

Musical Citizens: String teachers' perceptions of citizenship
education in the private studio

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Abstract

This quantitative study explores string teachers' perceptions of citizenship education and its use in the private lesson. Guided by Westheimer and Kahne's (2004) model of citizenship education the study sought to identify (a) how private string teachers perceive citizenship education, and (b) the factors that influence these perceptions. Four hundred and fifteen (415) members of the American String Teachers Association (ASTA) participated in this study by completing an on-line survey that contained both closed and open-ended questions. The resulting data was coded and organized according to the survey questions and the conceptual framework. Research findings revealed that, although teachers did not explicitly consider citizenship education a part of their lessons, their intentions and their report on pedagogical practices could be described as citizenship education when viewed through the conceptual framework used in the study. Indeed, nearly all of the participant responses revealed intentions to include attributes of what Westheimer and Kahne refer to as the Personally Responsible Citizen in their music lessons with students. Educating for traits of other types of citizenship was also reported.

Factors deemed influential in string teachers' perceptions of citizenship education included the following: If the teachers had earned certification in Suzuki pedagogy; the number of years of teaching experience; if teachers self-identified as primarily educators, performers, or both; the age of the students who are taught. Additionally, the study addresses teachers' statements about the use of competitions, dialogue in lessons, and general attitudes about the appropriateness of citizenship education in several different learning environments.

The study findings add to a small but growing body of research that furthers understandings of the links between citizenship education and music education. In addition, the findings contribute to our understanding of the complexity of the relationship between private teachers and their students.

Acknowledgement

“I am a human being first, a musician second, and cellist third.” – Pablo Casals

The process that goes into writing a thesis, like life, is multi-layered. It is impossible to fully understand the influence that our experiences have on the paths we follow and on the questions that beg for research. Therefore, it is impossible to acknowledge all those who have influenced my journey into academia. I wish to extend appreciation, however, to several people who have contributed to this project directly and indirectly; as with music, the notes and the silences surrounding those notes are all necessary for a great performance.

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1. Introduction

Citizenship education is a mandated part of the general school curricula of most western democratic societies including those of North America (Elveton, 2006; Parker, 2003; Sears and Hughes, 1996) and Europe (Cogan and Derricott, 1998). This practice follows the general belief among civic educators that “though citizenship may be a birthright, citizens are made, not born” (Campbell & Martin, 2006, p.10). There are multiple conceptions of what democratic citizenship education entails, however, common objectives include opportunities for students to foster their commitment to community (Portelli & Solomon, 2001; Kerr & Cleaver, 2004) and the common good (Beane & Apple, 1995; Sears, 2004). Citizenship education typically includes lessons in the political process, how to participate in society, multiculturalism, and character development (Westheimer & Kahne, 2004). In addition, students may be encouraged to engage in discussions and projects that challenge the status quo in order to come closer to achieving democratic ideals including equity, equality, inclusion, diversity, and critical-mindedness (Farr-Darling, 2002; Portelli & Solomon, 2001).

Music has been linked to citizenship and community development for centuries (Levitin, 2008; Tarling, 2004). For example, both individuals and collectives of musicians have used their music to voice political opinions and push the status quo. Examples can be found in many eras and genres of music where both composers and performers seem to make deliberate attempts to affect societal change. There are occasions when a musical composition (or other

artwork) is written or performed as a reaction to a political event or a social situation. However, unless a musician dictates his or her intentions one can only speculate if the piece was written in order to influence others or simply serve as a personal expression. Although the artist cannot predict public responses toward specific musical performances, musicologists seek to decipher the impact of certain works and concerts. This may result in erroneous assumptions about the original intentions of the artist even though political impact may be evident. Added to the complexity of how music can effect social change is the likelihood that while some musicians may attempt to use their fame for opportunities to spread a political platform, there may be others who use social commentary as a maneuver to gain popularity. In this situation the political message may not be a deliberate act of citizenship but intended as a popularity stunt. These examples blur the line between musician and citizen. Links between citizenship and music are not restricted to entertainment venues; citizenship education can also be linked to music classes in schools.

Since many concepts and strategies from general education have filtered into public school music programs, it is not surprising that citizenship education (and its varied applications) has found its way into the music classroom. As is the case with other subjects, music education does not exist in isolation from social attitudes, culture, and politics (Ables & Custodero, 2010). Dana Gioia (2007), former chairman of the National Endowment for the Arts, claims that cultural

activities, such as playing music, heighten peoples' sense of civic awareness and responsibility.

Music, it seems, has a strong potential role in citizenship education. Therefore, it is not a surprise to find that music educators have begun to foster this connection in their music classes. Both empirical research and anecdotal narratives document applications of citizenship education in music classes (both instrumental and music appreciation classes). Jorgensen (2003) and Woodford (2005a) surmise that citizenship education within the classrooms of public school music teachers may include models of good behavior, community involvement and teaching about multiculturalism, and issues of equity and social justice. These teachers may learn to consider various models of citizenship education through their required teacher training programs as well as through teacher development events hosted by their school boards.

Not all music teachers, however, receive similar training. Different models of teaching music may exist dependent on the educational path the music teacher has taken. Those who decide on a career in music have a wide variety of training opportunities that generally lead the student to a career with a focus on either performing or teaching. Some also intend to give equal importance to education and performance. Those who plan to have a career as a music educator often take classes in pedagogy and/or earn degrees in music education while those who plan to engage in a performance career typically attend a conservatory or school where although music education classes may be available they are not encouraged;

teachers of performance majors often advise their students to focus on practicing their instruments and avoid taking courses that will absorb their practice time (Bose, personal communication, August, 15, 2012). Ironically, music schools are seemingly more progressive than some other arts institutions such as visual art and dance schools where education courses are not typically available. Indeed, there seems to be an attitude in most disciplines that assumes that education courses are not necessary; if a student wants to become a teacher they are expected to get their teacher training at a school devoted primarily to education. Although not stated explicitly, the old adage “those who can, do, those who cannot, teach,” seems to prevail in many communities. Examples of this attitude can be found through personal conversations with string students and faculty members of esteemed institutions like the Julliard School, The Eastman School, and the New England Conservatory of Music and where teachers of the highest regard only want to teach performance majors and not the students who plan to be music teachers even if their musical competences are equal to those of performance majors. This is unfortunate for two reasons: firstly, there are musicians who, due to their declared passion for teaching, may be denied opportunities to study with teachers who may have more expertise on their instrument. Additionally, since a performance career is uncertain and it often takes years of perseverance taking auditions before a stable job is secured, many performance-oriented musicians end up teaching private lessons (Uszler, 1996)

even if it was not in their initial career plans. Therefore, it would make sense to prepare both music education majors and performance majors in music pedagogy.

Although there is a general acceptance of the significance of private music training (Campbell, 1991) few empirical studies have been documented to access what goes on in private music lessons (Kennell, 2002; Yarborough, 1996). An understanding that prevails is that private music lessons employ specialized training where teachers typically follow a curriculum designed to train professional musicians regardless of the student's professional intentions. However, teachers do not agree on the best way to make this happen (Frederickson, 2007). For many, the training is purely instrumental (technical and musical) and the ability to perform at the highest level possible for each student is the ultimate goal (Gaunt, 2010). Some teachers may incorporate a holistic approach where fun and/or students' self-esteem is placed as paramount while others may use a model of strictness and critiquing to encourage students to play at their highest level. Many teachers assign repertoire from particular method books or from syllabi such as produced by the Royal Conservatory of Music. This can help teachers keep track of appropriate music with sequential teaching points for each student's playing level.

Students typically learn repertoire within a particular grade level and are encouraged to pass an exam that evaluates their competence in scales, technical studies, and solo repertoire (Salaman, 1994) before they are assigned pieces from a higher level. They are expected to practice their pieces in order to reproduce

them as accurately as possible according to the score; rarely is space created for students to render their own interpretations (Rostvall & West, 2003). This approach may perpetuate the playing of compositions legitimized by history and help students become musically literate but they do not necessarily reflect students' interests (Rostvall & West, 2003). It is necessary to remind that, as in all studies, teachers may be encouraged by parents, peers, and employers to meet standard expectations of music education, however, the personality of teachers and their students may allow for a personalized approach. For example, the Royal Conservatory Syllabi have increased their range of repertoire that may be chosen for exams; while the piano repertoire has included songs from popular venues such as Broadway musicals for a few decades, it is only within this century that compositions such as Disney songs have been added to the string repertoire. There has also been an increase in the types of workshops and classes offered to music educators who are versed in the classical canon in order to help them become comfortable teaching music from other genres such as jazz and folk. This trend may not only be helpful to maintain student interest but also as a means to educate about different cultures.

The teachers, parents and the students involved influence the curricula and style of lessons based on their own expectations. Mills (2008) reports that among the reasons students learn to play an instrument are to challenge themselves to learn something new, to relieve boredom, play with others, and to please their parents. Although they did not mention participation in exams as a motivating

force to take music lessons, teachers may encourage participation in exams and competitions to help students create a goal to work towards and thus motivate practice. Teachers are also likely influenced by the parents' expectations since they are the employers. While some parents may emphasize that they want their children to learn music to just "have fun" and earn a "well-rounded" education, others enroll their children in music lessons to learn skills that may allow them the potential to become a professional musician. Indeed, these skills are often emphasized as tools to increase cognition (Trainor, 2009). It seems that some musicians, educators, and parents argue for maintaining only narrow musical training in the studio, while others call for a more general 'well-rounded' education to enhance musical training (Shieh & Conway, 2004). Does this non-musical training include citizenship education? Is there a reason why parents might desire that their students learn anything other than instrumental instruction in their lessons?

In his book, *The Unconscious Civilization*, John Ralston Saul (1995) argues that limiting oneself to any narrow range of specialist knowledge may pose risks to individuals (and society) in a democracy since citizens need to be informed about the conditions and multiple perspectives that contribute to societal practices. From my own experiences as a music student and educator, and through literature in music education, I understand that learning to play an instrument can be an insular activity that does not necessarily lend itself to consideration of one's role in community. Yet, aspects of citizenship education

have already become an expected part of general music curriculum (Mark, 2002a). Is it possible that private music teachers have taken note of citizenship education in public education (music and otherwise)? This question led to many informal discussions with colleagues. Some seemed intrigued to explore how citizenship education might link to music education while others expressed concern that a music lesson could be anything other than learning how to play an instrument.

Do private music teachers consider teaching agendas that go beyond learning to play an instrument? If so, do they consider links between music education and citizenship education in their teaching goals and practices? Using private string teachers as a case group for study, this thesis explores private music teachers' perceptions of their roles in teaching good citizenship. Specifically, this study asks the following questions:

1. How do private music teachers perceive citizenship education and its role in their studio lessons?
2. What has influenced their ideas about the relationship or lack thereof between music lessons and citizenship?

This study was propelled by my intrigue to learn about private string teachers' perceptions of citizenship education, what might influence their opinions, and the potential applications in lessons that might help students become good citizens. This research could offer new understandings about what students may learn in music lessons.

There is on-going research into the benefits and consequences of learning to play an instrument. Investigations range from the domains of neurological development (Trainor, 2009) to physical and emotional well-being (DeNora, 2000), however, studies on how music lessons may contribute to understandings of citizenship have not been previously considered. Since many argue (Westheimer & Kahne, 2004; Beane & Apple, 1995) that citizenship education in a democracy is imperative to students' education, it is useful to understand where private music teachers position themselves in this regard. Although students receive at least some citizenship education in public school classrooms, the lessons introduced in music lessons may be more powerful because the relationships that are formed between student and private teacher have been shown to be extremely influential and often last a lifetime (Jones, 1975). Therefore, it is important to understand how private teachers understand their objectives, especially when linked to teaching students how to become good citizens. Have private music teachers addressed the possibilities that students learn about citizenship through private music lessons? In order to examine and understand teacher's perceptions of citizenship and its role in private music lessons, this study utilized both closed and open-ended survey responses from private string teachers. Based on a conceptual framework from Westheimer and Kahne (2004) that identifies different categories and actions of citizenship, this study examined the connections between private music learning and citizenship education.

2. Literature Review

This study draws on literature in two domains – citizenship education and music education. After an overview of both areas of education, links between the two fields will be discussed, beginning with citizenship education and general music education and then citizenship education in private music instruction.

Citizenship Education

Conceptions of citizenship vary and they have been, and will likely continue to be, debated (Ross, 2004; Connolly, 1983). Citizenship education discourse considers multiple attitudes and actions including character and moral development, political literacy, community involvement, and social responsibility (Kerr & Cleaver, 2004). There is no one set mandate for the content of citizenship education in democratic societies. Mandates vary according to country, state, province, and even school boards. As perceptions regarding the needs of society change, educators debate, negotiate, and reform curricula to meet new democratic ideals (Ross, 2004). Although the many different conceptions of what citizenship entails lead to different approaches to citizenship education (Kerr & Cleaver, 2004), several overlapping themes emerge from a review of the literature: the *character* of the citizen, the *participation* of the citizen and understandings of *social justice*. These themes will now be examined.

Character

Promoting ‘virtuous’ behavior and good character are key functions of citizenship education for many educators. Teachers say that in order to do their

job they need students who show respect and get along with others, are not disruptive, do their assignments, and help keep an emotionally and physically safe environment in the classroom (Morrish, 2001). These and other similar concerns are generally addressed through character education which can be described in two different but closely related educational subgroups: 1) Learning for the purpose of making desirable habits and 2) learning that requires thought process before desirable action is taken. Students are expected to incorporate behaviors such the ones depicted in posters that are often displayed in school classrooms and hallways (e.g. Character Counts! Coalition, 2004).¹ These standards of behavior include the need to act with respect, appreciation, acceptance, cooperation, perseverance, optimism, fairness, responsibility, as well as to have integrity and empathy. These actions can be considered habitual behaviors since their execution does not require moral reasoning.

The development of virtue has been associated with building habitual behavior since the time of Aristotle (Nucci, 1989). More recently, character educators Ryan and McLean (1987) have discussed the need for students to form habits of self-control and behaviors that will instill good values and virtue. Indeed, these behaviors may assist in classroom management and help students gain the personal skills they need for healthy relationships. However, moral reasoning is also an important developmental skill for students to practice. Turiel (1983) explains that moral thinking includes making decisions about justice,

¹ See appendix E for an example of a typical chart commonly displayed in schools.

welfare and human rights. In contrast to simply acting out of habit, students need to learn to distinguish between right and wrong (Nucci, 1989). Studies have shown that moral judgments are contingent on context (Turiel, 1983). Students need to explore how their actions are judged within their relationship to their world (Nucci, 1989). Therefore, in order to receive adequate character education, students need to learn to reflect on their decisions and choose their actions instead of relying on what Kohlberg (1989) refers to as a “bag of virtues” that can promote actions based on unreflective habits.

These two approaches to character education – building virtue through the practice of habits of good behavior and learning to utilize moral reasoning so students make internal choices about their actions are divergent perspectives that have turns in education policy prominence for the past thirty years (Nucci, 1997). Although there are overlaps in goals and techniques used to help students build good character, some aspects of character education can be questioned from a democratic perspective. For example, character development may include activities that enforce knowing ones ‘proper’ place in society, following orders, and not disrupting the status quo (Westheimer & Kahne, 2004). Examples of this view are evident in some classrooms where students are not allowed to question teachers’ actions. Similar mandates of character education are often justified as a means to “alleviate social problems by teaching such values and virtues as obedience to authority and patriotism” (Mahrouse, 2006, p. 441). These and other goals of character development are often used to justify educational activities

where students work together in order to have opportunities to learn to get along with each other. However, learning to get along with others does not necessarily teach understanding of others and about our interconnectedness. Without these understandings it is difficult to promote moral education with its focus on justice, welfare and rights. Therefore, a model example of character education may need to incorporate ways for students learn to be participants in their communities.

Participation

Another theme common in the literature on citizenship education concerns participation. Participatory citizenship education speaks to learning that involves collective activities as well as considerations of collective groups – the presumption is that it is about more than the self. Collective activities with students can include involvement in community actions such as recycling, and participating in public demonstrations and decisions that address social justice issues (Greene, 1985) as well as establishing classroom protocol. For example, students can learn how to be committed democratic citizens through participating in classroom events where students and teachers work together to decide what will be studied and what the classroom rules and regulations will be (Dewey, 1916/1934; Kohn, 1986). Beane (2005) argues that students need to work together on projects where they have opportunities to discuss issues, try out potential solutions, and then evaluate their choices, since that is how democratic communities operate. Studies have concluded that when students participate in community events when they are young, they are more likely to participate in

organizations and the political arena when they are adults (Beck & Jennings, 1991; Morgan & Streb, 2001; Rosenstone & Hansen, 1993; Verba, Lehman, Schlozman, & Brady, 1995). Learning how decisions are made in ‘real-life’ circumstances such as first-hand observations about how government and businesses function are examples. Although such democratic activities cannot guarantee that students will participate in future civic service, “giving students a voice...is a step in the democratic direction” (Beane, 2005, p. 27).

Volunteering is another popular form of citizen participation and has become part of the curriculum in many schools. In Ontario, for example, students are required to volunteer for a minimum of 40 hours in order to graduate high school (Ontario Ministry of Education, 1999). Volunteering experiences that offer interactions with people of unfamiliar cultures and/or unique abilities are also important so that students may learn about new attitudes and beliefs.

Voting has been considered perhaps the most vital aspect of participatory citizenship, however, as Ross (2004) explains, “democracy is not merely exercising the right to vote, but rather an obligation to engage in careful consideration and discussion of alternatives for the purpose of creating a better life” (p. 251). This sentiment is consistent with the views of a number of progressive educators (e.g. Barber, 1984; Dewey, 1916/1934; Westheimer & Kahne, 2004) and echoes Hess’s (1979) assertion that “people who argue for their positions in a town meeting are acting like citizens. People who simply drop scraps of paper in a box or pull a lever are not acting like citizens; they are acting

like consumers, picking between prepackaged political items” (p. 10). Few dismiss the importance of voting, however, researchers including Westheimer and Kahne, (2004) argue that voting is not enough to sustain a democracy. Democracy needs voters who are able to decipher the complexities of the issues they vote on and be educated in ways that will enable them to form opinions that consider what is best for the community, be it local or global. It is not only through voting that citizens can have power; they can also obtain power through participation in meetings, advocacy, and other actions that may lead to societal change. However, democratic citizenship entails not just action, but action of a certain kind that includes deliberation (Barber, 1984).

Appreciation for social justice

Social justice is another theme common in the literature on citizenship education. Issues surrounding social justice are complex and can overlap each other. For the purposes of this study three central themes in social justice education were explored. The first addressed issues of diversity. The second theme involved learning about equity and the third explored learning *why* these problems exist and ways to eliminate social injustices through action for social change. The conceptual distinction between education in diversity, equity and social change lies in the goals of the lessons; when teaching about diversity and equity, students typically learn the history of others and are expected to advocate for tolerance. When students are encouraged to become agents of social change,

however, they also need to learn why problems exist and how they can contribute to fixing them.

Diversity

In order to consider injustices it is necessary for students to understand that we live in a diverse society where learning about different cultures is warranted. Multicultural education is a relatively new requirement in education in North America (Gorski, 1999). Prior to the *Brown vs. the Board of Ed* case in the US² that stopped segregation between ethnic majority and minority students all students were expected to assimilate to the models of the dominant culture. However, as Bennet (1995) explains, the ever challenge of integrating students of diverse minority backgrounds presents a need for education that considers difference of culture. A shift in attitude has resulted in a current educational model where multiculturalism is essential to those seeking ideal democratic societies since the aim is to “develop the capacity to take in the realities of people different from ourselves” (Vaugeois, 2007, pg. 3). Teachers are encouraged to help students learn appreciation of different viewpoints, to value and respect opinions that may be different from one’s own, and to recognize how a single issue may be understood in multiple ways (Portelli & Solomon, 2001). Differences include but are not limited to race, culture, ethnicity, language, gender, economic status, cognitive ability, and political and religious

² Wherein the Supreme Court, in 1954, declared it unconstitutional to have segregated schools based on race.

perspectives. Curricula that incorporate content from various cultures and respectful expressions to opinions and practices that may seem unfamiliar or different from societal norms are expected in education that considers multiculturalism (Allsup, 2009a; Kerr & Cleaver, 2004; Sears & Hughes, 1996). For many, this consideration of diversity is a primary goal of democratic citizenship since it encourages tolerance toward others (Haydon, 1996; Morgan & Streb, 2001) and increases the ability to work together with those who may not share our views (Gutman, 1995; McDonald & Zeichner, 2009; Kymlicka & Norman, 1994). With its emphasis on differences in others, the discourse on diversity may also include issues of equity where students learn that not all people have equal opportunities – some have been silenced and/or had opportunities retarded due to their minority status (Banks, 1995).

Equity

Through explorations of social justice (and injustice) students learn that equity cannot be assumed. Equity recognizes that people have different obstacles that may inhibit their equal opportunities. It is important that students understand power relations and how policies are made that encourage (or discourage) inclusion (and exclusion) since a democratic society deems that all peoples have equal worth and equal opportunities (Beane & Apple, 1995; Gutman, 1995). Therefore different people may need to be treated differently in order to remove particular barriers that may stand in the way of their having equal opportunities (Abella, 1984). These issues are important for social justice education. However,

learning about diversity, power, and equity may only bring students closer to tolerance toward those who are different from themselves.³ Since justice “implies fairness or reasonableness in the way people are treated and decisions are made” (Westheimer and Kahne, 2007), it may be necessary to encourage students to move beyond celebrating diversity and help them learn to explore structures in society that may be oppressive.

Agents of social change

Some educators argue that lessons in how to create change must be incorporated if students are to learn how to negotiate their own power to improve problems in their communities and in the world. If oppression and other societal problems are to be addressed, and perhaps even eliminated, citizens need to comprehend why these problems exist and therefore understand the social and political structures that contribute to the problems. Social justice education typically maintains a focus that places an emphasis on promoting cooperation among diverse groups (McDonald & Zeichner, 2009). This approach, however, does not necessarily promote social justice since getting along does not necessarily promote fairness or equality (Sleeter, 2009). In order for society to embrace a true democracy where diversity, equity of opportunities, and ability to have power are exercised, citizens need to strive for change (Westheimer & Kahne, 2004). Therefore, it may be necessary that students are encouraged to

³ “Tolerance implies that something NEEDS to be tolerated and is therefore distasteful” One must consider if advocating for tolerance suggests that since there is a NEED for tolerance, there must be something undesirable that needs to be tolerated! (Vaugeous, 2007).

engage in activism in order to learn how to be agents of change. Engaging students in the process of change allows them opportunities to explore and practice ways to make society more socially just.

Overlapping categories

The varying themes of citizenship often overlap and intersect each other. Although three themes have been outlined that are recurrent in the literature, they are not always distinct from each other or mutually exclusive. For instance, students who participate with others who are different from themselves may develop an appreciation for diversity. This may help to form new opinions regarding social justice as these new experiences can influence citizens' ethical decisions about what is fair treatment towards others and how this treatment may be improved (Haydon, 1996). To confirm this, studies have shown that when students are exposed to and interact with those with whom they may have held prejudicial and discriminatory associations, attitudes and opinions may change as they experience similarities between the others and themselves (Haydon, 2000). These understandings may, in turn, affect their participatory involvements and social ideals which are crucial components of a healthy democracy. Citizenship education and its many manifestations – character education, participation, and appreciation for social justice – also appear in the literature on music education and will be explored next.

Music Education

There has been much written about the benefits gained through the study of music in the public school curriculum as well as in private lessons. Two main objectives are prominent in the literature: aesthetic appreciation and cognitive skill development. Debates about these objectives have been documented at least since 1938 when music became part of the core curriculum in Boston (Mark, 2002). Although evidence of music training has been documented in both British and Canadian school curricula as early as the 17th century, the curricula mostly consisted of singing in order to instill religious belief (Benyon & Veblen, 2012) or to inspire patriotism and moral values (Mark & Madura, 2010). Cary (1998) reminds us that much of this early education in music was weighted in the economic instrumentalism (job training) and moral instrumentalism prevalent in almost all public school education of the times. Partly due to the rise in military bands after WWI and WWII and the Progressive Education Movement that increased interest in arts and cultural learning, instrumental music education became commonplace in North American and British public schools by the mid-20th century (Abeles, 2010; Benyon & Veblen). Although band programs have remained the mainstay of these programs, string instrument instruction is offered in 29% of public school districts in the United States.⁴ Fewer Canadian schools offer string education. While there continues to be a decline in the amount of

⁴ http://www.menc.org/v/higher_education_admin/more-u-s-schools-have-string-programs-says-nspc/.

access to string education in Canadian public schools, there has been an increase in the rate of private instruction (Babineau, 2007). Many students in Canada and the United States, if they have the interest and financial means, enhance their classroom lessons with private lessons. Typically, professional musicians with an aim to help students gain better performance skills on their instruments conduct these lessons. Along with the different educational goals associated with learning to play an instrument, researchers are beginning to explore connections between music education and citizenship.

Music education and links to citizenship education

Concerns about citizenship education increasingly appear in the literature on music education; most often the concerns are linked to music advocacy (Bowman, 2005a; Mark, 2002). There are numerous testimonials supporting the cause of music even though much of this literature is not supported by significant empirical data.⁵ For example, historically, music educators have reported that students who engage in music instruction become “better” citizens in terms of their cultural, civic, and even religious values (Mark, 1982). The following section will review these links following the same categories used in the review on citizenship education: Music Education and Character, Music Education and Participation, and Music Education and Social Justice.

⁵ It is important to note that there are researchers who dispute many of the claims made by music advocates (e.g. Schellenberg, 2004).

Music education and character development

Many music advocates try to show a connection between music education and character development.⁶ For example, some claim that music education can develop the necessary character traits and work ethic that are desirable in the workplace. The following two quotes are from executives who are highly respected in their fields and who both attribute music education to their success:

The things I learned from my experience in music ...are discipline, perseverance, dependability, composure, courage and pride...Not a bad preparation for the workforce!

(Gregory Anrig, former CEO, Educational Testing Service, as cited by the Texas Music Educators Association (TMEA))⁷

[Music education] aids students in skills needed in the workplace: flexibility, the ability to solve problems and communicate; the ability to learn new skills, to be creative and innovative, and to strive for excellence (Joseph M. Calahan, Director of Communications for Xerox Corporation, as cited by TMEA.)⁸

⁶ e.g. the National Association of Music Merchandisers (NAMM); Support our Strings (SOS), ASTA's advocacy page; the Community Music Foundation; Classics for Kids; Coalition for Music Education. It is important to consider that those who use these studies for the purpose of advocacy have an agenda to fulfill and, in fact, are often the same organizations that subsidize these studies.

⁷ www.tmea.org. Articles on Music Advocacy, Participation in Music, ¶ 7.

⁸ www.tmea.org. Articles on Music Advocacy, Participation in Music, ¶ 5.

Even renowned music pedagogue Shinichi Suzuki asserted that his method would benefit students in their future employment and that this was more important to him than creating musicians (Suzuki, 1969). These views are necessary to acknowledge since private music teachers may embrace these ideas as they read about them in the media as well as through their professional associations.

Music can also be seen as influential in the development of a person's understandings about themselves and human experiences (Evron, 2007). Many music educators report that music education teaches perseverance, moral development, self-expression, and positive self-esteem and also empathy and respect (Lautzenheiser, 2005). Those who adhere to the aesthetic benefits of music education lean toward the belief that music exists for its own sake (Reimer, 2009). Rideout (2005) states that music education as aesthetic education is "based on the argument that humans inherently strive to improve themselves, to move upward in their knowledge and perspective" and that by studying music they will "grow toward new understandings and perceptions" of themselves and of others" (p. 40).

Group affiliation can also affect our sense of self and music education plays a role here as well. Songs we listen to and sing enhance our sense of identity and group solidarity (Pantaleoni, 1985; Vaugeois, 2007). Frith (2003) remarks, "what is equally remarkable is the sheer amount of *music making* in which people are engaged, and my point here is not just that people do, but also that these musical

activities are central to their understanding of who they are” (p.100). The goal of developing identity and pride of belonging through music can be seen in several music methods. For instance, Hungarian composer, Zoltán Kodály devised a program of music instruction for young children that incorporated folk songs as a means to instill national pride (Comeau, 1995). Today, the Kodály Method has been adapted to countries around the world with repertoire that recognizes folk music of many cultures. Numerous other music education programs for young children such as Music for Young Children, Suzuki Talent Education, Kindermusik, and Orff and Dalcroze use classes to incorporate group identity. These programs utilize activities where students work together with goals that include development of identity. There are, however, critics of this approach. McLeod (1989) points out that the emphasis on identifying with a particular group runs the risk of building a “feeling of being one-people different from other people” (p. 6) which may deter some democratic considerations. Music educators, he argues, should be mindful to not exclude music and influences from foreign sources so as to avoid feelings of superiority and exclusiveness. With this consideration, music educators can be mindful to build multiple perspectives into group identity. Although not documented empirically, some use these examples to bolster claims that music education is not only beneficial to character education but also to learn how to collaborate with others.

Music education and participation

Music's primary meanings are not individual, but social (Small, 1998) and students have many opportunities to use music as a means of participation in a democratic society. This is relevant since democracy – a collaborative environment – requires collaborative actions by its citizens. For example, some educators may incorporate voting as a means to make ensemble decisions. However, “letting members of a choir select the color of the group's robes or giving the pep band an opportunity to vote on music” (Allsup, 2003, p. 27) is not enough of a collaboration to demonstrate citizenship. Performances can act as an important link between school and community (Hargreaves & North, 1997). This may include playing music in ensembles such as band, orchestra, chamber ensemble or choir. Many teachers report taking students into their communities to play at functions such as concerts for senior citizens, town celebrations, and music festivals (both competitive and non-competitive). Those students who perform in public spaces can learn to identify ways they may be able to help those in their community. In addition, these events offer opportunities for students to learn that working together toward common goals can produce something greater than one can by working alone (Boonshaft, 2006). Models of participatory citizenship can vary from learning to help others to working as a collective force to create positive changes.

Moreover, throughout history, there have been examples of citizens who have used music as their ‘voice’ to make personal or collective statements about social

justice issues. From minstrels who sang songs in the streets in order to share news or poke fun at the aristocracy to folksingers of the 1960s who protested war and consumerism to classical composers whose music often expresses cultural conditions, musicians have played an active role in public discourse. Both professional and amateur performers can be observed producing concerts to raise money and awareness for different charities and causes. The single, *We Are the World*, is an example of how famous pop musicians came together in 1985 to raise money for African famine relief. The song was re-released in 2010 to raise money to assist survivors of the devastating earthquake in Haiti.⁹ It is becoming customary to attend concert performances where donations for food banks are requested. With the widespread use of Internet social networking sites, musicians also have an easier time connecting to the public on issues of public concern or importance. For example, guitarist and singer/songwriter Dave Carroll of Halifax, Nova Scotia became an overnight celebrity when he wrote *United Breaks Guitars*, a song about how United Airlines damaged his guitar. His video, which was viewed by millions of people on *Youtube.com* created such a stir that airline companies were forced to change their policies regarding the care of musical instruments (International Musician, 9/09). Public concerns expressed by musicians can also be found on Facebook, Twitter, and personal blogs.

⁹ We Are the World homepage - <http://wearetheworldfoundation.org/>

Music education and appreciation for social justice

Issues of social justice in music education have similar complexities as in general education. Therefore, the three distinctions that were explored in general education were considered in music education—diversity, equity, and teaching students how citizens contribute to social change.

Diversity in Music Education

There is a growing trend in music education to include music of many cultures in order to allow students opportunities to experience diversity from an artistic perspective (Campbell, 2004). Through exposure to various kinds of music and exploring both differences and sameness to their own cultures' music, students may develop new understandings of not only the dominant culture but of other cultures as well (Greenberg, 2007). Music can also provide a “context for making connections to the world” (White, 2005, ¶4) while enriching understandings of the art form itself by placing it in a particular social, political, and historical context (McCarthy, Ondaatje, Zakaras, & Brooks, 2004). There is an expectation that when students develop appreciation for the music of other cultures, they will learn tolerance toward those cultures (Bowman, 2005a) and discrimination will be eliminated (Gollnick & Chinn, 2002). Music teachers (and music students) typically identify with a particular genre of music (classical¹⁰, folk, jazz, rock, etc.). These divisions seem unfortunate from the perspective of citizenship

¹⁰ The term classical music is culturally specific; however, it is used in this study to imply music that is rooted in Western European traditions that include such forms as art song, chamber music, opera, and symphony as distinguished from folk or popular music or jazz.

education since it suggests that divides within peoples and their cultures are normal and acceptable. However, Ables and Custodero (2010) lament that Western Art Music remains the cornerstone for repertory used with music education majors. String teachers seem to be particularly exclusive in their use of so-called classical music. Some music educators, including private string teachers, are disrupting the established Western European classical canon and supplementing traditional repertoire with non-classical music such as pop, hip-hop, Latin, Arabic, jazz, African drumming and improvisation classes (Volk, 1998/2004). This influence can be seen in workshops, conference presentations, and calls for curriculum writers who are asked to create new programs for classically-trained musicians who wish to expand their areas of expertise in order to include multiculturalism and diversity in their teaching (ASTA, n.d.; OMEA, n.d.). Sean Grissom, Renatta Bratt, and Mark O'Connor are among the recent string pedagogues who have written method books to help teachers and students become adept in "alternative styles". O'Connor's string pedagogy books are unique because they offer a specifically North American approach for beginning string students. O'Connor has adopted teaching tools from methods that use European music and applied them to American and Canadian fiddle music. Included with the technical instructions are stories of various immigrant populations and how their music played a role in what has become traditional North American folk music. It is important to consider that learning to play songs from different cultures may be compared to a trip to a museum to look at artifacts;

visitors can cheat themselves out of powerful understandings and knowledge if they do not consider historical references such as how these artifacts came into being and how they represent the social climate of the culture.

In addition to multicultural perspectives, those who write about diversity in music education consider difference in students' gender identity, cognitive ability, and economic demographic (Lamb, 2010). Examples can be seen in sex-role stereotyping with regard to instrument choice, students who learn at different rates and with varying methods, and how economic status influences learning, including but not limited to parent's education and interests. Attention to the diverse nature of students can lead to forms of tracking where student's learning spaces are separated based on perceived potential and behavior. For example, there are music teachers who divide students up into ensembles where they only play with members who have similar abilities and social behaviors. This decision is usually made to alleviate the potential for advanced and/or older players to become bored with less experienced or younger ones, and for the less experienced players to avoid feeling overwhelmed and frustrated trying to keep up with the more advanced ones. Other teachers make a point to pair advanced players with weaker and incorporate many ages groups together in hopes that the former will be motivated and inspired but the latter will learn to coach and lead the less advanced players. There are conflicting opinions about the appropriateness of such actions. Some argue that tracking allows students with special needs, including those who are "gifted" and those who have learning challenges to

receive the individualized attention they deserve; others claim that tracking places students in situations where they receive different opportunities than other students (Oakes, 1987). These understandings warrant a discussion on equity and equal opportunities to receive instruction in music.

Equity in Music Education: Equal Opportunities to Learn Music

Many educators have an active interest in improving social equity among those from different cultural and economic backgrounds (Wright, 2012; Chalmers, 1996; Efland, Freedman, & Stuhr). Efforts include Head Start Programs¹¹, before and after school tutoring (e.g. 826 Valencia,¹²) and community arts programs¹³. As studies are released that claim benefits for potential cognitive, social, and personal developments attained through musical instruction, considerations regarding who has access to lessons (and instruments) become important civic concerns. For example, those who maintain a perspective of music education as an indispensable benefit to the development of children may claim that anything that denies access to music lessons (e.g. economic, cultural, physical, or developmental considerations) can be viewed as unjust. This understanding has been supported with numerous efforts in the past decade to get more students exposed and involved in music lessons by placing programs in areas where financial resources for lessons have not previously been available

¹¹ Head Start is a program of the United States Department of Health and Human Services that provides comprehensive education, health, nutrition, and parent involvement services to low-income children and their families.

¹² 826 Valencia is an award winning out of school tutoring program run by volunteers in San Francisco.

¹³ A listing of community arts programs can be found at www.nationalquild.org

(Tupman, 2009). Numerous community music ventures for underprivileged children have been established or supported in the United States by institutions and leading music organizations including the Juilliard School, the National Association of Music Merchandisers (NAMM), and the American String Teachers Association (ASTA). In Canada programs operate through organizations such as Music from the Heart and The Leading Note Foundation. Some of these community programs, such as Orkidstra in Ottawa, Ontario, and the Harmony Project in Los Angeles, California are modeled after El Sistema, an initiative in Venezuela that is supported through the country's social services department and will be discussed in detail later in this document. These community programs, and others with a similar model, bring opportunities for a broad range of students to have access to music education.

Music as a vehicle of social change

Musicians and their audience have been part of social change for generations (Mark, 2002a). Those who have felt oppressed used music and lyrics to both alleviate sorrow and messages of hope. Familiar examples include spirituals used by Negro slaves in the American South and songs of faith and hope used by Jews in Nazi concentration camps. American examples include singer/songwriters Woody Guthrie who wrote and sang pro labor union songs, and Pete Seeger, Joan Baez, Bob Dylan, and Peter, Paul & Mary who performed songs that protested war (DeLeon, 1994). Jazz musicians also have used their music to voice a desire for change; a blatant protest was heard with the song, Fables of Faubus, written by

Charles Mingus to express his outrage against segregation in Arkansas schools in the 1950's (Davenport, 2009). Currently we can hear popular musicians such as U2 performing songs with sociopolitical messages. In addition, performers have been moved by world disasters to come together to perform in solidarity of support. For example, to aid victims of the 2010 Haiti earthquake, icons including Justin Bieber, Josh Groban, Barbara Streisand, Tony Bennett, Celine Dion, Snoop Dog, and Miley Cyrus joined forces to perform a remake of "We Are the World". This event demonstrated that musicians from diverse genres collectively participated in creating awareness and inspiring actions for world change.

Although many claim that social change through music is generally a positive move for society, some point out that musicians can influence society in negative ways. For example, Madonna, Brittany Spears, Rihanna, and other similar pop artists may be accused of creating an emphasis on materialism, self-centeredness, unhealthy body images, and even violence and affecting a negative influence in society (Walters, 2000). Hip Hop has been considered a tool for social change as research has suggested that it entices some youth to feel empowered; others claim that it has the potential to alienate communities (Free Child, n.d.).

Classical composers and performers have also used their music to spread political messages. Throughout the centuries composers have written music that musicologists have interpreted as commentaries on issues in society. Examples include Haydn's Farewell Symphony where the composer expressed his distress

about the working conditions of his orchestra (Arts Alive, n.d.); George Crumb's *Black Angels* that was written as a response to the Vietnam War (The Official, n.d.) <http://www.georgecrumb.net/comp/black-p.html>) and Beethoven's 9th Symphony that has been examined by Dimond (2011) as both a tribute to enlightenment discourse as well as to emphasize the importance of the "socialist order" of East Germany. In addition, scholars explain that coded messages about the plight of Catholics in Elizabethan England exist in the writing of William Byrd (Smith, 2007), and that Dmitri Shostakovich reacted to the suffering caused by the soviet regime in his 5th symphony (Greenberg, 2007). R. Murray Shaffer, John Adams and Martin Bresnick are among those who currently compose works that challenge their audiences to react to problems in society.

Classical performing artists have also created political platforms via their concerts. For example, cellist Pablo Casals presented recitals in order to fight for democratic rights during and after the Spanish Civil War. Another cellist, Yo-Yo Ma, used the Silk Road Ensemble to challenge the status quo in classical music venues. The performers combine western and non-western instruments and musical traditions in their concerts and in doing so demonstrate how various multicultural perspectives can work together. In addition, Ma helped develop the *Citizen Musician* Initiative. This program, co-sponsored by the Chicago Symphony Orchestra and the Civic Orchestra of Chicago showcases music and musicians that address citizenship based on the following values:

As a musician, you are always working toward something larger

than yourself. Musicians balance in mind both the biggest conceivable picture of the world and the most minute sensitivity to their present position in it. Musicians strive to communicate. Whether as performers, composers or teachers, their work can't be done alone, and isn't done until their music lives in someone else.

(Ma, n.d.)

Performers in various genres of music have used the stage to promote issues by inviting their fans to support a specific cause, vote for a particular political candidate, and to engage in social actions.

Some music programs have adopted an agenda to be agents of social change. Dr. Abeau, the creator of El Sistema in Venezuela claims that this music education program has changed the economic climate of the country; poor youth and their parents have elevated themselves out of hopelessness and into believing that they can achieve something greater in their lives than they had previously hoped. El Sistema provides instrumental or singing lessons to students who would otherwise not have access due to lack of financial availability and/or geographical location. In addition, students with cognitive impairments such as blindness, deafness and autism are offered subsidized music lessons. The students initially learn through group instruction and play in ensembles in order to build a sense of

community. The music studied primarily includes compositions from the European classical canon although Latin music is also incorporated.¹⁴

Inspired by this program music system, inner city music training is sprouting up in many democratic communities including the USA, Canada, the UK and Australia. These organizations claim that teaching music to underprivileged kids provides them with “discipline, which they need, and a sense of belonging to a community so they can feel good about themselves” (Fedeski, 2012). These training schools are considered the “new trend” in music education and claim to be the “new model of social change” since they introduce music to “at-risk” students in order to help them attain personal empowerment and also to teach them to work well with others (el Sistema USA). While these opportunities are welcome and the personal stories that come from them are inspirational, questions may be asked pertaining to the goals of learning and what constitutes social change. The majority of these programs are rooted in orchestral training. Teachers of symphonic instruments propagate their own training by using Western European classical repertoire and methods. It may seem absurd to question the validity of this choice of repertoire and teaching techniques since they are standard in most public school music programs (Wright, 2010); however, keeping traditions without questioning them can be a form of “silent power” (Allsup, 2009a) that may stifle social justice reform. As discussed previously in regard to general education, issues of social justice, including events that

¹⁴ El Sistema website - <http://fesnojiv.gob.ve/en/home.html>

perpetuate the status quo, must be considered in music training. This training may manifest in group instruction, as is common in school classrooms and in El-Sistema inspired programs, or in private instruction.

Music and politics

The previous sections on the links between music education and citizenship outline issues that can be politically influenced. Likely, few parents register their students in music lessons and expect anything political to be present in the lesson; however, learning character development, participation in community, and appreciation for social justice issues are inextricably tied to political debates. Teachers (and parents) may have differing expectations of what their children are expected to understand in those three categories based on their own political influences and associations. For example, an educator who may lean toward encouraging students to be social activists may not advocate for unquestioned obedience of authority or acceptance of the status quo; others, in the hope of securing future employment for students or due to religious values may desire unquestioned obedience of authority to be a key objective in learning to play music. The influences that secure such mandates in education are often used in political platforms and are therefore relevant to parents, classroom teachers, and private music educators as well.

According to Woodford (2005a) political life is central to the educative process. But what does political life include? The word “political” conjures up many meanings. Although for some it may refer to any aspects that include

voting and political parties, for others, political can refer to events that connect to social relations including those that involve authority or power (Greene, 1985). Esteemed music theorist Bennett Reimer (2007) claims that there is a tendency for musicians to believe that the political is completely separate from and irrelevant to the world of music. This seems unfortunate since music and musicians do not exist in isolation of the world they live in; learning about the context of compositions, music genres, and music occupations can offer deeper understandings of the music than from just reading or hearing the notes on the score. Likewise, since politics is part of the regulation of music education (and music in society) and therefore has a strong impact on the delivery and expectations of music education, political discussions in the education of musicians seems appropriate. Reimer (2007) notes that in most philosophy of music education literature, the political is either invisible or is specifically identified as irrelevant to music studies. This attitude has the potential to leave musicians ill-equipped to make informed decisions about how they might contribute to the development of contemporary culture (Vaugeois, 2007).

Abeles and Custodero (2010) explain that music education is part of the social and political movements in society since musicians can be viewed as cultural workers, educators, and change-makers (Vaugouis, 2007). These considerations can highlight the importance of including political ideas in education. For example, the musician as worker is affected by political factors that include income levels, working conditions, employment stability - both historical and

contemporary ideologies that influence decisions made by governments and policy makers. The role of both educator and music-maker is a complex one and politics may indeed serve as part of the multi-faceted explorations in music education.

Private Studio Lessons

The following section provides an overview of the literature on private music lessons, also called “studio instruction”. In order to understand the private music studio, it is important to define its context and to identify the goals that are pursued within its venue. The varying goals and teaching models of private lessons as seen in both the theoretical and the empirical literature will be introduced and discussed. In addition, music advocacy models will be addressed.

Relationship between teacher and student

The private music lesson is based on a one-on-one apprenticeship model between teacher and student (Kennell, 2002; Nielsen, 1999). Very little is known about the specific aims and opinions of private music teachers, students, or parents because there is a lack of research about established goals (Gaunt, 2010; Ward, 2004; Uszler, 1996). There are, however, a few studies that explore the conversations, behaviors, and attitudes of teachers and students in the music lesson but these are mostly restricted to post-secondary music teachers who are hired to train their students for performance (Jorgensen, 1986; Lesniak, 2008; Mills & Smith, 2003; Wexler, 2009). These studies share some common findings two of which are particularly significant for this study. First, teachers tend to be

authoritative (Tait, 1992). They do most of the talking in lessons, choose the repertoire that students learn, and evaluate and judge the students' abilities and aptitude (Hallam, 1998). Secondly, teachers are generally not concerned with the transference of skills learned in lessons as they might apply to non-musical events but instead are mostly concerned with how a student plays their instrument (Persson, 1996; Tait, 1992). Lessons therefore typically focus on instrumental and musical development; they do not include pedagogy skills or collaborative skills even though many who strive to become professional musicians will end up teaching and playing with others at least part time (Fredrickson, 2007). This makes sense since there is a common perception that if students are taught by reputable teachers, the students will be prepared to teach by modeling their own lessons.

Methods used by teachers

Private music teachers are considered to have expertise in a single genre or instrument that they teach based on tradition (Abeles & Conway, 2010; Gallops, 2005); they are not generally expected to have pedagogical knowledge or ongoing professional development training that is required of general classroom teachers (McPhail, 2010). The private music teacher usually repeats how he or she was taught and uses a didactic, top-down approach to impart knowledge and skills to the student (Woodford, 2005). McPhail (2010) describes this approach as “instructivist” since the student is the “receiver of pre-determined instructional knowledge and in this sense is teacher-centred”. The information that is passed

on from teacher to student is, therefore, based on the teacher's own musical lineage and experiences (Hallam, 1998; Karlsson & Juslin, 2008; Urban, 2005). Many models that are referred to as "traditional" or "conventional" share a similar approach where the style of teaching is shaped by traditions that began to be formalized in the 19th century conservatoire (McPhail, 2010). Music teachers may be influenced by the books they read and the courses they take (Mills & Smith, 2003) as well as by their own and their teachers' experiences. There are many opportunities for music teachers to supplement their knowledge of playing and teaching. Master classes, where audience members watch a student take a lesson with a respected teacher are commonly found in music schools throughout North American and Europe. When music teachers watch others teach in master classes they can adopt new approaches.

Within this already exclusive field of music education, some teachers will train in a particular pedagogy while others regard music teaching as an art and oppose the need to study a particular methodology or become licensed (Uszler, 1996). Suzuki Talent Education and the Paul Rolland Approach are among the most common methods where teacher training and certification in string education is offered. Although certification specific to string pedagogy is not offered, additional influences in string education linked to Yamaha Music and the Gordon Method can be observed. With Yamaha training students are encouraged to improvise; Rolland teachers take young players through a pre-determined sequence of motor-building skills, and Suzuki students can start as young as

babies and their parents act as practice partners for many years of their training. There seems to be a conception from the general public that these methods are in opposition of the “traditional” approach. It is important to note, however, that many traditional techniques are employed in all of these methods. These include the “I show; you do” model that can be found in both the “traditional” and so-called “non-traditional” methods. The differences in teaching styles and philosophies can live in the tensions that may arise from both teachers and students about how much attention in lessons gets directed to technical development and how much is placed on psychological aspects of learning such as motivation, creativity, and well-being. Issues such as the order and pacing of skills, the repertoire used, the ideal age to start a student, amount of parent involvement, and how much individual expression is expected from students can be influenced by methods used to teach. In addition, teacher attitudes towards their roles can vary depending on the teaching philosophies the teacher has been exposed to and identifies with. Kingsbury (2001) explains that the varied and individualistic approaches used in private music teaching are expected and understood as a part of the teachers’ “artistic individualism.”

The value of music lessons

The private music lesson is valued for multiple purposes. There is a common view that private lessons allow the model of learning that yields the best results for learning to play an instrument. Although some parents enroll their children in private lessons with the expectation that their child might become a professional

musician, (Reimer, 2003), others have different objectives. Many, if not most, parents want their children to have a well-rounded education that includes exposure to the arts. They may also hope that involvement with music will help their children develop cognitive skills, learn discipline, and maintain well being. These assumptions, may be based on media reports of studies that claim extraordinary benefits of private music education (Healy, 2010l; Oliveria, 2006), for example that “music makes you smarter” (Schellenberg, 2004; Trainer, 2009; Levitin, 2006; Pitts, 2000).

Other research claims that learning to play an instrument (and in some cases, a string instrument, in particular) can provide the necessary skills to aid emotional development (Hargreaves & North, 1997; Perret, 2006; Reimer, 2009; Sloboda, 1985; Suzuki, 1969), pro-social behavioral development (Elliot, 2007; Jorgensen, 2003; Lautzenheizer, 2005) and development as a democratic citizen (Bowman, 2007; Woodford, 2005a). Goals for lessons can vary between parents and children. For example, while parents may be concerned that their kids develop tools that will serve them later in life, one study found that students’ main interest in lessons was simply to have fun and enjoy the music they played (Fredrickson, 2007). Perhaps most interesting is that, regardless of the goals of either parents or students, private music teachers still tend to follow a conservatory style curriculum based on an assumption of professional training (Cho, 2010). This is ironic as only a small minority of students ends up playing professionally.

Factors that may influence teacher's attitudes about teaching

There are many potential factors that can influence music teacher's attitudes toward teaching and, in particular, their role as a music teacher. Some factors in this study are based on teacher education literature while others come from the researcher's personal experience as both a classroom and private music teacher.

It seems probable that teachers with varying education degrees will have different objectives and opinions about teaching since educational programs have varying curricula requirements. In addition, it is likely that teachers who teach one-on-one lessons have different goals and considerations than those who teach group lessons. For example, Paul Kaye (2007) posits that teachers who work with one student at a time may have more flexibility in materials and techniques used, timing and structure of learning, and the roles and relationships may be different than when working with a group of students. It seems likely that more personal conversation may exist in private versus group lessons. Likewise, private lessons may not warrant teaching about getting along with others whereas group lessons may require such lessons and other classroom management strategies. Therefore, attitudes adopted by teachers for group learning may have some common goals with democratic citizenship education since they both imply consideration of a group of people and not just the individual.

Research suggests that teachers behave differently when they teach based on such factors as the ages of the students they teach (Siebenaler, 1997), teacher experience levels (Goolsby, 1996; Moore & Bonney, 1987; Yarbrough & Price,

1981) and teacher personality types (Schmidt, 1989) including self-identity. It seems logical that teachers assume different levels of appropriateness for particular subject matter to be discussed with students based on their ages. Some decisions about what is appropriate may be linked to teacher's personality and experience. In addition, the curriculum used by the teacher may mandate the subject matter taught as well as what cannot be included. Teachers may be required to prepare their students to pass exams in particular subject matter and may not have time to introduce lessons that are not directly related to achieve the best results on the tests.

Teacher training has shown to be a major influence on teacher's attitudes toward their roles as teachers (Forsythe, 1975). For the purposes of this study, the Suzuki Talent Education pedagogy was singled out as an identifying factor due to its mandate that Suzuki teachers help students become productive members of society. The following quote attributed to Suzuki can be found on many Suzuki Music websites such as www.suzukiassociation.org: "Teaching music is not my main purpose, I want to make good citizens, noble human beings". Suzuki wrote about the importance that students learn patience, endurance, and how to follow through on assignments. He noted that these life lessons, learned in music lessons, would serve the individual and the community (1969). It is likely that parents and teachers who research the foundations of Suzuki Talent Education will be aware of this mandate of citizenship education as important to those who identify themselves as Suzuki teachers. The Suzuki pedagogical approach is an

appropriate potential factor in this study because along with its emphasis on student development as community members it is commonly used in private, group, and classroom music lessons where students can range in age from toddlers through adults (Suzuki, 1969).

There are concepts that are unique to Suzuki education. For example, Suzuki teachers are trained to use play as a model in teaching, to always consider the self-esteem of the child (Suzuki, 1969), and to create a positive and loving atmosphere in the lesson (Colpitt, 2000); students are encouraged to have fun, learn through discovery, and not feel ashamed. Another attitude, that is not typical in most music education, is the de-emphasis on competition; Suzuki teachers stress the need for a non-competitive environment in order to enable students to become “noble human beings” who learn to care about the collective community with which they are involved (Suzuki, 1969). Although Suzuki teachers are trained to emphasize that success should be measured through acts of trying instead of achievement, it may be impossible for parents and students not to feel competitive with other students. All Suzuki students play the same pieces in the same order. In group lessons and public performances students who are not ready to perform a given piece stay on stage but do not play. It is very obvious to all involved what level each student is at and how fast they are progressing in the repertoire. Suzuki philosophy explicitly supports the viewpoint that character education should be part of music education (Comeau, 1998), however it is likely that teachers of any method want their students to act appropriately in lessons. Even with the many

mandates that may seem progressive, Suzuki students are typically trained in a similar model as with most music methods where expert-apprentice style is followed and students are expected to faithfully follow their direction (Custodero, 2010).

Along with training or association within a particular method or philosophy of teaching, private teachers have other identifying factors that may affect their perceptions of citizenship education. For example, some choose to teach through an institution while others teach in their own private studio that is often in their home. Where lessons take place may affect how much of a teacher's own personality and personal opinions are incorporated in lessons. Another issue that teachers experience concerns self-identify; some teachers view themselves primarily as educators while others identify themselves as performers. Others view themselves as both performers and educators of music versus as primarily an educator or a performer (Pellegrino, 2009). String players, however, are often noted for their strong identity as performers, even if their primary source of income is from teaching (Pellegrino, 2009). These identities along degrees earned (and courses studied for those degrees) may also play a role in teacher's perceptions of citizenship education

Other influences include teacher experience. Frede (2003) and Berliner (1994) write about the many stages that teachers go through in their development as teachers. Both authors claim that new teachers tend to try and follow rules and perceived expectations and can often be inflexible. As they grow out of their

novice years they may begin to develop their own theories and make conscious choices based on case studies, intuition, and holistic intentions (Berliner, 1994). The age of the teacher may be related to why experience may change their perceptions and opinions. New teachers, who are generally younger than experienced teachers, may be influenced by common so-called typical passions of youth such as idealism and wanting to challenge status quo and other issues that may have affected them as university students.

Attitudes about competition can influence a teacher's style and curricula approach. Competition has been used as a tool in private music education since the early 19th century to motivate students to work hard (Gallops, 2005). Many cities across North America have music clubs that offer scholarship monies based on competitions. For example, the Kiwanis Club offers music festivals in numerous cities across Canada; winners of these competitions have the opportunity to compete in province-wide and national competitions. In the United States, district and all-state competitions offer opportunities for students to perform in large ensemble settings and organizations such as The American String Teachers Association sponsor local chapter and national solo competitions. Allsup claims that competition is so prevalent in music education that the minority of teachers who do not use it "seem off to the majority who do" (2009a). Supporters of competitions maintain that it teaches students how to navigate competitive situations in adult life and work (Gallops, 2005) since skills such as hard work, preparation, confidence, commitment, consistency, attitude,

leadership, teamwork and focus are exercised by participating in competitions (Buyer, 2005). Parents and students typically use assessment in competitions as an indicator of the student's level of playing. However, competition can be seen as a negative influence on creating good relations with others. Some educators claim that competition goes against the desires of good citizenship since it can cause antagonism between students and train them to consider their own interests at the expense of others (Theodoulides, 2003). Although teachers may use competition as motivation to learn, some progressive views of education (and parenting) challenge the use of competition as a motivating tool (Kohn, 1986) or as a marker of a student's comprehension or ability.

Indeed, competition and comparing students against each other in educational activities of all kinds is part of our culture and music is no exception. This is not surprising since "it is natural for children to compete and, therefore, understandable that competition is put to educational use" (Verhoeff, 1997, p.4). Our society is based on winning, sometimes at any cost, "and that attitude permeates all levels of education" (Ponick, 1998, p.1). Our current school climate is consumed with standardized testing (Jorgensen, 2011; Noddings, 2005) and promoting competition among music students perpetuates many of the issues associated with the testing climate. One outcome of standardized tests is the pressure it creates for teachers who feel compelled to concentrate, often to the exclusion of anything else, on teaching for the test (Green & Hale, 2011). This opinion can be affirmed through online teachers' blogs as well as through

empirical literature such as the 2010 study by Schuette et al. where teachers complain that the “teach for the test” approach leaves little if any time for discussions with students about life issues or to question existing practices in the world. While there are often good reasons for students to be able to reproduce dictated knowledge, this approach creates an environment where all students are forced to have the same expectations. In addition, this style of learning has the potential to minimize citizenship models. The problem with homogenized standards is that the uniqueness and differences of students can go unnoticed, un nourished, and in some cases may be disrespected. These results can diminish the potential for learning about the varying attributes of good citizenship.

Music teachers may utilize competitions with their students for various reasons including learning about citizenship. The use of competition can be a factor to help understand teacher’s perceptions about what students need to learn. For example, competitions may provide opportunities to hear other performers. This can add awareness of instrumental possibilities, demonstrate repertoire, and act as a motivator for home practice and the persistence that is requires. Parents, in particular, may encourage their children to participate in competitions in order to supposedly learn how they rank compared to others and this outcome may become important in the decision of whether or not to continue music lessons. Competitions can also serve the community by allowing the public to observe what music teachers (and the schools they may be serving) are accomplishing with their students. This may increase business potential by demonstrating the

competence of their students and thus making their studios seem desirable. With this motivation, the focus becomes as much about the teacher as it does about the student.

Many aspects of competition are not necessarily in agreement with qualities associated with citizenship education. Since the focus in competition is on perfection of technique music teachers may not take time to discuss potential cultural significance associated with the music being prepared or about general social significance of music in society (Green & Hale, 2011). Miller (1994), points out that music, as an art form, must be a reflection of the human condition and performers must understand the “conditions in which the artist and the subject find themselves (p. 29). Ponick (1998) is concerned that teachers must learn to keep the competitive aspect in balance with other educational concerns: “Teachers must have an instructional purpose for attending the event in the first place....winning is a by-product of preparation” (Ponick, 1998, p.2). Kohn (1986) states that “competition undermines character instead of building it. Students often develop a ‘win at all costs’ attitude; symptoms of this attitude include setting unrealistic goals, displaying heightened levels of conformity, and relying on excuses to rationalize poor performance” (p. 23). In addition, some students may lose their integrity by using strategies to gain the upper hand such as lying about one’s age and trying to psychologically undermine other competitors. Although not stated empirically, there are likely students who thrive and excel through the use of competitions as well as teachers who teach at their best when

they know their students will compete. With all the complexities of what competition may expose, the use of competition in the music learning process may be a factor in understanding teacher's perceptions of what students should learn.

Rationale and Research Questions

This study is driven by the assumption that a healthy democracy requires citizens who care about current conditions in the world and how these conditions were constructed. As Kahne and Westheimer (2006) remind us, "democracy achieves its potential when citizens are both capable of and committed to working to improve society" (p.16). The need to facilitate discourse with students about the various components of citizenship has also been stated by Dudley and Gitelson (2002), and Reeher and Cammarano (1997). As well, Kennedy (2003) asks teachers to consider moving beyond teaching for specific academic knowledge in order to engage students "with activities that will give them experience with the 'practice of democracy' " (p.65).

Music education is a plausible agent to help students generate understandings about their potential roles as citizens in a democracy and to develop the habits and practices of good citizens (Bowman, 2007; Jorgensen, 2003; Woodford, 2005a). Historically, philosophy of music education has suggested that the "musical development of the individual influenced behavior in such a way that a better citizen (in terms of cultural, civic, religious, or other values) was expected to be developed" (Mark, 1982, p. 15). As a cultural product, music reflects the

thoughts and opinions of a society (Allsup, 2009; Blacking, 1969) and has often acted as a conduit for moral education and social commentary (Cox, 1996).

As we face more understandings about our global connections as citizens, it seems more important than ever to help students learn to decipher the complexities in societies and learn how to assist in potential change for the betterment of civilization. Music students can learn to appreciate the historical, current, and potential future uses of music as a means for social change. This is not limited to general music education, however. The private studio can be much more than a place to learn how to play an instrument: it is a “cultural system interlocking with other cultural systems” (Kennell, 2002, p.249). Private music lessons allow for an intensive and often highly influential relationship between teacher and student since they interact one to one (Hallam, 1998). However, even with this powerful potential to teach aspects of citizenship, esteemed music educator, Wayne Bowman confirms that few studies have been undertaken to describe any relationship between citizenship education and private music education (personal communication, February, 2nd, 2010).

This lack of research is possibly due to the assumption from researchers that teachers do not have the time, or the inclination, to teach anything other than how to play the instrument. Another possibility is that researchers hesitate to investigate this topic because it can be controversial since it may seem rooted in politics – a topic that many avoid. Bowman (2007) speaks to tensions that exist within the context of music curriculum by asking the following: “Given all these

complexities, might music educators be better off sticking to the comparatively easier business of teaching children *tis* and *tas*, note values, and how to sing together in tune? Or would that simply be an implicit endorsement of existing, exclusionary practices that privilege some while marginalizing others?” (p.3). Reflection on Bowman’s quote stimulates an investigation about whether or not music teachers, and specifically private music teachers, consider their teaching agenda to include non-music learning. If these teachers intend to educate beyond the scope of playing an instrument, is citizenship education included? These questions and others exposed through the literature on citizenship education and music education, along with the desire to understand the roles private music teachers perceive they play in their students’ education inspired the questions explored in this study. As stated earlier, the specific research questions are as follows:

1. How do private music teachers perceive citizenship education and its role in their studio lessons?
2. What has influenced their ideas about the relationship or lack thereof between music lessons and citizenship?

For question (2), I identified a number of potential factors that might influence music teacher’s opinions. Based on literature describing experiences that can account for teachers’ differing perspectives in education as well as personal experience as a private music teacher and conversations with other private music

teachers, the following potential sources of teacher influence were explored in this study:

- a. The ages of the students who are taught.
- b. Where the teacher is employed.
- c. If the teacher instructs in both private and group lessons.
- d. The years of experience the teacher has.
- e. The degree(s) earned by the teacher, including Suzuki certification
- f. The method the teacher uses.
- g. If the teacher self-identifies as primarily an educator, a performer, or evenly distributes his/her energies between teaching and performing.
- h. If competition is a strong component of the instruction.
- i. The teachers' opinions about conversations in the lesson that are about non-musical topics

In order to answer these questions a conceptual framework was adopted to help categorize perceptions of citizenship.

Three Kinds of Citizens

This study investigates how private music teachers perceive and envision adaptations of citizenship education in their studios. The concept of citizenship used is based on a model of different types of citizens defined by Westheimer and Kahne (2004) in their article *What Kind of Citizen: The politics of educating for democracy*. Their three types of citizens are outlined as follows: the *Personally Responsible Citizen*, the *Participatory Citizen* and the *Justice-Oriented Citizen*.

As the names imply, the *Personally Responsible Citizen* acts responsibly in their community; the *Participatory Citizen* understands the power of both the individual and collective actions and becomes involved with community projects; the *Justice-Oriented Citizen* is interested in seeking the root causes of injustice and explores societal transformations that are necessary to address the root causes. These distinctions are further detailed in Table 1. It is important to understand that these categories are not intended to distinguish people in this study as members of one kind of citizen versus another. The delineations of citizenship and the actions associated within each kind can help identify what attitudes are deemed most important for music teachers to share with their students and be able to compare them with attitudes of teachers from other studies. These attitudes can then be linked to other studies involving citizenship education under a similar conceptual framework. In addition, these distinctions of values of citizenship education may benefit music teachers as they gain deeper understandings of the potentials in their own fields.

Table 1

Westheimer & Kahne (2004) Three Kinds of Citizens

	Personally responsible citizen	Participatory citizen	Justice-oriented citizen
<i>Description</i>	<ul style="list-style-type: none"> • Acts responsibly in his/her community • Works and 	<ul style="list-style-type: none"> • Active member of community organizations and/or improvement efforts 	<ul style="list-style-type: none"> • Critically assesses social, political, and economic structures to see beyond surface causes

	<p>pays taxes</p> <ul style="list-style-type: none"> • Obeys laws • Recycles, gives blood • Volunteers to lend a hand in times of crisis 	<ul style="list-style-type: none"> • Organizes community efforts to care for those in need, promote economic development, or clean up environment • Knows how government agencies work • Knows strategies for accomplishing collective tasks 	<ul style="list-style-type: none"> • Seeks out and addresses areas of injustice • Knows about democratic social movements and how to effect systemic change
<i>Sample action</i>	<ul style="list-style-type: none"> • Contributes food to a food drive 	<ul style="list-style-type: none"> • Helps to organize a food drive 	<ul style="list-style-type: none"> • Explores why people are hungry and acts to solve root causes
<i>Core assumptions</i>	<ul style="list-style-type: none"> • To solve social problems and improve society, citizens must have good character; they must be honest, responsible, and law-abiding members of the community. 	<ul style="list-style-type: none"> • To solve social problems and improve society, citizens must actively participate and take leadership positions within established systems and community structures. 	<ul style="list-style-type: none"> • To solve social problems and improve society, citizens must question, debate, and change established systems and structures that reproduce patterns of injustice over time.

Examples of citizenship in music education can be examined through the Westheimer and Kahne (2004) lens. In

Table 2, I have adapted the Westheimer and Kahne (2004) framework to apply to music education. For instance, music teachers who aim to develop citizens such as the *Personally Responsible Citizen* will emphasize that their students complete their assignments on time, develop perseverance, discipline, patience, and self-confidence as they acquire the necessary skills to perform their music. In addition, these teachers may value the anecdotal evidence that shows that students who study a string instrument are less likely to fall into the temptation of breaking the law with drugs and alcohol (ASTA, n.d.). Teachers who are cognizant of developing *Participatory Citizens* will include opportunities for their students to perform with and for others so that they may learn such attributes as cooperating and/or offering aid to others, in this case in the form of entertainment. Musicians can also engage in participatory actions that make an impact by using their musical voice to perform works that reflect on world issues.

Westheimer and Kahne's *Justice-Oriented Citizen* seems to be the one most directed at instigating change – a necessary component of a healthy democracy. As portrayed in the literature review, protest music has perhaps been the most obvious showcase for justice-oriented musicians. We can find numerous examples of composers and performers, in both the classical realm and popular music traditions, who use music to bring awareness about world issues in hopes to influence positive change. For example, on July 5th 2011, world-renown violinist Gidon Kremer performed in a charity concert in Strasbourg in order to raise awareness of alleged allegations against a Russian citizen who was trying to alert

the public about government corruption. Kremer told CNN that as an artist he has a duty to raise his voice “in a chorus of opposition to drown out those who seek to humiliate and punish men like [the accused] Khodorkovsky”

(<http://edition.cnn.com/2011/OPINION/07/05/kremer.musician.russian.prisoner/index.html>, retrieved July 10, 2011). Another story that demonstrates the power of music and performance to bring about change in society can be found in Nepal where a woman named Anuradha Koirala educates girls and their families about the dangers of human trafficking. Through her organization Maiti Nepal, songs are used to rehabilitate and reintegrate survivors of the sex trade and to warn others about the deceptions that often allure young girls to be stolen and sold into lives of prostitution (retrieved July 12 2011 from <http://news.harvard.edu/gazette/2003/03.13/05-nepal.html>). While these performers use their musical voices to educate and instigate critical thought on societal practices, there are other ways that musicians can engage in the discourse of social justice.

Music lessons, both classroom and private, can be opportunities for discussions about social justice issues that are present in the lives of those who play and listen to music. For example, students may be asked to consider the roles gender might play regarding the composers who we listen to, the conductors we watch, and the choice of instrument given to young players. Economics and consequences of purchases, although not empirically researched in music education, can also be relevant to issues of social justice. Along with

consideration about who can afford to purchase instruments, teachers can encourage students to ponder how purchases of instruments and music can affect others and how purchasing power can add to social change. For example, students may learn about the laws and implications surrounding the publishing and distribution of music (both digital recordings and sheet music) and make informed decisions about their own purchasing practices. Teachers can also encourage students to consider the production of their instruments. In some cases, the wood used may come from sources that do not meet ethical codes regarding environmental issues; in other cases, countries that export inexpensive instruments may also support child labor. Teachers may probe students to consider what issues are important to them and how they, as citizens, might influence change in areas they care about.

Table 2

Framework Adapted from Westheimer and Kahn (2004) Three Kinds of Citizens applied to Music Education

	Personally responsible	Participatory	Justice-oriented
<i>Description</i>	<ul style="list-style-type: none"> • Displays polite behavior in lessons • Uses discipline when preparing lesson assignments • Perseveres through challenges in repertoire and technique • Thinks critically about his/her own musical progress • Demonstrates self-confidence 	<ul style="list-style-type: none"> • Collaborates with others through playing in ensembles • Uses music to help others • Knows how to organize events such as concerts 	<ul style="list-style-type: none"> • Learns social significance of music and its contribution to social change • Uses musical engagement to draw attention to social issues • Seeks reasons for inequity in music education and tries to solve the problems • Learns music of many cultures • Provides opportunities for anyone to play music
<i>Sample Action</i>	<ul style="list-style-type: none"> • Diligently follows teacher's directives and comes to lessons well prepared 	<ul style="list-style-type: none"> • Organizes and/or plays concerts for those who may not be able to listen to live music otherwise (i.e. nursing homes and hospitals) or creates a fundraising event using music 	<ul style="list-style-type: none"> • Tries to communicate deep issues that may affect social change through music • Teach students in low-economic communities • Teach students with varying cognitive and physical abilities

In applying the Westheimer and Kahne (2004) framework to this study of music education, I found it necessary to add explicit considerations of both diversity and equity to the category of the *Justice-Oriented Citizen*. They reflect recent additions in the field of music education and were useful to explain how music teachers perceive citizenship education. These issues of diversity and equity were discussed in the literature review as specific dimensions of both citizenship education and music education. Typically, discussion about diversity and equity in music education relate to peoples' ability and access to learning to play and/or perform music (as an amateur or as a professional). However, based on my own experiences and observations of string teachers, diversity, in particular, can manifest in unpredictable ways and often result in problems of equity. As already discussed, diversity can apply to varying abilities and identities, as well as cultural uniqueness; diversity can also be considered from a perspective of musical taste. For example, tensions can exist when students consider diverse approaches to their musical styles and techniques, especially when these influences seem contrary to the methods used by their teachers who may thus feel disrespected when their own styles are not followed. Likewise, some teachers have particular expectations of their students that need to be met in order to maintain a spot in the studio. These expectations do not always allow flexibility with student's diverse abilities or attitudes towards music making. This is most apparent when teachers "fire" their students for not making "enough" progress or displaying "talent". This attitude seems common with teachers who

expect their students to have similar abilities to professional players. This may discriminate students with “lesser ability” to learn from the most experienced teachers. While some teachers may not concern themselves with a need to adapt to individual students’ unique needs, many teachers value the differences in students and try to respect and work within each student’s abilities and limitations.

3. Methodology

Perception studies have been popular in education research (Lichtman, 2010) and often involve methods that incorporate surveys. Since this study is also about perceptions, in this case, of music teachers, I incorporated methods used in research with similar objectives. I designed and employed a survey that incorporated both closed and open-ended questions in order to achieve comprehensive understandings. Allowing for participants to respond with both numerical and descriptive answers to questions allowed for deeper understandings of the data than simple numerical answers only could provide. This approach will be explained in the following section. In addition, the conceptual framework and procedure for the data collection and analysis will be discussed.

Data Collection Tool

The tool used for data collection in this study was the survey. The benefits and limitations of this procedure will be discussed in the following section.

Surveys

There is a long tradition of using surveys as a data collection tool (Cohen, Manion & Morrison, 2007) due to the many advantages to this approach. For example, surveys can offer an efficient way to access how people feel about a particular practice and the extent to which a particular culture shares opinions on a specific topic (Cohen, et al., 2007). In addition, a large participant pool can be utilized and geographical considerations may be minimized (Wellington, 2000). This allows for greater reliability in the statistical analysis (Cohen, et al., 2007).

When selected response questions are employed, such as those used in Likert scales, and when “yes or no” responses are required, the data can be entered into a computer program and results can be obtained relatively quickly. However, there are also limits to survey research. Although it may be possible to answer questions as to what perceptions may be present, it is not always possible to know how and why they came to be (Maxwell, 2005). In addition, the researcher is not usually present to answer a respondent’s questions and this might affect their responses (Fraenkel & Wallen, 2003). Another concern with this type of data collection is that the participants’ attitude toward the survey is not overtly observed. There is always the possibility that the participant may be in a hurry when responding and may not give thoughtful consideration to the questions. Nevertheless, surveys remain a popular method for studies about people’s perception.

Building of the Survey

In order to develop questions for the survey, concepts from the conceptual framework were identified and applied to music education. The actual survey appears in Appendix C. Details of the survey design and data collections are discussed below.

The survey design

An essential element of the survey was to identify music teachers’ perceptions and considerations of citizenship. Therefore, Westheimer and Kahne’s models of citizens were used to create 10 – 15 questions for each category of “good”

citizenship described by the framework. In order to heed Jaegar's (1997) advice that "you don't want every respondent to give you the same answer, but you do want every respondent to hear or read the same question" (p. 461), I enlisted the advice of five private music teachers. They were sent a sample survey via email in order to review the questions. We then discussed the survey questions in order to confirm their intent. Minor changes were made to clarify some questions on the final version of the survey. For example, questions were developed to help understand the participants' conceptions about the appropriateness of incorporating learning in the music studio that does not directly relate to playing an instrument. It was also deemed necessary to construct questions in order to identify potential reasons for different perceptions. As an option, participants were given an opportunity to provide their contact information in case there was a need to consider adding interviews to the data collection. No follow-up interviews were conducted, however, due to the high return rate on the surveys.

The survey was divided into four (4) sections that contained both closed-ended and open-ended questions. The closed-ended questions in section one (1) generated demographic information about the participants' education, work and career emphasis. Section two (2) of the survey contained questions about the independent variables needed to answer the research questions about how music teachers perceive citizenship education. The questions pertained to specific attributes of the Personally Responsible Citizen, the Participatory Citizen, and the Justice-Oriented Citizen. Although the responses to these questions will be

grouped into categories based on which of the three types of citizenship their attributes best represented, the questions appeared in the survey in random order so as to maximize validity. (The questions appear in Appendix A (the survey) and also in appendix D where the responses are listed in rank order of opinions from most to least important.)

These questions used Likert style responses which are typical in perception studies. Five (5) and seven (7) point Likert scales are common, however this study used a six-point scale in order to force opinions from participants and to align with previous studies that examine perceptions of music teachers (e.g. Teachout, 1997). For example, if a participant was asked, “how important is it that your students learn to persevere” the teacher could respond with a one (1) to represent an opinion of “*highly disagree*”; two (2) to represent an opinion of “*disagree*”; three (3) to represent an opinion of “*somewhat disagree*”; four (4) to represent an opinion of “*somewhat agree*”; five (5) to represent an opinion of “*agree*” and six (6) to represent an opinion of “*highly agree*”. It is noted that a limitation of a six (6) point format where there is no opportunity for a participant to respond with “no opinion” presents a possibility that participants who may not have an opinion about a particular question may become frustrated or try to second-guess an answer that the researcher may desire. Two open-ended questions in section three (3) allowed participants to share with the researcher tools and materials teachers might use in citizenship education and to offer them an opportunity to describe in their own words how and why they consider

citizenship education in their teaching agenda. Section four (4) of the survey gave participants and opportunity to share their personal contact information should interviews be deemed necessary.

Survey Analysis Tools

The data from the surveys was input into an Excel spreadsheet and then exported to SPSS 19.0 for statistical analysis that included means, frequencies, independent t-tests, chi-square, and analysis of variance (ANOVA). Means and frequencies were calculated for each indicator or independent variable used in the study. These included the questions that asked participants to rate on a Likert scale of 1 – 6 (1 = highly disagree to 6 = highly agree) their opinions about the importance that their students learn various attributes associated with each of the types of citizens found in the conceptual framework. Based on the means, these Likert responses were grouped into one of three categories based on attributes of the Personally Responsible Citizen, the Participatory Citizen, and the Justice-Oriented Citizen. These categories would be used for the remaining analysis.

For clarification, the attributes of the three kinds of citizens used in the conceptual framework will be reiterated: The attributes associated with the *Personally Responsible Citizen* include behavior such as learning to act politely, act responsibly, be disciplined, develop high self-esteem, persevere, tell the truth, have integrity, have empathy, to think critically, and to take initiative. Attributes of the *Participatory Citizen* include working with others for example through collaborations, setting goals and making decisions with the input of others,

volunteering and donating, learning how to gather information about community activities, and how to organize community events. Lastly, the attributes of the *Justice-Oriented Citizen* include understanding how actions and personal decisions may affect others. These include considerations and involvement in political and labor organizations, implications of purchases (and non-purchases), issues of equity and social justice, and conceptions of how social changes are made. Participants were asked to rate how important it is to incorporate each of these attributes in their music lessons.

Calculating the overall means of these three categories provided a snapshot of the perceptions of combining music lessons and citizenship. The calculated means of each question helped to understand perceptions of individual attributes within the larger citizenship categories. For example, a smaller mean would suggest less importance about the particular question while a larger mean would suggest more importance with the statement. A mean close to three would reflect a more neutral opinion. The lowest mean possible would be 1 and the highest would be 6. The standard deviation (SD) reflected the average amount of variability or how much individuals' scores differed from the average. A larger SD indicates that the responses were more spread out and that perceptions among the teachers vary to a larger degree.

Inferential tests were then conducted using t-tests, ANOVA and/or chi-square to test for potential significant differences between groups on particular variables and between groups of the participants. Independent t-tests compared means of

groups defined by dichotomous independent variables. These variables only had one of two possible responses and included yes/no and either/or factors such as if a teacher teaches only private lessons versus private and group lessons. Chi-squared tests were able to report if there is significant difference among levels of nominal variables. ANOVA was chosen to examine the potential differences between groups identified by independent variables with more than two categories. The variables in this category include type of curriculum, degrees earned, self-identifying qualities and general opinions about the appropriateness of citizenship education in different learning environments. Based on Levene's test for equality of variance (aka homogeneity of variance) the significance factors for all t-tests and ANOVA followed the calculations that do not assume equal variances. This decision was based on extreme variations in sample sizes observed in the data.

Content analysis was used for open-ended survey questions in section three of the survey. These questions offered participants an opportunity to use their own words to express opinions about citizenship. Specifically, teachers were asked to report their views on the appropriateness of citizenship education in specific learning situations and to share their intentions of citizenship education in their lessons. A question was also included that asked participants to explain reasons why they may not incorporate citizenship education into their private teaching agenda. This descriptive data offered the researcher the potential to identify themes that could not be identified through the numerical data alone. The open-

ended questions were organized and coded for content analysis based on the descriptions that best depicted attributes associated with one of the three kinds of citizens from the conceptual framework.

Participants and Recruitment

Participants in this study were string teachers who give private lessons. The choice to use this subset of private music teachers was based on three primary reasons. Firstly, it has been customary for string players (and piano players) to begin lessons at a very young age and remain with the same teacher for many years thus creating a potentially high level of influence on the students.¹⁵ Secondly, my experience as a string teacher brought insights both in the development of the questionnaire and for understanding the responses. Thirdly, this research project had support from the American String Teachers Association (ASTA).¹⁶ The board members of ASTA agreed to help with this study by distributing the invitation to participate (Appendix A), the letter of consent (Appendix B) and the link to the online survey to their members. This pool of over 5,000 teachers came mainly from the United States although there were also members in Canada and other parts of the world. The wide variety of musical

¹⁵ Piano and string instruments are more appropriate than many other instruments for young children to study. Reasons for this include adjustments in pianos and string instruments that are possible in order to accommodate the small size of children. Also, because these instruments are considered among the most challenging to master, they must be started at a young age in order to achieve a high level of competency.

¹⁶ ASTA is the only international string teacher organization whose members include both classroom and private string teachers who work with students of varying ages and musical levels. Some students may aim for careers as professional musicians while others may seek amateur status.

training and teaching styles represented by ASTA members allowed for an adequate representation of participants needed to answer the research questions with validity.

Data Collection

An invitation to participate letter (Appendix A) was emailed to 5,000 ASTA members on August 4th 2010 by their Deputy Director, Beth Danner Knight. She suggested that participants have the month of August and the first week of September to complete the surveys since August is considered the least busy time for music teachers and therefore they may have more time to respond to the participant request. Since most music teachers align their teaching with the school calendar it was deemed beneficial to allow the first week of September open for potential participants who may have been away in August. Those who were interested in participation were given until September 7th, 2010 to take part in the data collection. To do so, they were directed through a link to *Survey Monkey* where they were asked to complete a letter of consent (Appendix B) and then the survey. Using an internet-based program had several advantages: the ability to design an aesthetically pleasing survey layout thus increasing the chances of a response (Berends, 2006); the automatic coding that came with the program; and the lower cost of the data collection when compared with the expenses ensued through long distance phone calls or postage stamps (Locke, Spirduso, & Silverman, 2007). In addition, this method offered a quick response as is typical in online surveys (Wellington, 2000). There were potential

disadvantages of using an online survey such as the potential to have problems with the technology and the possibility that potential participants would overlook the *invitation to participate* email due to email overload (Ballantyne, 2000). In addition, there was the possibility that an online approach to data collection could act as a self-selecting tool since not all potential participants may have access to or be comfortable using online tools. However, members of ASTA with access to email were already accustomed to receiving electronic information such as newsletters and conference announcements from the organization and by using an automatic link to the survey technical challenges were limited. On September 1st, 2010 ASTA emailed a reminder to its members in order to encourage those who had not yet responded to consider taking part in this study. On September 8th the survey was closed. Close to 10% (436) of those solicited followed the link to the survey and 415 participants (95% of those who visited the site) completed the survey.

4. Research Findings

This chapter reports on the survey analysis and research findings used to investigate private string teachers' perceptions of citizenship education in the private lesson. The analysis methods used both descriptive statistical analysis and content analysis from the written responses to explain the results of the data. Along with showcasing the major findings of the study, an analysis and discussion about potential use of the study for research and practice will be discussed.

Discrepancy from the Conceptual Framework

It became evident in the initial analysis that music teachers typically define the term “critical thinking” differently than the one used in the conceptual framework. Statistical analysis for survey question #10 – “It is important that my students learn to think critically” resulted in a mean of 5.78 (with a standard deviation of .529) making it the single most important outcome of music lessons in the eyes of participants. According to the Westheimer and Kahne (2004) conceptual framework, critical thinking is an attribute of the Justice-Oriented Citizen. However, when attributes were divided into three categories of citizenship, the remaining Justice-Oriented Citizen attributes in the category were deemed the *least* important overall. The finding that suggests that participants consider critical thinking, as the most important of the items listed on the survey questions, does not correspond with the overall perceptions of Justice-oriented citizenship as they were originally conceived in the study. Therefore, further

research was conducted to determine if the attribute of critical thinking should be applied to a different category of citizenship, in particular, to the category of the *Personally Responsible Citizen* since, as will be clear further into the findings, is the one that overall was deemed most important. Alternatively, there was the possibility that the attribute of critical thinking would be determined as having nothing to do with citizenship education.

There is a wide range of definitions for the term *critical thinking*. While some use it to refer to a “heightened awareness of multiple points of view” others describe it as the skill to be “purposeful, reasoned and goal-oriented” with an emphasis on the “need to evaluate one’s own thought process before reaching a conclusion” (Halx & Reybold, 2006). Pithers and Soden (2000) refer to critical thinking as disciplined thinking that requires self-regulation. It seems to be these later definitions that most music educators are concerned with. Moreover, these latter definitions are consistent with the vision of a “personally responsible citizen” as described in the revised conceptual framework (adapted for music educators for the purpose of this study). Although few would argue that critical thinking skills do not require a high level of cognitive ability, music educators seem to consider this need with regard to music cognition and critiquing music and one’s own playing. References to critical thinking in music classrooms and private studios are often used interchangeably with creative thinking (Webster & Richardson, 1994; Pogonowski, 1989). Webster and Richardson (1994) conclude that these terms are similar, however, “critical thinking requires problem solving,

classification, comparison, discrimination, evaluation, and valuing” (p.11).¹⁷

Therefore, it makes sense that music teachers consider learning to pay close attention to the score, accurate execution of psychomotor skills, and application of appropriate musical styles as critical thinking skills. Small (1987) describes the practice of critical thinking in music education as “the ability to define a problem, gather pertinent data, interpret the data in a rational unbiased manner, and reach a reasonable conclusion” (p.47).

It seems evident based on the literature and the statistical analysis that music teachers generally consider critical thinking as synonymous with paying close attention to details and looking for solutions to musical challenges. Therefore, critical thinking is perceived as a tool that will help students prepare their assignments. They do not, it appears, use the term to refer to critical awareness of issues that occur outside of the practice of music. Based on this conclusion I included the question regarding the importance that students learn critical thinking in the studio as a characteristic of the *Personally Responsible Citizen* when applied to music teaching and not as a characteristic of the *Justice-Oriented Citizen* as defined by the conceptual framework.

Internal Consistency of the Scale of Citizenship

One of the most respected reliability tests is “Cronbach’s alpha” (Cronbach, 1951). The Cronbach alpha indicates the consistency of responses on a sub group

¹⁷ Webster and Richardson refer to an unpublished document by Ann R. Small (1990), “*An Investigation of Critical Thinking Skills Among College Music Majors*”.

of variables. For this study, the attitudes associated with citizenship actions were divided into three categories associated with the three types of citizenship used in the framework. The consistency of the three groups was confirmed by the following numbers: for perceptions of the *Personally Responsible Citizen* (PR) the 11 items including attitudes towards politeness, responsibility, discipline, self-esteem, courage, perseverance, telling the truth, integrity, critical thinking, and taking initiative, revealed a Cronbach's alpha of .942. For the 12 items linking the *Participatory Citizen* (PC) that considered making choices, setting goals, volunteerism, working together, research skills, gathering information, collaborating in ensembles and/or music groups, organizing concerts, donating used instruments and music, and tutoring others, the Cronbach's alpha was .910. The category of the *Justice-Oriented Citizen* (JOC) included the following 14 items: making a difference in community, discussing political associations (of both teacher and student) implications of political issues, elections, purchases, photocopying, and CD copying, discrimination, political beliefs, historical significance of music, inequity, fairness, and encouraging students to use their music to engage in social awareness. This grouping scored a Cronbach's alpha of .864. According to Tabachnik and Fidell (2007) these values of the Cronbach alpha reliability coefficient estimated from the data collection indicates an adequate internal consistency among the test items since they are above the criterion of .700.

Outliers

The means of items in the Likert scale section one of the survey were studied. Mean scores from responses were looked at both from the perspective of each individual question as well as from three categories of citizenship – *the Personally Responsible Citizen; the Participatory Citizen; and the Justice-Oriented Citizen* that were formed based on the attributes of citizenship from the conceptual framework. Using the criteria where three (3) standard deviations away from the mean may justify outliers (Leong, & Austin, 2006) the responses from five participants were eliminated from the data analysis. This was warranted when it was found that the average standard deviation from the means of the attributes that form the three categories of citizenship ranged from .409 (for the sum of attributes associated with the Personally Responsible Citizen) to .624 (for the sum of attributes associated with the Justice-oriented citizen). Therefore, the five participants whose individual mean scores in any of the categories of citizenship fell below 2.0 were deemed as outliers. Further investigation into the data showed that four of these five outliers identified themselves as Suzuki teachers. This reinforced the decision not to use them in the analysis since they do not seem to represent the population of Suzuki teachers who, through the mandate of Suzuki Talent Education, include in their lessons many elements of citizenship education used in the framework of this study.

Survey Findings

As explained in the Conceptual Framework, this study uses the work of Westheimer and Kahne (2004) as the model for defining attributes associated with the *Personally Responsible Citizen (PRC)*, the *Participatory Citizen (PC)*, and the *Justice-Oriented Citizen (JOC)*. For this study, I adapted the original framework to make it suitable for analysis of the perceptions of private music teachers. First overall perceptions of citizenship were explored and then analysis was conducted to look for potential factors that may contribute to the overall findings. Statistical documentation for significant findings including tables has been documented in the text when deemed appropriate for clarity.

General perceptions of citizenship

The data revealed that virtually all of the participants consider lessons of citizenship as important in their private lesson teaching. This conclusion was reached by studying the Likert-scale items and the open-ended questions. First, the 37 Likert-scale items were divided into three categories of citizenship based on the attributes that met the criteria of the *Personally Responsible Citizen*, the *Participatory Citizen*, or the *Justice-Oriented Citizen*. The means were calculated to reflect the levels of importance for each kind of citizen. The means of each of the three categories of citizenship ranged from M=5.61 to M=3.75. Based on the mean of 3.0 indicating “somewhat agree” and the mean of 6.0 as “strongly agree”, the analysis indicates that in general, citizenship education is at least somewhat

important to string teachers. However, certain categories of citizenship were reported as more important than others.

While attributes of the *Personally Responsible Citizen* were reported as the most important of the three visions of citizenship (M=5.61, SD=.407), attributes of the *Participatory Citizen* were deemed somewhat less important (M= M=4.55, SD=.65) while attributes of the *Justice-Oriented Citizen*, while still showing some importance (M=3.75, SD=.81), were calculated as the least important of the three kinds of citizens (Table 3; Figure 1).

The means from the individual Likert-scale items were also considered. The varying degrees of responses to each item suggest that there is a variety of opinions and perceptions from participants in the study. For example, the means for individual attributes varied from M=5.76; SD=.53 for the item asking about the importance that “students learn to think critically” to M=1.85; SD=1.07 for the item describing the importance to “share my political beliefs with my students”. The data on attributes associated with each kind of citizen will be described independently using descriptive statistics. Appendix D shows the means and standard deviations in rank order for each item in section 2. Further analysis used the written open-ended responses in which teachers were asked to describe both what citizenship education means to them and how they teach citizenship in their lessons.

Table 3

Perceptions of importance based on Likert-scale items

	N	Mean	Std. Deviation
Personally Responsible Citizen	362	5.61	.40735
Participatory Citizen	348	4.55	.65179
Justice-Oriented Citizen	344	3.75	.81231

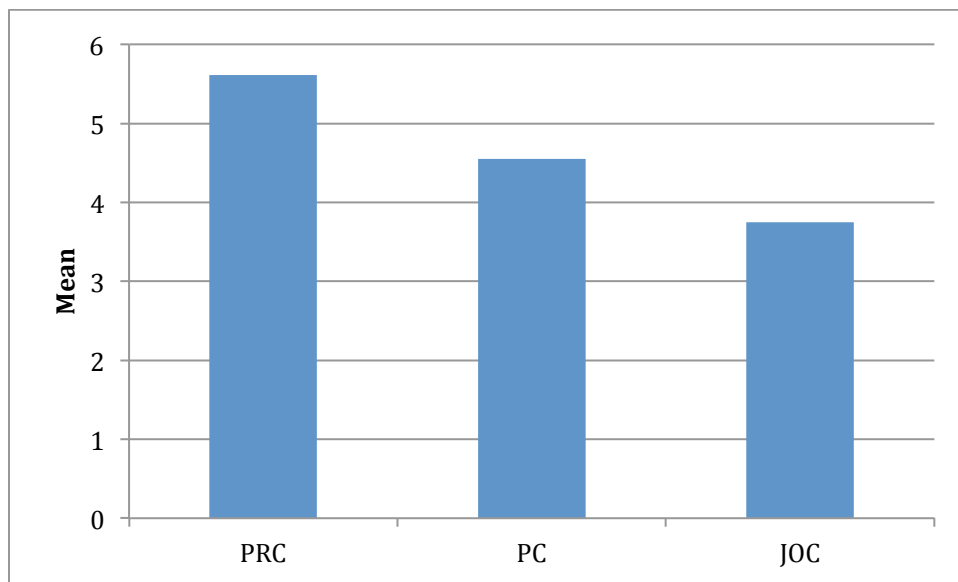


Figure 1 - Perceptions of importance based on Likert-scale items

Perceptions of the Personally Responsible Citizen

The majority of string teachers reported that incorporation in private lessons of education for the *Personally Responsible Citizen* to be of high importance and also the most important of the three categories of citizenship investigated. This conclusion is based on the mean of 5.61 (Table 3) which leans toward “strongly agree” (6) to the questions related to attributes in this category. These attributes

include character development in the following traits: act politely; act responsibly; be disciplined; have high self-esteem; have courage; persevere; tell the truth; have integrity; have empathy; take initiative, and to think critically (in terms of playing the instrument). It is interesting to note that all participants responded with a 4, 5, or 6 (somewhat agree, agree, and strongly agree) to all the items linked to importance of education for attributes for the *Personally Responsible Citizen!* Along with this Likert style data, participants were asked in the open-ended section of the survey to answer “what are some of the ways you teach citizenship in your lessons?” 277 participants responded to this open-ended question. Many responses revealed common themes related to the attributes of the *Personally Responsible Citizen*. Teachers spoke of the need for students to be “prepared for lessons”, to “follow through with commitments”, to “be on time” to lessons, and to treat people in the studio with empathy and respect. Some participants described posting rules of conduct on studio walls that remind students to “act responsibly, use self-discipline, be courageous, be honest, take responsibility, and be caring”, and “act with courage and honesty.” The means calculated from the quantitative section along with the analysis of themes reported in the qualitative part of the survey, reveal that the three most important attributes of the *Personally Responsible Citizen* to string teachers are that 1) students learn to think critically; 2) students act responsibly, and 3) students learn to have integrity. (Learning to think critically was previously determined as a skill associated primarily with learning to play an instrument.)

Although most teachers explained that they do not use any specific resources to teach “good behavior”, many teachers shared books, workshops, and long-term training that have influenced them. The following sources were mentioned as influential in teacher’s perceptions of citizenship: Fred Jones Philosophy, Suzuki’s “Every Child Can” classes; books by Dr. Tim Lautzenheiser and Dr. Peter Boonshaft; “Parent Effectiveness Training”; “NonViolent Communication” training; P.R.I.D.E. (Productivity, Responsibility, Integrity, Determination, and Empathy) Training; Parker Palmer training (Quaker influence) “Character Counts” programs; SOKA (Buddhist) education; Thinking, Feeling, Behaving: An Emotional Education Curriculum for Children, Grades 1-6 by Ann Vernon; as well as articles from music trade magazines, in particular, ASTA and MENC (Music Educators National Conference) journals. These influences that emphasize the importance of character education showcase that string teachers perceive so-called good behavior as important to teach and reinforce (along with learning music) in the private lesson.

Perceptions of the Participatory Citizen

String teachers reported that incorporation in private lessons of education for the *Participatory Citizen* is also important. This conclusion was based on the mean of 4.55 (5 being “agree”) (Table 3) in response to items about the importance of educating for the *Participatory Citizen* shows that this type of citizenship is also important to string teachers. The attributes associated with the *Participatory Citizen* include learning to make choices; set goals; volunteer in the

community; work with others; learn research skills; learn to gather information; collaborate with others; learn the benefits of joining musical organizations; how to organize events; donate unused instruments and music to those in need; tutor less advanced students; participate in activities that make a difference in the community; know about teacher's involvements in musical organizations; know about teacher's involvement in government elections. Although not as high in importance as the *Personally Responsible Citizen*, this description of attitudes is still high when compared to a neutral attitude (score of 3). This attitude can be further understood by investigating the answers in the open-ended question that asked, "what are some of the ways you teach citizenship education in your lessons?" These responses, like those juxtaposed with examples of the *Personally Responsible Citizen*, reflect a consistency between the Likert-scale questions and teachers' own perceptions of what citizenship education can offer. The most common themes expressed about participatory citizenship include a desire that students learn to 1) work together, for example, by playing in an ensemble; 2) collaborate with others, and 3) develop goal-setting skills such as helping to set the pace and goals of their lessons. One teacher summed up that music can be used to help students consider issues "larger than themselves such as the betterment of society. If they can learn that lesson, they will be good citizens." It is important to note that defining what is necessary for the betterment of society was not always apparent (nor requested) in the responses. Historically, music has been acknowledged as an agent for improving society (Woodford, 2005a).

However, what people mean by “improving society” can vary. Some may seek to use music to encourage compliance and passivity while others may wish to use music as a tool to protest and challenge the status quo.

The desire to teach students to share their music in society was another common theme in the responses. For some, this includes learning the process of determining who might benefit from their musical services. Teachers described encouraging students to mentor younger students, perform for those with limited mobility or finances such as people who live in assisted living or who are in hospital, and to play at church services and community events. In addition, many teachers stated that they encourage students to use their musical skills to volunteer a performance that may help to raise monies and goods for charitable causes. Examples included playing in concerts where the audience fee was a donation to a food bank or money for a particular charitable cause. Another popular community activity is to participate in a “practice-a-thon” where students raise money for a charity or cause through donations based on how long the student practices over a specified period of time.

Voting and participating in decision-making more broadly, as discussed in the literature review, has been traditionally considered an important part of participatory citizenship, and string educators seem to share in this opinion. Although some teachers reported that to model patriotism (an attribute that could be linked to the Personally Responsible citizen) they wear an “I voted” button or tell students that they had voted in a governmental election, most string teachers

expressed in open-ended responses that they avoid demonstrating any actions that can seem political. However, teachers reported in the open-ended responses that they aim to involve students in decision-making of lesson-related agendas, a process than can include voting. For example, one teacher reported that he/she asks students to vote on the repertoire studied. Another teacher shared, “ I ask my students to help choose fingerings and bowings [in their pieces, versus being asked to duplicate the teacher or a recording].” Teachers with young students reported that in order to encourage a sense of partnership in the lesson process, students assist in decision-making where they can. This may include choosing the order in which they perform their lesson assignments and selecting which, if any, practice strategies they might use such as stickers, flashcards, games and other learning tools. One teacher summed up citizenship goals in the music studio as “Learning to live as part of a larger societal whole. Learning that actions which benefit the individual do not always benefit the greater populace, learning how to be an orchestra musicians instead of a full-time soloist.” These models allow students to learn about participatory citizenship through direct experiences.

Perceptions of the Justice-Oriented Citizen

There were more variations of opinions ($SD = .81$) in the questions that involved attributes of the *Justice-Oriented Citizen* than the other two categories of citizenship education. However, the overall mean of 3.75 (Table 3) maintains that, although not necessarily as important as education for the previous two kinds of citizenship, teachers perceive education for social justice as at least somewhat

important in private music lessons. The statistically lower level of importance in this category compared with the other two categories is likely due to the potentially controversial survey questions that included political opinions. This conjecture will be explored in more detail in the following chapter. The attributes associated with the *Justice-Oriented Citizen* include learning implications of purchasing instruments and music from local versus non-local sources, of photocopying music, of copying CDs, of using endangered materials such as whalebone, ivory and pernambuco wood; exploring issues of discrimination; sharing political beliefs and opinions; discussions of social significance of compositions, inequity; using music to raise awareness of social issues; explore issues of fairness in musical settings.

Responses from the open-ended questions regarding justice-oriented learning were divided into two categories: the first dealt with multicultural issues, including the study of music from diverse cultures, and issues of equity and access to music lessons and instruments; the second concerned music as a political tool and the incorporation of actions that may promote change in society. There were also comments about environmental issues as they pertain to music. I have included these responses in education for justice-oriented citizenship since it seems that the teachers' intentions may be to inspire students to be agents of social change.

When asked how they incorporate citizenship education into their lessons, many teachers spoke of encouraging students to listen to and learn to play music

from many different cultures. One teacher wrote, “As we study different pieces of music I help the students understand that there are many different valid cultures in the world”. While these responses explain ways that teachers may try to engage students in understandings of various cultures, exposure to artifacts of other cultures do not necessarily equate to understandings of those cultures. Indeed, activities that suggest that there are “valid cultures” other than ones own may be trying to teach little more than tolerance for others and therefore be associated with actions related to the *Personally Responsible Citizen*.

Another teacher explained that teaching songs could be used to illustrate celebrations and traditions of other cultures. There was awareness of age-appropriate learning as clarified by the participant who stated that he/she “will only discuss the emotional and political/social content of a piece with appropriate ages”.

Equity and access to lessons was a prominent issue for teachers. Some participants described discrimination issues within their own communities and how they try to address them. For example, one teacher tries to “include paying and non-paying students on an equal basis in everything I do, so there’s an unconscious acceptance factor established” in the studio. Another teacher wrote that he/she “makes a concerted effort to retain ‘students of color’ since they don’t often receive the same opportunities to play string instruments as other children.” These two examples are reports of participant’s personal actions and not ones geared toward student instruction, however, it is likely that pupils in the studio

would learn through observation of their teacher's actions and principles.

Another educator described his/her studio as made up of 90% African-American students and relates issues as follows:

My students face discrimination and prejudice on a regular, pretty much daily basis. This is ALWAYS an issue when we compete in festival, or when the students participate in outside orchestras. Sometimes they are judged fairly, often not. These are issues that we discuss on a regular basis.

Participants revealed concern that their students understand that they can use their musical talents, as others have, to make a difference in the world. To emphasize this attitude, one teacher wrote, "I stress the importance of music as a tool for social engagement and change." In order to reflect an understanding of music as a potential change agent in society, teachers reported the need for students to learn historical factors related to composer's lives and the societies they lived in. For example, teachers reported the importance of engaging in discussions with students about "historically significant events/issues, etc., that may surround a particular piece of music" and teaching "folk songs, patriotic melodies, hymns, popular standards, and 'classical' music composed for specific purposes." Other teachers reported educating students about the lives of musical artists and in particular, how they were silenced due to their religious beliefs, sexual orientations, social class, and/or gender. The following quote sums up

social and political issues that can be explored through historical references to the lives of composers and performers:

Citizenship education is implicit in the music of some of the lives of the composers (Beethoven, Shostakovich for example, Wagner as antithesis) we study. As a cellist the personal history of Casals UN recognition for anti-fascist activities, Rostropovich (anti-communist actions - work with Shostakovich and smuggling microfilm of Alexander Solzhenitsyn novels in his C string peg to West) and Yo-Yo Ma (inclusive examination of music of many cultures) teaches citizenship, political beliefs and equity.

Ultimately, as one participant noted, teaching music allows educators the potential to spend “each minute with the student as a learning experience, not only for the instruments and music, but also for how to be in this world.”

The data revealed that private string teachers perceive the three most important characteristics of the *Justice-Oriented Citizen* to be that students learn 1) to engage in activities that make a difference in their communities; 2) the implications of photocopying music and 3) the implications of copying CDs. Numerous participants reported that it is important to teach students that it is “illegal to photocopy music and download music files without paying for it.” This lesson can be reflected both through discussion with students about the implications of using music illegally and can also be demonstrated through example when teachers make a point to not use photocopies in their own teaching

and performing. Based on the conceptual framework, the lessons related to illegal use of sheet music and recorded music was identified as belonging to the *Justice-Oriented Citizen* because the ramifications of these actions have a direct effect on society. However, it is unclear if the teachers who reported that they discuss these issues with their students recognize these actions as important because they teach obeying the law rather than challenging injustice and thus reflect educating for the Personably Responsible Citizen.

The need to understand the complexities of our actions was also reported by music teachers with regard to environmental concerns. Several participants mentioned that they discuss issues about the choices of wood that is used in instrument making. For example, one teacher explained that he/she “may discuss the environmental and political factors that affect pernambuco trees used for bows, as well as the other endangered species.” Along with the potential effects of using particular woods for instrument building, teachers mentioned the importance of encouraging their students to consider the implications of importing instruments from various countries. Assumptions may be made that these reflections support educating about the pros and cons of supporting local business and/or encouraging fair working conditions. However, it is also possible that the implications of importing instruments made in other countries, such as China where instruments are often the least expensive, can be discussed from the viewpoint that cheap instruments allow more equity since more students may be able to have the opportunity to own one. As can be surmised based on the open-

ended comments, string teachers who consider issues of justice as important in private music education take into consideration multi-culturalism, including issues of diversity and equity, how music may function as an agent of social change, and the overlaps that occur within these categories and the other characteristics of citizenship.

This section described the responses for the research question, *How do private music teachers perceive citizenship education and its applications in their studio lessons?* The next section addresses the question, *What has influenced their ideas about the relationship or lack thereof between music lessons and citizenship?*

Variables of Influence

Now that the participants' general attitudes of the three kinds of citizens have been discussed, I will report on the factors that seem to be related to their perceptions – in other words, the variations in training, experiences, demographics, and attitudes that seem to influence string teachers' opinion on citizenship education in the private lesson. I used the three revised categories of citizenship – the *Personally Responsible Citizen* (PRC), the *Participatory Citizen* (PC) and the *Justice-Oriented Citizen* (JOC) to investigate the following independent variables that were measured on the survey:

- teachers who only teach private lessons versus teachers who teach both private and group/ensemble lessons
- average age of students (under 10 years old, 10 – 18 years old, over 18 years old)

- years of teaching (novice - 0-5 years, experienced - 6 – 15 years, seasoned - more than 15 years)
- institutional teaching where curriculum is expected versus teaching with one's own curriculum
- self-identification (primarily an educator, primarily a performer, equally a performer and educator)
- degrees earned (BM, MM, BA, MA, MMA, Suzuki, Bed, Med, DMA, PhD, EdD, AD)
- pedagogical methodology incorporated
- opinion on appropriateness of citizenship education in general school curriculum, school music curriculum, and private lessons

Influences based on ages taught

Teachers were asked to provide how many students they currently teach, and their ages. Ages of students were divided into three categories: under 10 years old; 10 – 18 years old; and those over 18 years old (figure 8). One-way ANOVA was calculated to determine if there were any significant differences in perceptions of citizenship based on the differences in ages of students taught.

The between groups analysis was as follows:

- 1 = Students taught are all under 10 years old
- 2 = Students taught are all 10 – 18 years old
- 3 = Students taught are all over 18 years old

4 = Students taught are all over 18 years old

5 = Students taught vary in age and include those who are both under and over 18 years old

The statistical analysis suggests that the ages of students taught influences teacher's perceptions of citizenship education in the private lesson, particularly when linked to the attributes of the *Personally Responsible Citizen*. This conclusion was reached by running a between group analysis based on where $F(1, 360) = 3.95, p < .05$ (Table 4). (No significance was found based on ages of students taught regarding education for the *Participatory Citizen* or the *Justice-Oriented Citizen*.)

Table 4

ANOVA showing significance of difference based perceptions of citizenship and age of students

Pertaining to attributes of the Personally Responsible Citizen					
	Sum of		Mean Square	F	Sig.
	Squares	Df			
Between Groups	.651	1	.651	3.953	*.048
Within Groups	59.252	360	.165		
Total	59.902	361			

Note: Significant at the $p < 0.05$ level.

Table 5 show the numbers of responses (N), the Means of responses (1 as lowest and 6 as strongest importance) and the Standard Deviation (SD) for perceptions of citizenship representing the Personally Responsible Citizen, the Participatory Citizen and the Justice-Oriented Citizen respectively.

As appears in

Table 6, $F(5,356) = 2.31, p = .04$ which implies that there is some significant difference of perceptions regarding the *Personally Responsible Citizen* based on the different ages of the students taught. Contrasts in ANOVA were computed to reveal which groups held stronger levels of importance in the three types of citizenship education used in this study. Based on the means of $M=4.67$ for those who teach students who are all over the age of 18, and compared to means that range from $M= 5.07 - 5.24$ for teachers who teach in the different age categories presented, those who teach students who are over 18 years old report a lower importance of opinion to use attributes of the *Personally Responsible Citizen* in their teaching. This makes sense since those over 18 are considered adults and therefore teaching character education could seem inappropriate and even rude. In order to conform to the mode of the survey, the investigation about ages of students taught was conducted with three independent questions. Therefore the response rate varied. 342 participants reported that they collectively teach approximately 420 students under the age of 10; 386 participants reported that they collectively teach approximately 1150 students between the ages of 10 and 18; 315 participants reported that they teach approximately 100 students over the age of 18.

Table 5

Descriptive statistics for ages taught

Citizenship Education	Age Group	N	Mean	Std. Deviation
PRC	Students are under 10 years old	5	5.236	0.43882
	Students are 10 – 18 years old	69	5.069	0.37268
	Students are under 18 years old	72	5.14	0.33738
	Students are over 18 years old	7	4.675	0.59348
	Students are over and under 18 years old	207	5.086	0.3782
	Total	360	5.086	0.37844
PC	Students are under 10 years old	5	4.667	0.32998
	Students are 10 – 18 years old	69	4.64	0.58425
	Students are under 18 years old	73	4.536	0.68964
	Students are over 18 years old	4	3.7	0.6722
	Students are over and under 18 years old	196	4.544	0.6588
	Total	348	4.553	0.65179
JOC	Students are under 10 years old	5	3.564	0.56918
	Students are 10 – 18 years old	71	3.831	0.80601
	Students are under 18 years old	71	3.688	0.84232
	Students are over 18 years old	6	3.273	0.62721
	Students are over and under 18 years old	190	3.766	0.81506
	Total	343	3.751	0.81231

Table 6

Significance of difference based on ages taught

Citizenship Education		Sum of Squares	df	Mean Square	F	Sig.
PRC	Between Groups	1.625	5	0.325	2.31	*.044
	Within Groups	50.078	356	0.141		
	Total	51.703	361			
PC	Between Groups	3.536	5	0.707	1.681	0.138
	Within Groups	143.88	342	0.421		
	Total	147.42	347			
JOC	Between Groups	2.37	5	0.474	0.715	0.612
	Within Groups	223.96	338	0.663		
	Total	226.33	343			

Years of teaching

Teachers were asked to indicate how many years they have taught. This data was collected and then divided into three categories and labeled as follows: The constructs were defined as follows: 1 = novice teacher; 2= experienced teacher; 3= seasoned teacher. The novice teacher has five (5) or fewer years of teaching experience; the experienced teacher has taught between six (6) and 15 years; the seasoned teacher has over 15 years of teaching experience. As seen in

Table 7, the mean for years of teaching experience is 24.

Table 7

Descriptive statistics for years of teaching

	N	Minimum	Maximum	Mean	Std. Deviation
Years teaching	394	1	55	24.17	11.423
Valid N (listwise)	394				

One-way Anova (Table 8) was calculated to determine if there was any significance in the years participants taught and their perceptions of citizenship education in the private lesson. The between groups analysis suggests that, based on the alpha-level of .05 there is significance regarding string teachers' perceptions of citizenship in the private lesson concerning only *Justice-Oriented Citizenship* education, $F(2,341) = 4.068$, $p = .018$ and therefore post hoc tests were warranted.

Table 8

ANOVA showing comparisons of years teaching and perceptions of the JOC

JOC	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	5.274	2	2.637	4.068	*.018
Within Groups	221.056	341	.648		
Total	226.330	343			

Note: Significant at the $p < 0.05$ level.

Contrast Tests were computed to compare the means of the three levels of experience. Although no significance was shown when novice teachers were compared to experienced or seasoned teachers, there was a strong significance found in the results of the comparison between experienced teachers and seasoned teachers, $F(2,341) = 4.07$, $p = .009$. Based on the means the seasoned teachers (M

=3.83), were more likely to consider Justice-Oriented Citizenship education than the experienced teachers ($M = 3.55$). It must be reminded that this comparison of perceptions based on novice, experienced, and seasoned teachers is limited in scope since the numbers of participants in the various categories is uneven: $N=17$ for novice teachers, $N=76$ for experienced teachers and $N=251$ for seasoned teachers. This consideration was reflected in the statistical analysis where non-equal variance was assumed.)

Influence of Suzuki education

In the literature review it was mentioned that citizenship education is a mandate of Suzuki teacher education. Therefore a separate investigation of Suzuki teacher's attitudes toward citizenship education was warranted. One-way Anova (Table 9) was calculated to determine if there was any significance in perceptions of citizenship education in the private lesson based on whether teachers had Suzuki certification or not. The between-groups analysis suggests that, based on an alpha-level of .05 there is significance regarding string teachers' perceptions of citizenship in the private lesson concerning only education for attributes of the *Personally Responsible Citizen* $F(2,113) = 3.56$, $p = .032$ and therefore post hoc tests were warranted. There was constancy between the Suzuki certified teachers and non-Suzuki certified teachers in their reports that attributes of the *Personally Responsible Citizen* were the most important of the three types of citizenship education to incorporate into the lesson. However, the statistical analysis as depicted in Table 10 confirms that Suzuki teachers reported a slightly

stronger perception of importance on all three types of citizenship education than those who did not receive Suzuki teacher training. The means for Suzuki teachers in the PRC category (M= 5.68) is slightly higher, while the standard deviation is lower (SD= .50) than those without Suzuki teacher training (M=5.48; SD= .72. This analysis suggests that Suzuki teachers have a stronger consideration to incorporate character education and the other attributes of the *Personally Responsible Citizen* than non-Suzuki teachers. This conclusion is not surprising since it is consistent with the importance placed in Suzuki training to produce “noble human beings” and good citizens (Suzuki, 1969).

Table 9

ANOVA showing significance of Suzuki training on perceptions of citizenship education

		Sum of Squares	df	Mean Square	F	Sig.
PRC	Between Groups	1.389	2	.695	3.558	*.032
	Within Groups	22.055	113	.195		
	Total	23.444	115			
PC	Between Groups	1.919	2	.959	2.681	.073
	Within Groups	37.217	104	.358		
	Total	39.136	106			
JOC	Between Groups	1.281	2	.640	1.137	.325
	Within Groups	59.729	106	.563		
	Total	61.009	108			

Note: Significant at the $p < 0.05$ level.

Table 10

Teachers who reported earned Suzuki teaching certification

		N	Mean	Std. Deviation
PRC	Did not report Suzuki training	47	5.4778	0.7154
	Reported Suzuki training	67	5.6757	0.4994
PRC	Did not report Suzuki training	42	4.5206	0.60945
	Reported Suzuki training	63	4.7386	0.5854
JOC	Did not report Suzuki training	42	3.6775	0.76356
	Reported Suzuki training	65	3.8741	0.72133

Influence of career self-identity

Teachers were asked to indicate if they professionally identify themselves as primarily an educator (1), a performer (2), or as someone who evenly divides their time between teaching and performing (3). The majority of participants reported that they identify as either an educator or as both an educator and performer. Out of 403 responses, 205 (50.9%) participants identify themselves as educators, 25 (6.2%) as performers, and 170 (42.9%) as both educators and performers. The low $N=25$ of performers makes sense since the population was retrieved from a teaching organization. Figure 2 shows a visual representation of the participant's responses to self-identities. One-way ANOVA (Table 11) was calculated to determine if there was any significance in the participant's self-identity and their perceptions of citizenship education in the private lesson. The between groups analysis suggests that, based on an alpha-level of .05 there is a significance regarding string teachers' perceptions of citizenship in the private lessons concerning all three kinds of citizenship education, PRC, $F(2,359) = 4.440$ $p =$

.012; PC, $F(2,345) = 3.34$, $p = .036$, and JOC $F(2,341) = 3.260$, $p = .04$. Therefore investigations with post hoc tests were warranted to learn more specifically where the significance occurs.

How do you identify yourself? (Please select the most applicable choice)

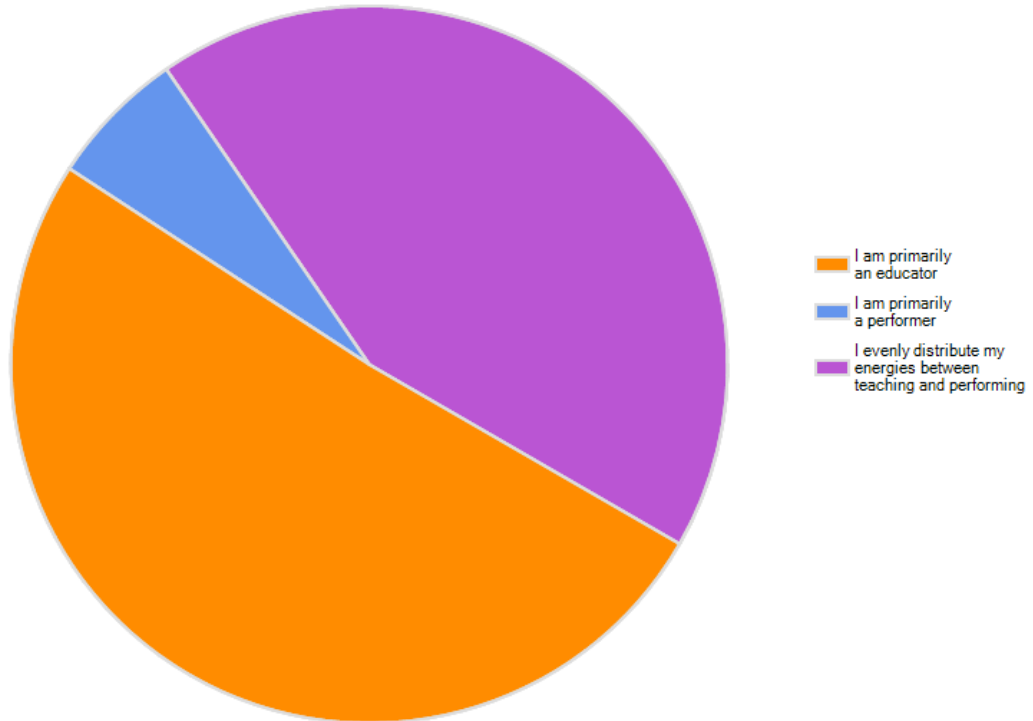


Figure 2 - How teachers identify themselves professionally

Table 11

ANOVA showing influence of identity on perceptions of citizenship

		Sum of Squares	df	Mean Square	F	Sig.
PRC	Between Groups	1.446	2	.723	4.440	*.012
	Within Groups	58.456	359	.163		
	Total	59.902	361			
PC	Between Groups	2.803	2	1.402	3.344	*.036
	Within Groups	144.614	345	.419		
	Total	147.417	347			
JOC	Between Groups	4.246	2	2.123	3.260	*.040
	Within Groups	222.085	341	.651		
	Total	226.330	343			

Note: Significant at the $p < 0.05$ level.

For perceptions of all three categories of citizenship, those who self-identified as primarily an educator or as both an educator and performer reported a stronger opinion that students should learn attributes of citizenship in private music lessons. The means (Table 12) confirms this observation; For the category of the *Personally Responsible Citizen*, the means for the educator ($M = 5.62$) and the educator/performer ($M = 5.63$) are closer to each other and higher than the means of the participants who self-identified as a performer ($M = 5.37$). For perceptions of the *Participatory Citizen* the results were similar; the means for the educator ($M = 4.59$) and the educator/performer ($M = 4.56$) are closer to each other and higher than the means of the participants who self-identified as a performer ($M = 4.21$). In the category of the Justice-Oriented Citizen, the results remain closest with those who identified as educator ($M = 3.75$) and educator/performer ($M = 3.81$) versus performer ($M = 3.34$). These results emphasize many of the open-

ended responses where teachers' comments could be divided into two categories: those who teach music with a goal of educating students in issues of music and life and those who perceive their role as primarily teaching students how to become proficient on their instruments.

Table 12

Means based on identity and kinds of citizenship

Identity		PRC	PC	JOC
1 Primarily educator	Mean	5.6192	4.5896	3.7529
	N	180	179	174
	Std. Deviation	0.40277	0.61516	0.79353
2 Primarily performer	Mean	5.3676	4.2121	3.3388
	N	23	22	22
	Std. Deviation	0.4822	0.88769	0.85749
3 Equal identity as both performer and educator	Mean	5.6324	4.5601	3.8096
	N	159	147	148
	Std. Deviation	0.3922	0.64483	0.81528
Total	Mean	5.609	4.5533	3.7508
	N	362	348	344
Total	Std. Deviation	0.40735	0.65179	0.81231

Discussions in lessons

Participants were asked if it is important to discuss issues that students bring up in lessons even if they are not about music. A response of one (1) represented “yes”; and two (2) represented “no”. The calculated mean of responses from $N=347$ was 1.10 (Table 13; Figure 3). This indicates that dialogue with students even about non-musical subjects is highly important to all music teachers although not necessarily extremely important to any teachers. This question is necessary to understand since without the potential for dialogue about multiple

subjects, educating for all three types of citizens would be improbable. It is also important to know that many participants expressed a desire to have more time to converse with students. However, due to pressures to learn music for exams and performances teachers explained that there was often not enough time in a lesson to have meaningful dialogue.

Table 13

Descriptive statistics for importance of non-music dialog

	N	Minimum	Maximum	Mean	Std. Deviation
Conversations with students	347	1	2	1.10	.298
Valid N (listwise)	347				

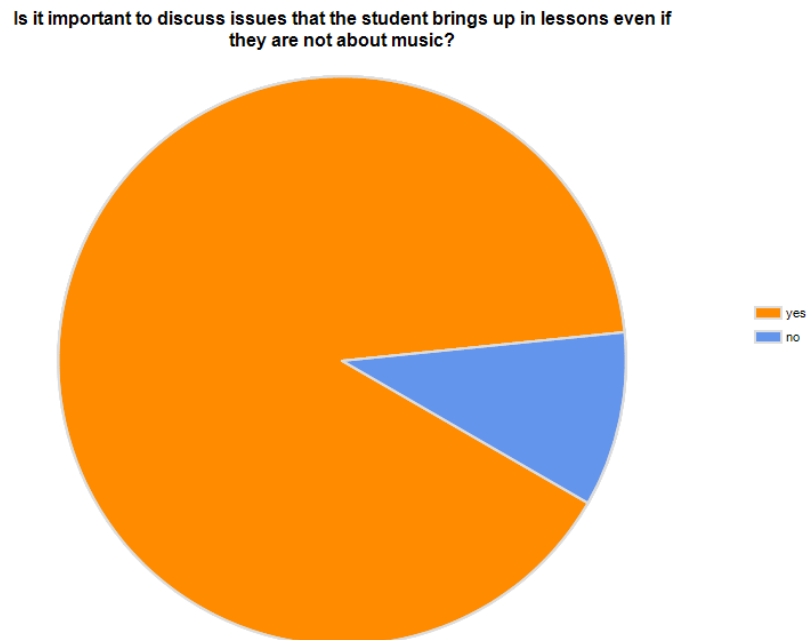


Figure 3 - Is it important to discuss issues that the student brings up in lessons even if they are not about music?

Chi-square analysis did not show a significance of difference of opinion based on any of the factors used in this study, however, the open-ended responses offered insight about the types of conversations that exist in the private music lesson and why teachers find these discussions important. A common theme among participants is the importance of educating for the “whole child” and not just for the technical development on an instrument. Three poignant responses follow:

Not only am I their musical instructor, but I take on a role of steward and advisor to each student. I hope to be each and every student's mentor in music and life.

By assuming that role I can "be there" for each student and help them become, not only better musicians, better people.

I have often counseled my students when they needed an adult who wasn't their parent. I have talked about drugs, sexual health, bullying, college choices and general topics with my students over the years. They know they can talk about anything with me, and they do!

We should be committed to helping develop each student as a whole person. Music is not the only area of our students' lives, any more than it is of ours.

Many teachers acknowledged the strong influence they can have on a student's life and how important it is that students feel trust toward the teacher. One teacher described the private lesson as "a time for a student to have a healthy relationship with an adult outside of the family. It is a 'safe' place for discussions of sensitive issues". Another teacher warned, however, that conversations should be limited in scope: "You may be the musical authority that they would trust their thoughts about career, practice etc. It would be advisable to set a "limit" on how far you would be interested in taking the conversation."

The responses that described what is discussed in lessons can also be viewed through the lens of the three kinds of citizens from the conceptual framework. Consistent with the previous results showing participant's attitudes regarding the importance of citizenship education, the majority of responses in this section reported the importance of engaging students in discussions in order to help them learn attributes that are associated with the *Personally Responsible Citizen*. For many, dialogue about non-musical concerns relates to achievement, developing good work ethics, and perseverance: "If a student is distracted by an issue, then we need to deal with that so they may better focus on the lesson at hand." Others reported that dialog is often necessary to learn why a student is having trouble meeting their lesson goals; with dialogue the teacher can learn about personal or physical conflicts that might be preventing the student from concentrating on their studies.

Teaching about moral issues and proper behavior was also reported as a common topic of discussion. Examples included trying to model good behavior by listening to the feelings and concerns of students and talking about how to treat people nicely. One participant described herself as “an open and moral person and I try to instill in [students] a sense of understanding about others’ actions. In other words, sometimes people act in a way we don't like, but that person may have reasons why they acted in the way they did and we need to act compassionately.” Another reported “It is normally my place to support parents and not to cause students to question them.” This statement is an example of teaching respect for authority – an attitude reinforced in character education and thus also linked to the *Personably Responsible Citizen*. Common in the responses were reminders about the close relationship that is often formed between teacher and student: “the teacher becomes an important adult in the life of the student, and it is natural that the student would be curious about the teacher's ideas and attitudes, and hopefully want to emulate the positive morals of the teacher.” This goal of instilling morality and “proper” actions is also consistent with many responses from Suzuki teachers who say they try to help students learn to have “open hearts” towards others and learn “noble behavior.”

Participants described the importance of having discussions with students about behavior attributed to *Participatory Citizenship*. One teacher wrote, “it is important to provide an example of an informed and active participant in government and community.” Another reported a sense of responsibility to

“listen to students’ curiosities and refer them to sources where they can find more information and answers to their questions.” Most reports that related to educating for *Participatory Citizenship* involved student participation in public performances. Some teachers said it was their responsibility to encourage students to find opportunities to perform in their communities such as in churches and retirement homes. Although this may seem like an action of participatory citizenship, a few teachers explained that encouraging students (especially high school students) to perform in their communities could also serve as a tool to learn goal setting and follow through. When used to encourage students to practice better, discussions about performance in public places share attributes of both educating for the *Personally Responsible Citizen* and the *Participatory Citizen*. A few teachers described how they encourage students to be part of the decision-making that is necessary before a performance. For example, when students and teachers work together to choose bowings and phrasings in the music the students may learn how to collaboration skills.

Descriptions of conversation topics also included attributes of the *Justice-Oriented Citizen*. Learning about others and consideration of new ideas is a strong component of the *Justice-Oriented Citizen*. One teacher explained her role as a private teacher with the following:

I tell [my students] that their job is to learn as much as possible about other views and their own experiences so they can make their own decisions - my job as a teacher is to share with my

students my lessons because I have had many more of them but they also teach me things and this is part of what being part of a community is all about.

Several other participants explained that students must understand society in order to fully understand music. The reported topics discussed in this category generally featured issues of music advocacy. For example, one participant wrote that it is important to discuss budget cuts when they affect music programs. This participant expressed a need to encourage students to join educators in writing letters of protest and attending meetings to express their opinions about the music programs (presumably in support of them). Although there were strong opinions about the importance of keeping political conversations out of the music studio, one teacher wrote, “I do occasionally discuss politically-influenced music education topics with students and parents, such as funding for music education in the public schools, or funding problems for local music performance groups.” Another participant commented, “I may very well discuss environmental, social and historical topics as they relate to music.”

There were no descriptions of overtly political agendas to incorporate into lessons, however, some teachers described their willingness to talk about religion and political issues, especially if they concerned music. While most participants were consistent in more than one section of the survey declaring that political topics are off limits in the lesson, there were some who shared the opinion that music teachers can “provide a low pressure environment to be a sounding board

for students to clarify and articulate their opinions on citizenship and politics.” It was pointed out by one participant that a good teacher should encourage students to question, not to think the same way the teacher does: “Students need to hear other people's views. These are opportunities to help shape thoughts and principles of how to behave properly and problem solve.” Another responder advised that talks about religion and politics are important, however, “the principal outcomes of these talks need to be academicized (i.e. comparative religion rather than the benefits of religion).”

Below are two additional poignant responses:

Issues important to students affect their entire life, and therefore, their musical life as well as their ability to interact with their peers. Over the years, I've had conversations with my students on the following topics: adoption, gay marriage, what it means to be a Democrat vs a Republican, death of a loved one, bullying, and treating others with respect.

Many times a musical experience triggers a thought or memory, social, historical, political, etc... As the responsible adult in the room, it is my job to listen, answer questions, and prompt the student into further thought about the topic in question. Music is a humane art, and one cannot teach music (not notes/rhythms but MUSIC) without teaching about humanity and human nature.

One teacher described the importance of allowing non-music dialogue in the lesson because “it is important to listen to their ideas because it encourages them to think for themselves as they learn about the world around them.” This last comment seems to sum up attributes of the Justice-Oriented Citizen because it encourages students to discover issues in the world and not always rely on being fed knowledge.

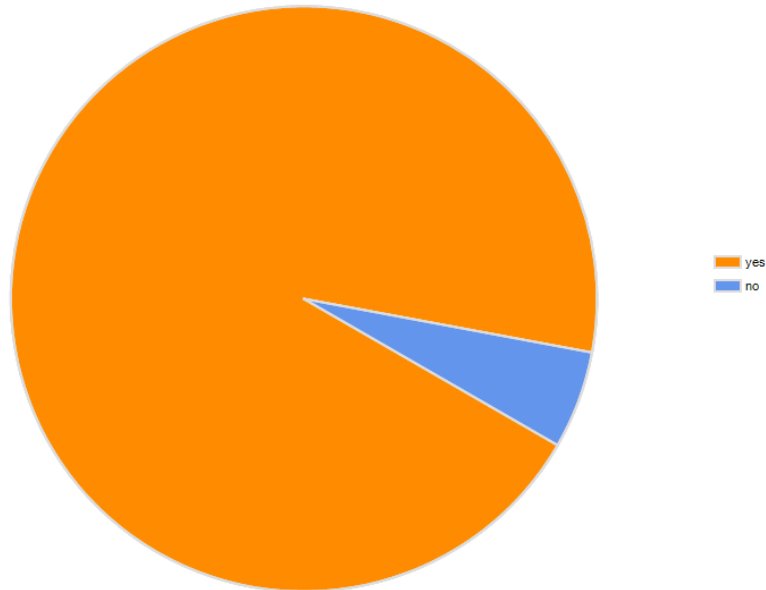
As stated earlier, private teachers consider discussions about non-music topics to be an important part of the music lesson. Generally, these teachers see themselves as mentors to their students and have a desire to help them grow not only as musicians but also as human beings. One teacher explained, “I am willing to address sensitive topics brought up by students in a responsible way.” Unfortunately, as explained by many in the study, “performance pressures make it difficult to delve into all that would be appropriate to discuss” in the lesson.

Opinions of appropriateness of citizenship education

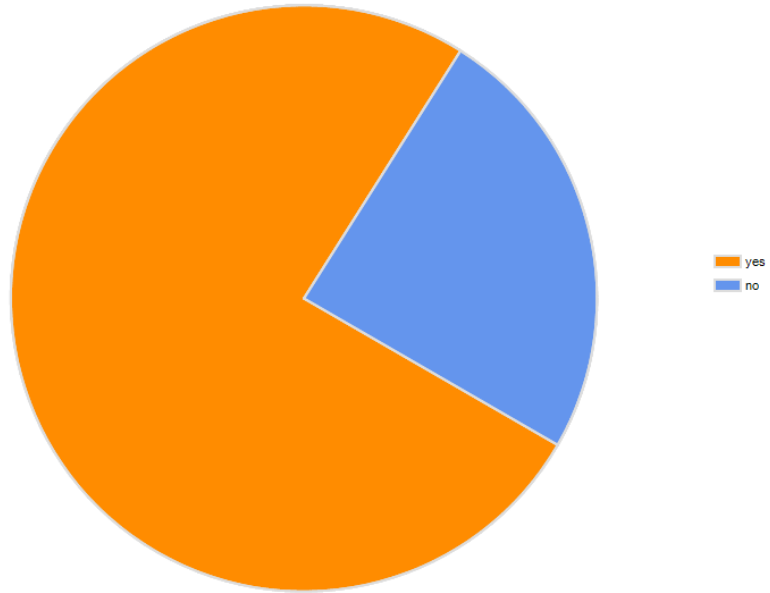
Participants were asked if students should receive citizenship education in general schooling (A), music education in public schools (B), in private music lessons (C). A response of 1 indicated “yes” and a response of 2 indicated “no” (1=yes; 2=no). It is important to understand that these responses were based on participant’s understanding of citizenship education and not based on the one used in the conceptual framework of this study. Although participants expressed that citizenship education is most appropriate in general schooling, they reported that it is also important in music education, in school and in private lessons. The

statistical calculations, as seen in Figure 4 show the following: 239 out of 247 (95%) participants indicated that the citizenship education as appropriate in general schooling. Fewer, although still more than three quarters of the participants, 260 out or 344 (76%), reported that citizenship education in school music curriculum is appropriate. Fewer still, although more than half, 206 out of 343 (60%) claimed that it is also appropriate to teach citizenship in private music lessons.

Students should receive citizenship education in their general schooling.



Citizenship education is appropriate for music education in public schools.



It is important for me to teach citizenship in my studio.

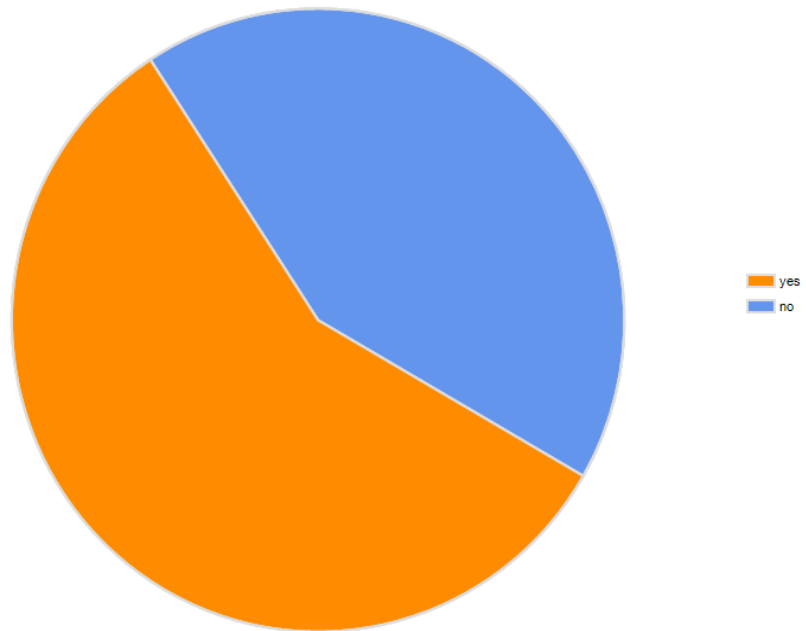


Figure 4 - Appropriateness of citizenship education

In order to examine potential influences that might account for these conclusions, Chi-Square tests were run using the dichotomous and categorical responses in order to examine potential significance of differences of opinions about the appropriateness of citizenship education. The analysis used participant's responses of appropriateness of citizenship education within the three different situations (general schooling, music classes in public schools, and private music lessons) and compared them to their responses regarding where they teach (institution with pre-set curriculum or own curriculum) if they earned an education degree or not, if they identify as an educator, performer, or both, and if they think that it is important to have discussions about non-music topics if the student introduces the subject.

Chi-square calculations, as seen in Table 14 show that there is a statistically significant relationship between a teacher's self-identity and the opinions of appropriateness of citizenship education in each of the three learning situations - general schooling $X^2(2, N= 347) = 17.94, p = .00$, music education in schools $X^2(2, N= 234) = 10.76, p = .005$, and private lessons $X^2(2, N= 343) = 8.09, p = .07$. Of those participants who indicated that citizenship education is appropriate in general school education (Table 15), 95% (167 out of 176) identified themselves as educators, 75% (15 out of 20) as performers, and 97% (147 out of 151) as both educators and performers. Of those participants who indicated that citizenship education is appropriate in school music curriculum (Table 16), 78% (135 out of 174) identified themselves as educators, 45 % (9 out of 20) identified

themselves as performers, and 77 % (116 out of 150) as both educators and performers. Of those participants who indicated that citizenship education is appropriate in private music lessons (Table 17) 61% (68 out of 175) identified themselves as educators, 30% (14 out of 20) as performers, and 63% (55 out of 148) as both educators and performers.

These calculations support the conclusion that teachers who identify themselves as educators place more importance on citizenship education in general education, school music education, and private lessons than those who identify themselves as mainly performers. This conclusion is consistent with the previous report that those who self-identified as primarily an educator or as both an educator and a performer seem to hold a stronger opinion about the importance of citizenship education (PRC, PC, and JOC) in private music lessons.

Table 14

Chi-square tests for teacher's self-identity

		Value	df	Asymp. Sig. (2-sided)
General Music	Pearson Chi-Square	17.943a	2	*.000
	N of Valid Cases	347		
School Music	Pearson Chi-Square	10.763a	2	*.005
	N of Valid Cases	344		
Private Music Lessons	Pearson Chi-Square	8.095a	2	*.017
	N of Valid Cases	343		

Table 15

Crosstab showing influence of self-identity and attitude of citizenship education

		General education – teachers' self-identity				
		Identity			Total	
		1	2	3		
		Educator	Performer	Edu/Perf		
Gen school, 1 Yes citizenship important	Count	167	15	147	329	
	% within Gen school, citizenship important	50.8%	4.6%	44.7%	100.0%	
	% within Identity	94.9%	75.0%	97.4%	94.8%	
	% of Total	48.1%	4.3%	42.4%	94.8%	
	2 No	Count	9	5	4	18
		% within Gen school, citizenship important	50.0%	27.8%	22.2%	100.0%
% within Identity		5.1%	25.0%	2.6%	5.2%	
Total	% of Total	2.6%	1.4%	1.2%	5.2%	
	Count	176	20	151	347	
	% within Gen school, citizenship important	50.7%	5.8%	43.5%	100.0%	
	% within Identity	100.0%	100.0%	100.0%	100.0%	
	% of Total	50.7%	5.8%	43.5%	100.0%	

Table 16

Crosstab showing influence on attitude of appropriateness of citizenship education in general music and self-identity

			School music- teachers' self-identity			
			Identity			Total
			1	2	3	
School Music education	1	Count	135	9	116	260
		% within school mused	51.9%	3.5%	44.6%	100.0%
		% within Identity	77.6%	45.0%	77.3%	75.6%
		% of Total	39.2%	2.6%	33.7%	75.6%
	2	Count	39	11	34	84
		% within school mused	46.4%	13.1%	40.5%	100.0%
	% within Identity	22.4%	55.0%	22.7%	24.4%	
	% of Total	11.3%	3.2%	9.9%	24.4%	
Total		Count	174	20	150	344
		% within school mused	50.6%	5.8%	43.6%	100.0%
		% within Identity	100.0%	100.0%	100.0%	100.0%
		% of Total	50.6%	5.8%	43.6%	100.0%

Table 17

Crosstab showing influence of attitude on appropriateness of citizenship education in the private lesson and self-identity

		Private music lessons – teachers' self-identity			Total	
		Identity				
		1	2	3		
Private lessons	1	Count	107	6	93	206
		% within private lessons	51.9%	2.9%	45.1%	100.0%
		% within Identity	61.1%	30.0%	62.8%	60.1%
		% of Total	31.2%	1.7%	27.1%	60.1%
	2	Count	68	14	55	137
		% within private lessons	49.6%	10.2%	40.1%	100.0%
	% within Identity	38.9%	70.0%	37.2%	39.9%	
	% of Total	19.8%	4.1%	16.0%	39.9%	
Total		Count	175	20	148	343
		% within private lessons	51.0%	5.8%	43.1%	100.0%
		% within Identity	100.0%	100.0%	100.0%	100.0%
		% of Total	51.0%	5.8%	43.1%	100.0%

Involvement in Competitions as Part of Private Music Education

It seems useful to know if music teachers use competitions as part of the learning process. Understanding the frequency that students compete may help clarify lesson goals and understandings about pressures and time constraints that teachers expressed in their comments about the appropriateness of discussions with students during their lessons. This analysis may also confirm some of the links between involvement in competitions and citizenship education.

Over three quarters of the teachers in this study (76%) reported that their students are involved in competitions and/or competitive music festivals (Figure 5). This is not surprising since, as documented in the literature review, competition has been utilized in both music and general education for centuries. The written responses to open-ended survey questions revealed that competition comes in varying forms: these engagements may include events such as Royal Conservatory exams, all-state competitions, and the Kiwanis music festival where students are graded based on a performance and often compared to each other based on traditions of performance. Of the 399 participants who responded to the question “how often do your students typically participate in competitions every year?” 95 (24%) said they never place their students in competitive situations, 252 (63%) said they place their students in competitions once or twice a year. 52 (13%) place their students in competition three or more times a year. These responses confirm the literature that reports that testing of private music students (and students in general) is commonplace. This makes sense since professional

musicians have a long tradition of engaging in competitions to further their careers and music teachers typically follow a curricula focused on professional training.

It is also possible that these competitions can help learn about other attributes of citizenship as detailed in the conceptual framework. This study was not designed to investigate why teachers might use competitions, however their potential role in citizenship education will be discussed in the conclusion of this study.

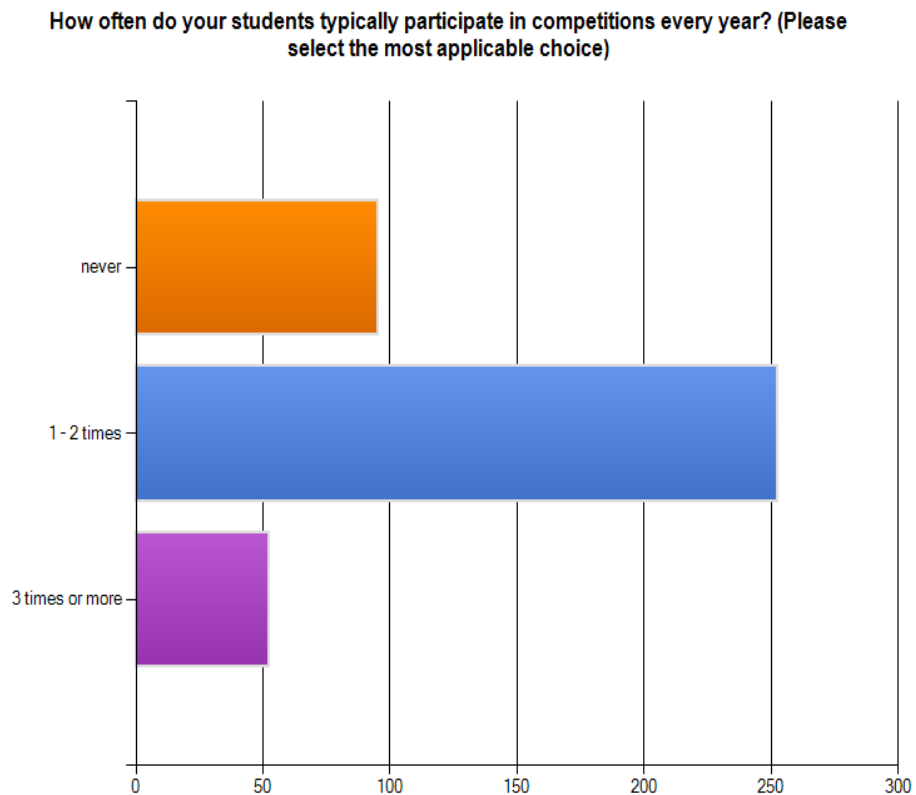


Figure 5 – Frequency of student participation in competition per year

Reasons to *not* Teach Citizenship Education

Many study participants saw citizenship education as synonymous with educating about politics. This was revealed in open-ended responses to the survey question, “if you do NOT incorporate citizenship education into your lessons, why not?” The 78 written responses to this question were coded into six common categories. In some cases, responses were coded into more than one category. The majority of responses (44%; 34 of the 78) referred to the inappropriateness of talking about anything that could be considered political in the lesson as the reason why citizenship education is not part of their curricula. These participants were adamant that “broaching topics of politics, religion, or social change is not acceptable in a music lesson.” They expressed a fear of alienating students or upsetting parents if anything political was discussed in a lesson. One participant wrote that she is “constantly afraid of saying something controversial” that will get her fired. Indeed, several participants relayed that if political subjects were introduced in lessons their own viewpoints would be exposed and that therefore they would feel vulnerable. This analysis that underlines the view that citizenship education is about politics is further supported by the statistical analysis of the three Likert-scale responses that asked about the importance of learning about topics related to politics; these questions had the lowest means ($M= 2.73$; $M= 2.18$; $M= 1.85$). It is interesting to note that this category was the only one where there were consistent reports of “not important” regarding incorporating an attribute of citizenship education in the music lesson.

Participants explained that there were other reasons besides politics for not incorporating citizenship education into the music lessons. 19% (15 out of 78) reported that music is the first priority in lessons and therefore there is not much time to consider educating for other purposes; similarly, another 19% said there is not enough time in the lesson to cover anything other than musical priorities. These 40% of participants (31 out of 78) who reported that music is the first priority either due to time constraints or philosophical reasons described events that they consider as more important than citizenship to discuss with students. Ironically, many of the goals and sentiments were about learning aspects of citizenship based on the conceptual framework of this study. These included learning respectful behavior and how to get assignments done – attributes of the *Personally Responsible Citizen*, and also how to acquire skills to play in ensembles – an attribute of the *Participatory Citizen*.

The minority of responses 10% (8 out of 28) of the participants reported that they had never thought about connections between music and citizenship education. This sentiment was supported by comments from participants that included: “Citizenship does not have anything to do with creative musical expression, making music, or learning to play an instrument”; and “Citizenship is not about music.” There are several discrepancies with these claims; they will be addressed in the following section along with some of the data that suggested non-significance findings.

5. Conclusion

In the previous chapter I shared the analysis of the data that was collected for this study. This section uses that analysis along with literature in the fields of both music education and citizenship education to discuss these findings and how they might influence future research. I will focus the discussion on results that surprised, contradicted and informed the researcher in the quest to answer the research questions:

1. How do private music teachers perceive citizenship education and its applications in their studio lessons?
2. What has influenced their ideas about the relationship or lack thereof between music lessons and citizenship?

Summary of Results

This study represents attitudes of teachers who work, mainly in the United States, with over 23,000 private string students. Most of these teachers perceive that learning at least some attributes of citizenship is important in the private music lesson. Yet, when asked to report with a “yes” or “no” response to “it is important for me to teach citizenship in my studio” 60% of participants stated that they do *not* consider it appropriate to teach citizenship as part of learning to play an instrument. However, the Likert responses and the open-ended reports indicate, when viewed through the adapted lens of Westheimer and Kahne’s three kinds of citizens, that most private string teachers perceive citizenship education as important in their music lessons. Although the level of importance varied, the

attributes of all three kinds of citizens – the Personally Responsible Citizen, the Participatory Citizen, and the Justice-Oriented Citizen – were described as important for students to learn in the private lesson; even if these attributes were not described as citizenship education. This highlights that models of character education, participation in community, and justice-oriented education, are not necessarily understood by music teachers as traits of citizenship education.

Teaching the attributes of the *Personally Responsible Citizen* were reported as more important than teaching attributes of the other two kinds of citizenship. This is consistent with popular notions that being kind, responsible, and demonstrating perseverance and courage are characteristics that any parent or teacher would encourage in children. These characteristics are ones that are helpful to get assignments done and live in harmony with others. Therefore, it is reasonable that parents and teachers may not consider it necessary to question the worthiness of educating for the *Personally Responsible Citizen*. However, these attributes are not always sufficient by themselves to have communal growth or when change in society is warranted.

Teaching attributes of the *Participatory Citizen* were also deemed as important to private string teachers. Although the reports indicated that this kind of citizenship education is less important than the character education that is associated with the *Personally Responsible Citizen*, teachers indicated that encouraging students to be influential in their communities through volunteering and performing music is indeed part of teaching in the private studio. This

conclusion makes sense since community involvement is beneficial to most societies. Students can benefit in many ways by helping others; when people work together for common goals there can be a comfort in knowing one is part of something bigger than oneself.

Teaching attributes of the *Justice-Oriented Citizen*, although still important, were reported as decidedly less important than the other two kinds of citizenship education. This is not surprising since education for Justice-Oriented Citizenship seems to include more political (and therefore controversial) undertones than the other categories of citizenship discussed. Seeking out issues of injustice asks people to question the status quo by looking at what needs to change in society and trying to figure out how it can be accomplished. On the surface, many attributes of the *Justice-Oriented Citizen* may seem straightforward; why would it *not* be appropriate to help students understand issues of multiculturalism and equity? Why would teachers not have students explore their voice in society through their music making, their purchasing decisions, and other considerations that effect the world? Although responses showed that there might be time constraints affecting what is taught in lesson, opinions about different attributes of citizenship may be based on political and religious stances and therefore viewpoints may differ. Discussions about many areas that deal with social injustices have the potential to offend. We live in a society where common advice is to *not* discuss politics (or religion) in the event that it might cause friction with others and therefore it makes sense that so many avoid these topics.

These conclusions are consistent with longstanding ideology in music education in the United States. In addition to appreciation for music and the development of skills necessary to play an instrument, formal music instruction was introduced to help students build moral character, learn to work hard and follow authority. Music has played an important role in history, including its influence on questioning authority and prevailing policies. Yet it seems that music educators do not typically encourage this perspective when teaching how to play a string instrument. The participants' responses suggest that most music teachers are careful to not offend students and their parents by opening up discussions that involve politics; few expressed the importance of discussing political roles music has played in society, nor do they seem to encourage students to use music to voice opinions about society. Although I did not expect participants to report that they discuss their political viewpoints with their students I was surprised that there was not a higher degree of importance placed on exploring historical and cultural connections with music. Other studies also suggest that private music teachers do not report music history as an objective in their lessons (Colpitt, 2000; Wexler, 2009). However, there is an understanding that teachers include what information they need to help students develop artistic understanding; this may include learning about the history and culture (Ward, 2004). This observation leads to question if students would find greater motivation to play (and practice) their instruments if they felt a personal connection about the potential to influence the world that music can offer.

The results in this study are consistent with conclusions from other research including classroom teachers that show citizenship education in elementary and secondary education privileges “character” and following rules. Indeed, studies on perceptions of educators, including classroom teachers (Kahne & Westheimer, 2003) and sports coaches (Shields, 2011), suggest character building is the strongest component of most learning situations in democratic communities where attributes of citizenship were considered. It would be interesting to learn how these results correlate to the desires of parents who pay taxes and tuition for their childrens’ education since most parents would likely be pleased to have their children develop attributes of Personally Responsible Citizen such as working hard, being responsible, persevering, and being kind to others. These attributes are also ones that may help to reduce problems in the classroom. Although some teachers mentioned in the open-ended responses that they do not feel it is their job to teach topics other than music in the private lesson, attributes of the Personally Responsible Citizen are expected and may be useful, if not necessary, in order to achieve the desired goals of the lesson.

A well-educated musician may need to understand the historical significance of music as well as the mechanics of playing an instrument. Musicians have a unique role in society because events that we present are purported to carry inherent public importance and value. Artists and musicians, in particular, invite people to step out of their ordinary lives to participate in unique, embodied events. Musicians have the means to generate values and ideas within the context

of lived artistic experiences, shared in some form by all who participate in artistic events whether as audience or performers (Greene, 1985; Dewey, 1916/1934). These values might represent contestations as well as affirmations of dominant cultural values and mores. According to Small (1998), location, clothing, performance rituals, audience, choice of repertoire, style of advertising, relationships amongst performers, and relationships between performers and audience all contribute to the meaning of any particular musical event. Seen as cultural producers, musicians generate meaning not only through the music we choose to write or perform but also according to the manner in which we choose to present our work in public. Music education is also an important site of cultural production as values are generated within the contexts of teacher-student relationships. Citizenship is not restricted to the political domain but also relates to the civil society, to the everyday relations between people, and to individuals' identity development (Banks, 2004). Thus performers and those who contribute to music education bear particular responsibility for the conscious and unconscious transmission of values in the public realm. With this in mind, it is important to understand how rising musicians learn about these considerations.

Summary of Factors That May Influence Perceptions

Factors that seemed to create significant differences of opinions regarding citizenship education included the ages of the students taught, the self-identity of the teacher, and the years of experience the teacher reported. To review, the results of the data showed that most teachers reported that teaching attributes of

the *Personally Responsible Citizen* is important and more important to those who teach students who are 18 years old and younger. Teachers who identified primarily as an educator, or as both a performer and educator assign greater importance to educating for the *Personally Responsible Citizen*, the *Participatory Citizen*, and the *Justice-Oriented Citizen* than those who identified as performers only. This same cohort of teachers was also unified in their opinions about the appropriateness of citizenship education in general schooling, school music classes and private lessons. Again, those with an identity attached to education seem to consider citizenship education to be more appropriate in various learning situations than those who do not identify as educators.

Finally, seasoned teachers (those with over 15 years of experience) and novice teachers (those with 5 years or less experience) seem to consider it more important to teach attributes of the *Justice-Oriented Citizen* than teachers who are in their mid-career (those with 6 – 15 years of experience). It is possible that most novice teachers are recent university graduates who have “youthful idealism” about life and are less concerned with issues of tenure and “towing the line” than with trying to make a difference in the world. They also may be influenced by their teacher training where citizenship and social justice issues seem to be prevalent in the curricula. Perhaps this makes them enthusiastic to share social justice issues that they may have been exploring in their own education experience. Likewise, perhaps the seasoned teachers feel secure with their positions and want to share wisdom they may feel they have earned through

their experience. This result was unexpected and therefore the survey was not designed to ask follow up questions to explore these perceptions further. Future research might be able to reveal more understandings about why novice and seasoned teachers seem more unified in their perceptions of citizenship education in the music studio than with those who are deemed experienced teachers in this study.

Participants who reported that they have earned certification in Suzuki Talent Education (also referred to as the Suzuki Method) seem to perceive that teaching attributes of the three kinds of citizens used in this study is more important to them than to teachers without Suzuki certification. This is not surprising since Dr. Suzuki's philosophy includes citizenship as a key theme in his music education method. The Suzuki approach to citizenship emphasizes primarily character education and likewise attributes of the *Personally Responsible Citizen*. In addition, characteristics of the *Participatory Citizen* can be detected in many Suzuki studios where advanced students assist less advanced players and when all students perform for their communities such as in retirement homes and hospitals. It was through my own experience as a Suzuki educator that I started connecting the role of the music teacher as citizenship educator. Suzuki teachers are trained to consider the whole child. Along with teaching children to play music to the best of their abilities, Suzuki teachers try to help students gain a healthy self-esteem and learn to relate well to others (including their parents who are actively involved with the lessons). Although Suzuki students engage in community

involvement and are encouraged to learn many attributes of the *Personally Responsible Citizen*, it is possible to question particular democratic practices in this method. For example, students are expected to try to imitate a recording of their pieces. All students perform with the same bowing and fingerings (so they can play together in unison) and there is little room for students to consider multiple ways of playing a piece. Also, all students learn with similar instruction; Suzuki teachers are trained to teach the same pieces in the same order and with similar teaching points to all students.

Inconclusive Findings and Potential Implications for Future Research

Several factors used in this study did not produce data that showed a significant influence on teachers' perceptions of citizenship education in the private lesson. It is not possible to know for certain that there is no relationship between these factors and teachers' perceptions; we only know that the data in this study did not portray a relationship. For example, no apparent significance was revealed based on perceptions of citizenship education by string teachers due to where teachers work. I expected some differences from teachers who teach out of their homes versus at institutions; it was inferred that the home-based instruction might be more informal (and unsupervised) and teachers might express more personal opinions in their own environment than at an institution. Additionally, no apparent significance was revealed based on whether or not teachers instruct group classes in addition to private string lessons. Again, I expected some differences; both management and learning to play together can

become important tasks in a group lesson, thus teaching cooperation skills become necessary.

I was also surprised to learn that no apparent significance was revealed based on the reported degrees earned by participants regarding their perceptions of citizenship education in the private lesson. I expected to find that those who have education degrees would have different perceptions than those who do not; citizenship education is a mandate of school curricula in all democratically governed countries, therefore it would make sense that citizenship education and its components would be addressed in teacher education. I also expected participants who held doctoral degrees where there is a perception of higher level thinking to have different results than participants with lower level degrees. Instead, there were no observable differences in perceptions of citizenship education in the private music studio based on degrees earned by teachers. It must be noted, however, that in the survey, many categories of degrees were listed and participants were asked to check off all that applied to their education. Because participants often only reported their highest degree earned, it was deemed necessary to narrow the defining degrees and therefore different conclusions may be found in future studies where more specific data can be collected.

Overlapping Categories of Citizenship Education

Some attributes categorized by Westheimer and Kahne (2004) as specific to one kind of citizenship may also fit into different categories, especially when considered from a music educator's perspective. Westheimer and Kahne make

special note of the permeability of these categories and this study (using the revised framework) found similar category overlap. Collaboration, for example, associated primarily with the *Participatory Citizen* may also be linked to notions of the *Personally Responsible Citizen* if the intent is to learn to be kind and get along with people. Learning about multiculturalism also brings actions that can belong to different categories of citizenship education. Although the intent of exposing students to music from other cultures may be a tool to reflect understandings of others, this assumes that the notes alone can create understandings. The literature in music cognition reports that musical perceptions are not necessarily universal and are often culturally specific (Westerlund, 1999; McDermott & Hauser, 2005). Therefore, without consideration of culture many understandings may be lost. Additionally, if the point of teaching music of different cultures than one's own is to instill new understandings, the question arises if this hope is to create compassion and consideration of the other culture? If this is the case, the purpose links to education for the *Personally Responsible Citizen*. If, however, the point of learning music from other cultures is to gain insight into power relations, economic conditions, silencing of members in the society, and other cultural issues that may influence the creating, production, and performance of music from that culture this form of multicultural education may indeed be to encourage justice-oriented citizenship. These considerations add to the importance of dialogue in the lesson in order to fully explore the potentials in music education that goes beyond learning to play an instrument.

Regarding Dialogue

90% of the participants agreed that dialogue, even about non-music issues, is an important aspect of the private lesson. This is particularly interesting since I found nothing in the literature that documents neither the importance of discussion between teachers and students nor what is discussed in lessons. Participants in this study reported almost unanimously about the *need* for teachers to discuss life issues with their students. These issues were mostly centered on personal well-being. It is fascinating that most teachers wrote that they discuss issues related to bullying, drugs, and personal relationships but not opinions of politics and religion, even when they can be linked to music. As one teacher declared, “Being political...that is not my right or what I am hired to do.” Many may assume that only parents should teach about religion and politics. This study highlighted the strong influence teachers witness they have on their student’s lives and how often a private music teacher becomes a surrogate parent and role model. However, participants reported that the main reason they engage in conversations with students about non-music issues is to help unburden the student so he or she can concentrate on the instrumental learning in the lesson.

The primary reason that teachers said they do not encourage non-music conversations in lessons is due to “lack of enough time.” Lessons typically are scheduled once per week into timeslots of 30, 45, or 60 minutes. Teachers reported that the limited time they have with students creates challenges to be able to address the technical skills that students need to understand in order to learn

their repertoire. Added to this challenge is the desire to help students resolve personal issues that might be inhibiting progress on their instruments. Adding more expectations, such as *Participatory Citizenship* or *Justice-Oriented Citizenship*, to the teaching agenda may seem impractical. Another reason for maintaining the status quo in the music lesson curricula is due to the potential need to justify the value of the lessons; technical skills can have quantifiable results and thus offer an opportunity for teachers to “prove” their worth to parents. Some attributes of the *Personally Responsible Citizen* also add to the students’ ability to achieve success in performance. However, attributes associated with the *Participatory Citizen* and the *Justice-Oriented Citizen* may not be measurable and therefore not deemed important to incorporate into the lesson. Indeed, this is a common complaint from teachers in many disciplines, especially when there is pressure to perform or be tested on pre-determined knowledge (Rury, 2013). Music teachers whose students engage in competitions may be especially pressured to spend the majority of time in lessons preparing students to perform to a standard expectation. This contemplation addresses tensions about the role of the teacher as primarily an administrator of knowledge versus an instigator for the love of learning. It seems that discussing elements from all three citizenship models used in this study, especially with people students trust, could offer new perspectives that might enhance learning about citizenship as well as leaning how to navigate personal conflicts in life. This attitude seems in sync with educating

the whole child. One might argue that conversations that offer potential to ignite a student's motivation are worth the time they take.

Regarding Competition

When I began this study, my own experiences as a competing musician left me with a sense that competitions can be detrimental in regard to learning about good citizenship. Therefore, I thought that learning how often teachers use competitions with students would help understand some attitudes of citizenship. It is likely that attributes of the *Personally Responsible Citizen* such as perseverance, courage, and discipline are exercised through competition preparation. Likewise, competitions may teach attributes of the *Participatory Citizen* if students are encouraged to support each other in gamesmanship or competing in support of a cause. Involvement in competitions also has the potential to educate for the *Justice-Oriented Citizen*, especially if teachers explore issues of fairness in competitions. Conversations about social and economic conditions that may affect access to lessons, quality of instruments, and potential to participate in competitions (which often require the expense of an accompanist, extra private coaching, and travel expenses) are potential ways that students can learn about injustices in their world.

I recognize that competitions can be useful to motivate students to practice and they sometimes offer helpful opportunities to hear others which can be inspiring. However, they can also feel like going to war and winning can be the goal no matter what the cost. In Judith Kogan's book, *Nothing but the Best*

(1987) she reveals that although teachers at the Julliard School, known as one of the most prominent institutions in the world for private music lessons, claim that they aim to nurture students, the reports from students suggest a highly stressful environment fraught with “dangerous power dynamics between teachers and students” (Vaugeois, 2007). Part of this atmosphere is likely due to the competition environment between both students and teachers at Juilliard. Kogan (1987) attests that Julliard students are taught to have a single-minded view of life where the priority is on creating the highest possible performance level even at the expense of a balanced lifestyle (or consideration of others). However, with the 2012 Summer Olympics in full swing as I worked on this document, I began to rethink ideas about competition. It is interesting that the root meaning of the word “competition” is “to strive *with*.” It is not “to strive *against*.” With this in mind, opponents can use competition to strive together towards a quest for excellence (Shields & Bredemeir, 2009). As mentioned in the analysis section, this study was not designed to investigate *why* string teachers use competitions. However, since competition is a substantial element of string teaching, it seems important to consider the potential to learn about citizenship through engaging in competitions.

Limitations of the Study

As discussions and interpretations of the analysis of the data were explored it was important to consider potential limitations of the study. Although there were expected limitations typical of studies that use surveys, others became apparent only after the analysis began. For example, when people answer survey questions, their answers may vary based on their mood, interpretation of the questions, and what they assume the researcher is looking for. Due to difficult economic conditions that have influenced school cut backs and family financial resources (music is often seen as frivolous and therefore cut in financial downturns) many teachers are involved with music advocacy (activities that emphasize the importance of music lessons for healthy development and a well-rounded education). Therefore, it is possible that participants responded to questions in a manner that would have had a positive influence if the results of the study were to be used to promote the importance of music education. It is also possible that some answers in the open-ended section were influenced by the questions in section one. It is necessary to reiterate that this study is about teacher's perceptions. Without observation of lessons, it is impossible to know if teachers "walk the talk" in what they actually manifest in the music studio.

As typical with a useful study, new questions arise from the findings of the research. Continued research on this topic can benefit from in-depth interviews and observations of lessons. Time constraints did not allow more than the survey for this doctoral study however, I plan to continue this investigation in order to

answer more questions. It would be useful to know, for instance, how much teachers are influenced by the perceived expectations of the parents who have employed them to teach their children. Another interesting topic includes how teachers encourage critical thinking skills and attempts to connect these skills into other domains. It would also be beneficial to ask teachers why they engage their students in competitions and public performances. For example, some teachers may engage their students in community performances and in ensemble playing in order to motivate students to practice and become more proficient on their instruments. The actions that may appear to be associated with learning of participatory citizenship – collaborating with others, for instance, may be motivated by the desire to create better performers. Thus, the potential for citizenship education becomes a byproduct of the music lesson. Others, however, may place the primary importance of public performance on the benefit to society at large – encouraging the student to give to others. In this instance, any musical improvement becomes a by-product of the citizenship education.

It would also be interesting to speak to participants after they had some time to think about the questions they were asked. Several reported that they had never thought about the links between citizenship education and music education. Perhaps some responses would be different after consideration of the possibilities of this topic. Observations of private lessons might reveal unintentional teaching about citizenship such as authoritative instruction that does not allow the student to question decisions made by the teacher versus fluid learning where both teacher

and student consider new approaches together. Likewise, it would be interesting to learn, through observation, how much of what teachers deemed important is what they do in practice or if their reports were theoretical.

Next Steps

The results of this study could be used in music advocacy campaigns as a way to encourage policy makers and parents to link private music lessons to the development of “good citizens.” It may also increase awareness in teachers and parents about the potentials for learning in the music lesson other than learning to play an instrument. In addition, teachers may expand their own potential as educators by considering that citizenship education can add to their students’ musical literacy and also help them learn how to function in society. Likewise, parents may be encouraged to investigate the philosophical stances that individual teachers take before they decide on which teacher is a best fit from both a musical and overall educational perspective. This study can offer a theoretical basis and a foundation for a qualitative study to further investigate teachers’ perceptions of citizenship education in the private music lesson and understand what the factors are that influence their opinions. It may also instigate a need for change in music education and teacher education training that will include a more comprehensive exploration of the links between music education and citizenship education.

The idea of including in music education the skills and dispositions associated with democratic citizenship is not new; on April 1st, 1946, the Music Educators National Conference (MENC) adopted resolutions that reaffirmed music

education as “an Exponent of Democratic Process” (Mark & Madura, 2010, p.119). However, these resolutions did not clearly define “democratic process.” It is likely that, as in other arenas, awareness and practice of democratic practice continually evolves. As mentioned in the literature review, there are educators who theorize about progressive models for democratic citizenship in music education. For example, Mark and Madura (2010) suggest that successful music teaching includes learning how to be a good citizen “through interactions with school community, the greater community and the professional community” (p.55). Bowman (2005) and Regelski (1998) add that teaching music involves ethical undertakings and needs to connect to fields outside of traditional music education practices. It is important to consider or reconsider work as musicians and/or educators does not exist in isolation. Teachers may wish to consider the context of what they do and understand that politics and cultural identities reflect their work and their lives. Indeed, as Lamb (2010) points out, “music educators are so involved in the practice of music that reflection on what we are doing is difficult and often contradicts our practice” (p. 22). Expert-apprentice relationships and top-down/director-follower models prevail.

This study may help teachers gain a more in-depth understanding of their potential to influence students to affect change in society. It seems evident that music teachers can benefit from workshops that offer curriculum ideas to incorporate citizenship education and to help understand its potential benefits to both music education and to society. In addition, there is a need to observe music

teachers in order to determine if their perceptions and their actions are unified. Historically, musicians have maintained a strong voice as citizens in society. It is essential that music educators remain mindful of their nurturing roles in creating the new voices for the future.

Music composition relies on a balance between tension and resolution. The tension is employed in musical elements as harmonic dissonance, melodic chromaticism and rhythmic syncopation. When there is little tension, the music may lack interest but when there is too much tension or it is too prolonged, the music may be uncomfortable to listen to. Similarly, tension and resolution are the ingredients for healthy debate. Such debates are necessary to avoid premature consensus on suboptimal solutions or a failure to progress or grow. On the other hand, excessive tension without resolution can result in conflict that leads to a breakdown in discussions. I believe further discussions about music education could benefit from continued debates with initiatives to push boundaries and complementary efforts to reach accord. This may require a broadminded perspective from educators; they may be required to consider the merits of more than one perspective. This may be difficult at first because it is not a tidy approach (Jorgensen, 2011).

Some teachers may already intentionally incorporate citizenship attributes that will help students maneuver in society as it exists with its current norms and values. This perspective seems to fit most models of private instruction of orchestral instruments. For example, if the goal of lessons is to prepare students

for a potential job in an orchestra it is useful to teach the characteristics of the *Personally Responsible Citizen* that include critical thinking, responsible behavior, discipline, perseverance, courage, and obeying authority. Some attributes of the *Participatory Citizen* are also utilized, as they would be in any collaborative work environment. These skills include working well and setting goals with others. Teachers may, both in contrast or along with the former model, be motivated to prepare students to learn skills they will need in order to consider what changes may be necessary in order to improve society. This attitude would consider ways to prepare students to take part in social reformations; it would require students to learn how to think about the needs of society through different lenses and consider how they can contribute to changes.

There have always been conflicting opinions around what constitutes good citizenship and appropriate governing of society and it is not my intention to offer resolutions to these debates. However, it seems necessary for all educators, including private music teachers, to consider their potential impact on the world via the attitudes they bring into their studios and the different citizenship models they create. Depending on the values of the teacher, different aspects of citizenship education may be more relevant in their studio curricula. Instead of the adoption of curricula that seeks definitive outcomes, teachers could benefit from maintaining room for multiple goals. Likely, private string teachers' perceptions of citizenship education are largely based on habits and imitations of what they have been taught. As Dewey explains, "All of us have habits of whose

import we are quite unaware, since they were formed without knowing what we were about. Consequently, [habits] possess us, rather than we them. They move us; they control us. Unless we become aware of what they accomplish, and pass judgment upon the worth of the result, we do not control them” (Dewey, 1916/1934, p. 29). In order to challenge these habits, the training of future music teachers may need to include conceptions of citizenship education. There may be tensions surrounding fear of discussing anything political, however, as Vaugeois (2007) points out, “this resistance to acknowledging the role of the political in our lives as musicians leaves us largely uninformed about the critical cultural studies taking place in other fields and leaves us ill-equipped to make informed decisions about how we might contribute to the development of contemporary culture” (p. 4). Gutmann (1987) reminds us that education can be subject to all manner of political and moral aims, some of which may be decidedly undemocratic, unless educators adopt theoretical stances and ideas about the purpose of education. Philosophy and practice are essential to critique in education in order to live democratically. Included in this debate is a close inspection of how students are taught to use their democratic rights. For example, when dialogue occurs between teacher and student it is important that the teacher minimizes the “didactic approach, which is absolutely antithetical to the philosophical ideas that underlie aesthetic education” (Bose, 2008). Added to this sentiment, Grumet argues “the choice of what to put in and what to leave out is the choice that haunts all art making and all curriculum” (p. 985).

It seems appropriate and even necessary from a musical standpoint to include the relevance of political attitudes and assist students in the capacity to think critically about political issues that affect the interpretation and the implementation of musical engagement. Because we live in a democracy, our society requires that students gain both a sense that they can make a difference and also the ability to analyze and challenge societal and institutional practices as they work to create a more just society (Kahne & Westheimer, 2006). Music education allows an opportunity for students to develop their own societal voice along with an understanding and appreciation of how music has played a prominent role in the creation of society. Private music lessons offer a rare opportunity for students to learn how to use the powerful voice of music and learn to think critically in order to use that voice effectively. This study will add to the research and theoretical writings of other music educators who try to imagine how music education can further enhance society. As J. S. Brunner (1960/1977) encourages us, “the first object of any act of learning, over and beyond the pleasure it may give, is that it should serve us in the future” (p. 446). In order to serve our future, it may be necessary for private music teachers to practice a fluid curriculum where new paradigms within music education may be explored. In order to inspire such a change, future music educators need space and encouragement to imagine new roles they may play and additional benefits to the status quo expectations of music education. A perspective of music education as both instruction *in* and *of* the arts might push educators to view private lessons as

a study of humanities as well as production of the arts. With a more comprehensive consideration of the possibilities for communications between teacher and student and the learning that can take place beyond teaching for performance, perhaps citizenship education in private music lessons will be a welcome addition to the present expectations of music instruction. If we consider studies by notable music researchers Goolsby (1996), Kelly (1997) and Madsen and Duke (1993) that show that using up to ten minutes of performance rehearsal to teach nonperformance material shows no negative effects and may actually improve performances, the least we can expect from adding citizenship education into studio lessons is more prepared musicians; perhaps we can also expect better citizens and an improved society as well.

I wish to remind the reader that this study was rooted in a few assumptions:

1) “Democracy achieves its potential when citizens are both capable of and committed to working to improve society” (Westheimer & Kahne, 2004, p.16).

2) There is a need to facilitate discourse with students about the various components of citizenship (Dudley & Gitelson, 2002; Reeher & Cammarano, 1997).

3) Students need to have “activities that will give them experience with the ‘practice of democracy’” (Kennedy, 2003, p.65).

With these notions in mind, it is necessary to consider what the results suggest for potential improvements in music education. It is not my intent to judge whether or not music teachers or any other educators encourage students to learn

all the attributes assigned to each of the three kinds of citizenship education used in this study. However, it may be important to consider, as democratic citizens, if we have a responsibility to teach differently than we might in non-democratic societies. We are unique since we have the freedom to look beyond socially accepted norms and question what may seem unjust in the world. If we want our students to have a chance to help make improvements, they will need to learn skills to look for injustices in the world and know how to promote necessary changes. Music lessons (including private lessons) can be a vital part of the broader education every democratic citizen requires.

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Appendix A - Participant Recruitment Letter

Dear string teacher,

I am a fellow ASTA member who is looking for private string teachers to participate in my PhD research entitled: “*Musical Citizens: String teachers’ applications of citizenship education in private music instruction*”.

This research project is driven by my enthusiasm for string education, my interest in democratic schooling and my support for music advocacy. My study is being supervised by Dr. Joel Westheimer, Professor in the Faculty of Education at the University of Ottawa.

Participants will be asked to take an online survey that will take 15 – 30 minutes to complete. Most questions can be answered in a multiple-choice format. Although all names and identifying information will remain anonymous in any and all reported data, teachers who are amenable will be asked to share their contact information in order that a potential follow up phone interview may take place if deemed necessary. Survey participants are not obliged to participate in the interview phase of the research, and participants may withdraw from this study at any time. Since there is a limited number of participants required for the study, responses will be selected on a first come, first served basis.

To participate in this study or if you wish further information, please contact me at XXXXXXXX). Please click on the following link to be taken to the participant consent form and a link to the online survey.

<insert link>

please respond by <insert date>.

Thank you for your consideration and I look forward to your potential participation,

Joan Harrison, B.M., M.M.,
PhD Candidate
University of Ottawa

Appendix B - Consent Form for Survey

Title of Study: Musical Citizens: String teachers' applications of citizenship education in private music instruction

Name of researcher: Joan Harrison, PhD Candidate
Faculty of Education, University of Ottawa

Name of supervisor: Dr Joel Westheimer
University of Ottawa
Faculty of Education, University of Ottawa

Invitation to Participate: I am invited to participate in the above mentioned research study conducted by Joan Harrison and Dr. Joel Westheimer.

Purpose of the Study: The purpose of the study is to investigate what and how private string teachers think about and potentially apply citizenship education in their music lessons.

Participation: My participation will consist essentially of answering questions on a survey and potentially participating in a phone interview if I so choose. The survey will take between 15 – 30 minutes to complete and, for those who want, a potential follow-up interview will not exceed 45 minutes. Cost of the phone interview for those who participate in that process will be paid for by the researcher. All questions asked are related to string teaching and citizenship education.

Risks: My participation in this study will entail that I volunteer personal reflections and these may cause me to feel emotional. I have received assurance from the researcher that every effort will be made to minimize these risks.

Benefits: My participation in this study will help me clarify my own reflections on my studio teaching and potentially contribute to the advancement of knowledge and potentials for the future of private string teaching.

Confidentiality and Anonymity: I have received assurance from the researcher that the information I will share will remain strictly confidential. I understand that if I chose to disclose personal contact information for participation in the interview, it will be used only to enable the researcher to reach me for an interview. Any responses that are used for this study and any published analysis of this study will remain confidential.

Conservation of Data: The data collected (survey responses, electronic recordings of interviews, transcripts) will be kept in a locked security box in the office of the researcher and stored for five years. A backup copy of the data will also be stored in a locked security box for five years in the office of the researcher's thesis supervisor. Only the researcher and the supervisor will have access to the data.

Voluntary Participation: I am under no obligation to participate and if I choose to participate, I can withdraw from the study at any time and/or refuse to answer any questions, without suffering any negative consequences from the researcher. If I choose to withdraw from the study, no gathered data from before the time of withdrawal will be used and this data will be destroyed. The only information that will remain is that an unnamed participant withdrew from the study.

Acceptance: By clicking "I agree" you are consenting to participate in the study following the conditions stated above.

If you have any questions about the study, you may contact the researcher or her supervisor.

If you have any questions regarding ethical conduct of the study, you may contact the protocol Officer for Ethics in Research, University of Ottawa, Tabaret Hall, 550 Cumberland Street, Room 159, Ottawa, ON K1N 6N5. Tel. (613) 562-5841. Email: ethics@uottawa.ca

Please note that the online survey is hosted by "Survey Monkey" which is a web survey company located in the USA. All responses to the survey will be stored and accessed in the USA. This company is subject to U.S. laws, in particular, to the US Patriot Act that allows authorities access to the records of Internet service providers. If you choose to participate in the survey you understand that your responses to the questions will be stored and accessed in the USA. The security and privacy policy for Survey Monkey can be viewed at <http://www.surveymonkey.com/>

< agree> <do not agree>

Appendix C - Survey

This survey is for private string teachers. Before continuing with the survey please answer the following question to allow for acceptance into this study.

- Do you teach private string lessons? yes/no
- Do you teach non-studio lessons (orchestra, general music, for example)
- Are you over 18 years of age? yes/no

SECTION 1

1. Approximately how many students do you have in the following age categories?

- under 10 years old _____
- 10 – 18 years old _____
- over 18 years old _____

2. Do you teach in a home or through an institution? (please circle the most applicable choice)

- Institution where a particular curriculum is expected from me
- Institution where I set my own curriculum
- Private studio where I set my own curriculum

3. How many years have you been teaching? _____

4. Degrees earned (please circle all that apply):

- Bachelor of Music (BM)
- Master of Music (MM)
- Bachelor of Arts (BA)
- Master of Arts
- Master of Music Arts (MMA)
- Suzuki Certification
- Bachelor of Education (BEd)
- Master of Education (MEd)
- Doctor of Musical Arts (DMA)
- Doctor of Philosophy (PhD)
- Doctor of Education (EdD)
- Artist Diploma
- No degree
- Other _____

5. What method do you use when you teach? _____

6. How do you identify yourself? (Please circle the most applicable choice)
- I am primarily an educator
 - I am primarily a performer
 - I evenly distribute my energies between teaching and performing.
7. How often do your students typically participate in competitions every year?
(Please circle the most applicable choice)
- never 1 – 2 times 3 times or more

SECTION 2

How important is it that your students accomplish the following as part of their training in your studio?

Please circle the response that best represents how much you agree or disagree with the following statements using *strongly disagree – disagree - somewhat disagree – agree - somewhat agree - strongly agree*.

1. It is important that my students *learn to act politely*.
2. It is important that my students *learn to act responsibly*.
3. It is important that my students *learn to be disciplined*.
4. It is important that my students *develop high self-esteem*.
5. It is important that my students *learn to have courage*.
6. It is important that my students *learn to persevere*.
7. It is important that my students *learn to tell the truth*.
8. It is important that my students *learn to have integrity*.
9. It is important that my students *learn to have empathy*.
10. It is important that my students *learn to think critically*.
11. It is important that my students *learn to take initiative*.
12. It is important that my students *learn to make choices* by, for example, choosing the music they will study.
13. It is important that my students *learn goal-setting skills* by, for example, helping decide the pace and goals of their lessons.

14. It is important that my students *volunteer for others in the community*.
15. It is important that my students *volunteer for others in the community using their musical skills*.
16. It is important that my students *learn to work together* by, for example, playing in an ensemble.
17. It is important that my students *learn research skills* by, for example, accessing tickets and information about musical events in the community.
18. It is important that my students *learn to gather information* by, for example, finding information about auditions and festivals.
19. It is important that my students *learn how to collaborate with others*.
20. It is important that my students *learn the benefits of joining musical organizations* (other than ensembles).
21. It is important that my students *learn how to organize concerts*.
22. It is important that my students *donate unused music or instruments to those in need*.
23. It is important that my students *tutor students who are less advanced*.
24. It is important that my students *participate in activities that make a difference in the community*.
25. It is important to let my students know *about my involvement in musical organizations*.
26. It is important to let my students know *about my involvement in government elections*.
27. It is important that my students *learn the implications of purchasing instruments and music locally versus from non-local sources*.
28. It is important that my students *learn the implications of photocopying music*.
29. It is important that my students *learn the implications of copying CDs*.

30. It is important that my students *learn the implications of using of whale bone, ivory, and pernumbuco wood used in bowmaking.*
31. It is important to *explore with my students issues of discrimination, for example, concerning potential employment opportunities for musicians.*
32. It is important to *share my political beliefs* with my students.
33. It is important to *discuss with my students the significance of their political opinions.*
34. It is important to *discuss the social significance of particular compositions* that my students are learning.
35. It is important to *discuss inequity* with my students.
36. It is important to encourage my students to *use their music-making to raise awareness about social issues.*
37. It is important to *explore with my students issues about fairness in competitions and auditions.*

SECTION 3 (Please circle “yes” or “no”)

1. Students should receive citizenship education in their general schooling
2. Citizenship education is appropriate for music education in public schools
3. Citizenship education is appropriate in private music lessons
4. It is important for me to teach citizenship in my studio
5. What does citizenship education mean to you?
6. What are some of the ways you encourage citizenship education in your lessons? Please include any books, workshops, Internet sources or own curriculum that you or your students may use.
7. If you do NOT incorporate citizenship into your curriculum, please explain why not:
8. Is it important to discuss issues that the student brings up in lessons even if they are not about music? If so, please explain?

SECTION 4 - This section is optional. It is intended for those who wish to make themselves available for a random selection of participants who will assist with a follow-up interview.

1. Are you willing to be contacted within the next 4 weeks to participate in a telephone interview to answer more detailed questions?

Yes, contact me via Email Yes, contact me via Telephone No, do not contact me

If you answered yes to either of the questions in this section, please provide the following information. Your name and any other identifying information will only be used for the purpose of contacting you for an interview and will not be used in any form in the study itself.

Name:

Email address:

Phone number:

Mailing address:

Thank you for your participation! Joan Harrison

Appendix D - Likert-Scale Survey Questions

Questions from section two of survey ranked by means scores in order of perceptions of importance and identified by attributes of the Personally Responsible Citizen (PRC); the Participatory Citizen (PC), and the Justice-Oriented Citizen (JOC)

Questions Ranked in order of reported importance	Original question's number order on the survey	Kind Of Citizen	Question	Means from total participant responses	Std. Dev.
1	10	PRC	It is important that my students learn to think critically	5.758	0.53
2	2	PRC	It is important that my students learn to act responsibly	5.750	0.53
3	8	PRC	It is important that my students learn to have integrity	5.715	0.53
4	6	PRC	It is important that my students learn to persevere	5.707	0.53
5	7	PRC	It is important that my students learn to tell truth	5.646	0.62
6	3	PRC	It is important that my students learn to be disciplined	5.640	0.59
7	16	PC	It is important that my students learn to work together by, for example, playing in an ensemble.	5.627	0.62
8	1	PRC	It is important that my students learn to act politely	5.593	0.60
9	11	PRC	It is Important that my students learn to take initiative	5.528	0.65
10	19	PC	It is important that my students learn how to collaborate with others	5.465	0.73
11	9	PRC	It is important that my students learn to have empathy	5.456	0.75
12	4	PRC	It is important that my students develop high self-esteem	5.454	0.79
13	5	PRC	It is important that my students learn to have courage	5.441	0.71
14	25	JC	It is important that my students know about my involvement in musical organizations	4.992	0.98
15	13	PC	It is important that my students learn goal-setting skills by, for example, helping decide the pace and goals of the their lessons	4.907	0.97
16	28	JC	It is important that my students learn the implications of photocopying	4.828	1.06

			music		
17	29	JC	It is important that my students learn the implications of copying CDs	4.824	1.07
18	24	JC	It is important that my students participate in activities that make a difference in the community	4.804	0.98
19	15	PC	It is important that my students volunteer for others in the community using their musical skills	4.795	1.02
20	12	PC	It is important that my student learn to make choices by, for example, choosing the music they will study	4.685	0.91
21	14	PC	It is important that my students volunteer for others in the community	4.653	1.03
22	20	PC	It is important that my students learn the benefits of joining musical organizations (other than ensembles)	4.614	1.09
23	37	JC	It is important to explore with my students issues about fairness in competitions and auditions	4.572	1.14
24	18	PC	It is important that my students learn to gather information by, for example, finding information about auditions and festivals	4.366	1.01
25	34	JC	It is important to discuss the social significance of particular compositions that my students are learning	4.359	1.24
26	23	PC	It is important that my students tutor students who are less advanced	4.346	1.09
27	17	PC	It is important that my students learn research skills by, for example, accessing tickets and information about musical events in the community	4.283	1.07
28	22	PC	It is important that my students donate unused music or instruments to those in need.	4.153	1.05
29	30	JC	It is important that my students learn the implications of suing whale one, ivory, and pernambuco wood used in bowmaking	4.072	1.31
30	31	JC	It is important to explore with my students issues of discrimination, for example, concerning potential employment opportunities for musicians	3.976	1.38
31	27	JC	It is important that my student learn the implications of purchasing instruments and music locally versus from non-local stores	3.946	1.28

32	21	PC	It is important that my students learn how to organize concerts	3.912	1.09
33	35	JC	It is important to discuss inequity with my students	3.430	1.44
34	36	JC	It is important to encourage my students to use their music-making to raise awareness about social issues	3.271	1.36
35	26	JC	It is important to let my students know about my involvement in government elections	2.730	1.41
36	33	JC	It is important to discuss with my students the significance of their political opinions	2.177	1.33
37	32	JC	It is important to share my political beliefs with my students	1.847	1.07

Appendix E - Character Poster



Downloaded from

<http://www.ocdsb.ca/com/SupportingourYouth/A%20Community%20of%20Character%20pics/Community%20of%20Character.PNG>

Appendix F - Degrees Earned by Participants

