter Vispoel

-----Original Message-----
From: Kevin Eakes [mailto:eakeskw@auburn.edu]
Sent: Wednesday, February 27, 2008 5:30 PM
To: Vispoel, Walter P
Subject: Music Self-Perception Inventory

Dear Dr. Vispoel:

Hello, my name is Kevin Eakes. I am a music instructor at Trident Technical College in Charleston, SC and I am completing my PhD in music education at Auburn University.

My dissertation study considers effects of two instructional approaches on non-music majors enrolled in a music appreciation course, and I am interested in the Music Self-Perception Inventory (MUSPI) subtest of the Arts Self-Perception Inventory (ASPI). I first read about the MUSPI in an article by Sanders and Browne, "Music Self-Concept of Non-Music Majors" (Contributions to Music Education). I have since read other articles by you in Educational and Psychological Measurement as well as three dissertations which used either the MUSPI or full ASPI.

I was wondering whether I could order a copy of the MUSPI. If so, what is the procedure for obtaining a copy? I am also interested in permission procedures for using the MUSPI in my dissertation study if it is applicable.

Thank you for considering my request. I look forward to hearing from you and to learning more about the Music Self-Perception Inventory.

Sincerely,

Kevin Eakes

Mailing Address:
1781 Hickory Knoll
Johns Island, SC 29455

Fax: 843.574.6622
Office: 843.574.6611
Home: 843.901.9857

e-mail: eakeskw@auburn.edu

APPENDIX I

E-MAIL CORRESPONDENCE REGARDING USE OF COURSE SATISFACTION SURVEY

From: "Batts, David" <BATTSD@ecu.edu>

To: "Kevin Eakes" <eakeskw@auburn.edu>

Date: Saturday - April 5, 2008 12:52 PM

Subject: RE: online teaching practices inventory

Kevin

Congratulations on making it this far in your doctoral studies. You may use the instrument and if you need the actual electronic copy, let me know and I can forward it to you. Also, keep me posted on your progress and I would love to see a final copy of your dissertation.

Best Wishes

Dave

-----Original Message-----
From: Kevin Eakes [mailto:eakeskw@auburn.edu]
Sent: Sat 4/5/2008 1:13 PM
To: Batts, David
Subject: online teaching practices inventory

Dear Dr. Batts:

Hello, my name is Kevin Eakes. I am a music instructor at Trident Technical College in Charleston, SC and I am completing my PhD in music education at Auburn University.

One aspect of my dissertation study is to compare student course satisfaction between students enrolled in online and face-to-face sections of the same class. I read your dissertation research which was helpful in considering a theoretical basis for addressing student course satisfaction, and I plan to use Chickering and Gamson's seven principles for quality undergraduate education as a basis for measuring student satisfaction. The survey used in your study would be

beneficial for my research too.

I am contacting you to ask permission to use the student version of the Revised Online Teaching Practices Inventory. I will need to make some modifications to the survey for the proposed study. In my study I will reference your research and document that you first used the survey in 2005.

Thank you for considering my request. I look forward to hearing from you,

Kevin Eakes

APPENDIX J

STUDENT COURSE EVALUATION INSTRUMENT

Student Course Evaluation

Select and circle a rating for each item based on your music appreciation class this semester.

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
1. Instructor welcomes student contact by e-mail, phone, or office visit.	1	2	3	4	5
2. Instructor responds to messages within two days.	1	2	3	4	5
3. Instructor responds to class comments and questions.	1	2	3	4	5
4. Students are encouraged to communicate with each other.	1	2	3	4	5
5. Instructor asks students to explain course concepts to each other.	1	2	3	4	5
6. Instructor requires students to respond to comments by other students.	1	2	3	4	5
7. Students are required to conduct peer critiques.	1	2	3	4	5
8. Students are required to search for course information outside of class materials.	1	2	3	4	5
9. Instructor uses Internet links related to the course.	1	2	3	4	5
10. Instructor requires students to relate course content with past experiences.	1	2	3	4	5
11. Instructor requires students to apply course content in analyzing a music event.	1	2	3	4	5
12. Instructor assesses students' knowledge of course content during the first week of the course.	1	2	3	4	5
13. Students are required to submit at least one graded assignment per week.	1	2	3	4	5
14. Instructor returns graded work within one week of assignment due date.	1	2	3	4	5
15. Instructor provides access to grades and course average.	1	2	3	4	5
16. Instructor provides an assignment calendar.	1	2	3	4	5
17. Instructor monitors class participation and assignment submission.	1	2	3	4	5
18. Instructor asks students how much effort they exert on assignments.	1	2	3	4	5
19. Instructor designs assignments that reflect high expectations.	1	2	3	4	5
20. Instructor provides assignment grading guidelines.	1	2	3	4	5

21. Instructor offers extra assignments for students.	1	2	3	4	5
22. Students are required to work in groups for at least one assignment.	1	2	3	4	5
23. Students are required to complete assignments that require individual work.	1	2	3	4	5
24. Students are encouraged to be creative with assignments.	1	2	3	4	5

APPENDIX K

INSTITUTIONAL PERMISSION LETTER FROM RESEARCH SITE

TRIDENT TECHNICAL COLLEGE

April 28, 2008

Institutional Review Board
c/o Office of Human Subjects Research
307 Samford Hall
Auburn University, AL 36849

Dear Institutional Review Board (IRB) Members,

I grant permission for Kevin Eakes, Auburn University graduate student and Trident Technical College (TTC) faculty member, to conduct his dissertation study, *A Comparison of a Sociocultural and a Chronological Approach to Music Appreciation in Face-to-Face and Online Instructional Formats*, at TTC.

Mr. Eakes will teach several sections of music appreciation during the 2008 summer semester from which voluntary student participants will be recruited. Mr. Eakes will collect anonymous data from participants to examine whether differences exist between students enrolled in different sections of music appreciation.

Mr. Eakes has agreed to provide a copy of all Auburn University IRB-approved documents, and has agreed to provide a copy of the aggregate results from his study that may benefit future music appreciation teaching and learning at TTC.

Sincerely,

Patricia J. Robertson, Ph.D
Vice President, Academic Affairs

Berkeley Campus | Main Campus | Palmer Campus

P. O. Box 118067 | Charleston, SC | 29423-8067 | Tel 843.574.6111 | Toll Free 877.349.7184 | www.tridenttech.edu

APPENDIX L

AUBURN UNIVERSITY IRB RESEARCH PROTOCOL APPROVAL E-MAIL

From:	Human Subjects	Monday - May 19, 2008 11:57 AM
To:	Eakes, Kevin	
CC:	Barry, Nancy; Walls, Kimberly	
Subject:	Revisions to protocol #08-123 EP 0805, approved	
Attachments:	Eakes 08-123 IL.pdf (534389 bytes) [Open][Save As]	

Dear Kevin,

Your revisions to your protocol entitled "A Comparison of a Sociocultural and a Chronological Approach to Music Appreciation in Face-to-Face and Online Instructional Formats" have been reviewed. The protocol has now been approved as "Expedited". We will soon be forwarding your approval documents to you, to your South Carolina address.

Please correct the IRB approval information on your information letter. It should read:
"The Auburn University
Institutional Review Board
has approved this document for use
From May 14, 2008 to May 13, 2009.
Protocol #08-123 EP 0805."

The approved information letter has been scanned and is attached. You must use that version of the stamped copy when you consent participants. Once you have made the correction and posted the letter online, you may begin your study. Please forward the link to the survey so that we may print a final copy for our files.

Your protocol will expire on May 13, 2009. Before that time you will need to submit a final report or renewal request.

If you have any questions, please let us know.

PLEASE NOTE THAT FOR ANY RESEARCH CONDUCTED AFTER AUGUST 1, 2008, THE IRB WILL REQUIRE ALL MEMBERS OF A RESEARCH TEAM, INCLUDING THE FACULTY ADVISOR AND DEPARTMENT HEAD, TO HAVE COMPLETED THE CITI ON-LINE TRAINING IN HUMAN PARTICIPANT RESEARCH PROTECTIONS. FOR MORE INFORMATION, GO TO http://www.auburn.edu/research/vpr/ohs/resources.htm

Best wishes,
Susan

Susan Anderson, M.S., CIM
Research Compliance Specialist II
Office of Human Subjects Research
307 Samford Hall
Auburn University, AL 36849

(334) 844-5966
hsubjec@auburn.edu

APPENDIX M

PARTICIPANT INFORMATION LETTER WITH IRB APPROVAL STAMP

(NOTE: DO NOT AGREE TO PARTICIPATE UNLESS AN IRB APPROVAL STAMP WITH CURRENT DATES HAS BEEN APPLIED TO THIS DOCUMENT.)

INFORMATION LETTER
for a research study entitled
"A Comparison of a Sociocultural and a Chronological Approach to Music Appreciation in Face-to-Face and Online Formats"

You are invited to participate in a research study to examine whether achievement, music self-concept, or course satisfaction differences exist between students enrolled in different sections of music appreciation. The study is being conducted by Kevin Eakes, Trident Technical College (TTC) music instructor, under the direction of Dr. Kimberly Walls, professor in Auburn University's Department of Curriculum and Teaching. You were selected as a possible participant because you are enrolled in a music appreciation section taught by Mr. Eakes during the 2008 summer semester at TTC and are at least 18 years old.

Participation is voluntary. If you participate you will be asked to complete a music achievement measure, music self-concept and course satisfaction surveys, and to submit a concert critique. Potential participants will be contacted at the beginning, middle, and end of the semester via e-mail and all data will be collected online. Participants' total time commitment will be approximately two hours. To limit the risk of breach of confidentiality, data will be collected anonymously. Your decision to participate or not, and any data provided, will not affect your course grade. Your instructor will not know whether you participated and data will not be analyzed until final grades are submitted. If you change your mind about participating you can withdraw at any time and your data can be withdrawn if it is identifiable. Your decision whether to participate or to stop participating will not jeopardize your future with Auburn University or TTC.

Data obtained in connection with this study will remain anonymous. Information collected through your participation will be used to complete a dissertation study and may be published in a professional journal and/or presented at a professional meeting.

If you have questions about this study, please contact Kevin Eakes at 843.574.6611 or e-mail eakeskw@auburn.edu. If you have questions about your rights as a research participant, you may contact the Auburn University Office of Human Subjects Research or the Institutional Review Board by phone (334)-844-5966 or e-mail at hsubjec@auburn.edu or IRBChair@auburn.edu.

HAVING READ THE INFORMATION PROVIDED, PLEASE DECIDE IF YOU WANT TO PARTICIPATE IN THIS RESEARCH PROJECT. IF YOU DECIDE TO PARTICIPATE, THE DATA YOU PROVIDE WILL SERVE AS YOUR AGREEMENT TO DO SO. YOU MAY PRINT A COPY OF THIS LETTER TO KEEP.

If you decide to participate in the research study, please select "click to next page" and continue by reading the directions and completing the requested information. If you decide not to participate in the research study, please close this browser.

The Auburn University
Institutional Review Board
has approved this document for use
from May 14, 2008 to May 13, 2009
Protocol # 08-123 EP 0805