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School-Wide Goal Environment and Continuing Motivation in Music

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This study describes the school-wide motivation culture of an elementary music program that has an exceptional record of stimulating students’ continuing motivation to participate in music ensembles on the middle school level. Participant observer techniques and open-ended interviews were used to gather data that were analyzed using the theoretical model taken from Maehr’s “Transforming School Culture to Enhance Motivation.” It was found that the principal in this context was supportive of the music program and according to Maehr’s theoretical framework, was instrumental in creating a school-wide environment supportive of student task-goal adoption, thus stimulating continuing motivation.

**Keywords:** motivation; continuing motivation; elementary music

The question of what motivates students to participate in ensembles is a significant concern for many music teachers (Hartley, 1996; Sheib, 2004). This question has been examined from a number of perspectives. Clements (2002) described students’ decision to enroll in ensembles as a combination of student-centered, teacher-centered, and school-centered characteristics.

Music education research concerning student-centered characteristics has indicated that the decision to participate is affected by socioeconomic status (Corenblum & Marshall, 1998; McCarthy, 1980); musical aptitude, self-esteem, attitudes toward music, and academic competency (Bowman & VanderArk, 1982; Hill, 1987; Klinedinst, 1991); self-concept, peer influence, and students’ perception of the cost of participation (Clements, 2002); and elementary ensemble participation (Kaufman, 2006). From studying teacher-centered variables, we have learned that teachers’ perception of school support, recruitment strategy (Nierman & Veak, 1997), and the employment of teaching techniques that stimulate continuing motivation can affect a student’s decision to participate (Bruenger, 2006). Finally, some of the school-centered variables that have been found to affect students’ participation in ensembles are starting grade (Hartley, 1996) and the transition from one school organization level to the next (Hayes, 2004).

Thomas reviewed motivation research in music and concluded that we need to account for the effect of context on students’ choices. She recommended analysis of data both at the classroom (or teacher) and school levels to gain knowledge that “may ultimately account for important variability in students’ initial willingness to sing, dance, or pick up an instrument, let alone their desire to persist” (Thomas, 1992, p. 434).

Discussions of students’ motivation to continue their involvement in music, recruitment research, and recruitment recommendations in music methods textbooks rarely take the influence of feeder school music programs into consideration. The purpose of this study is to describe the school-wide motivation culture of an elementary music program with an exceptional record of stimulating students’ continuing motivation to participate in music ensembles on the middle school level. I began my examination of this particular elementary music program in a previous study where I described the classroom practices of the teacher and performed an analysis of these observations using personal investment theory (Maehr & Braskamp, 1986). Thomas (1992) recommends examination of both the classroom and school contexts. I started with the

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classroom-level study because that is where students are most likely to acquire continuing motivation in music (Bruenger, 2006). My analysis of interviews with key informants in the initial study suggested that the school-wide culture was integral to this program’s success, thus warranting a separate analysis using a theory specifically focused on the influence of school-wide culture on student motivation. The following quote from the interview with the fine arts supervisor of the district is an example of the kind of comments that lead to this current study. The principal is referred to as Mr. Smith.

Fine arts supervisor: Mr. Smith is a very interesting man. He nurtured the arts on his campus. He values them. And that said, he sent that message to the parents and all of the other teachers that the arts are important. Such that from the get go his staff just accepts that so there was never a roadblock. Does that make sense to you?

The following motivation studies support the need to examine the school-wide psychological environment because their findings indicate that the larger school environment is capable of influencing motivation and achievement separately from the classroom (Eccles, Wigfield, Schiefele, 1993; Maehr & Midgley, 1991b; Roeser, Midgley, Urdan, 1996). School-wide environment includes school leadership, teachers, staff, and support organizations such as PTA (Anderman & Maehr, 1994). “Making the individual classroom a place that naturally motivates students to learn is much easier if students and teachers function in a school culture where academic success and the motivation to learn is expected, respected, and rewarded” (Rencher, 1992, p. 3).

The theoretical framework for this study is based on goal theory. Students’ goals indicate what they expect to receive as a result of their participation in an activity. In essence, students’ goals guide their behavior. Goal theory studies have focused primarily on two types of student learning goals: ability-focused goals and task-focused goals.

Students who hold ability-focused goals measure their success in terms of others (Maehr & Sjorgren, 1971). Ability-focused students tend to use memorization and other surface-level strategies to avoid mistakes and failures (Maehr, 1992). Ability goals have been associated with negative feelings about oneself and schoolwork as the result of failure, lack of persistence, and attributions of success to ability (Stipek, 2002).

In contrast, continuing motivation is strongest for students who have developed task-focused goals. A student with a task goal enjoys participating in a task for its own sake and/or for the development of personal competence (Maehr, 1992). A task-focused student is more likely to be positive toward a task, show a continued interest even after formal instruction is completed, use deep processing strategies, and continue to pursue more challenging activities than an ability-focused student (Ames, 1990; Elliot & Dweck, 1988).

Maehr (1983) stated that music education is commonly focused on ability: the demonstration of ability, who has it, and who does not. A school that groups students in a hierarchy of comparative achievement is emphasizing relative ability (Maehr, 1992). He further states that there is a tendency to focus on the demonstration of relative ability rather than individual progress in learning as an indication of student’s worth in schooling in general (Anderman & Maehr, 1994). This effect of school-wide environment on task-goal adoption can be studied by examining policies, practices, and procedures that lead to a focus on either relative ability or progress in learning (Maehr, 1990).

The theoretical model for this study is taken from “Transforming School Culture to Enhance Motivation” (Maehr, 1992). The effectiveness of Maehr’s model was tested in an analysis of a data set collected from more than 16,000 students in the 4th, 6th, 8th, and 10th grades in 800 public schools in Illinois (Maehr, 1990). Maehr’s framework may be used to target the structure of learning tasks, student recognition and rewards, evaluation, resources, and scheduling. This framework can also suggest objectives and strategies for encouraging student task-goal adoption. Several studies using this framework have obtained results that indicated that school-wide culture is a critical variable in determining student motivation (Maehr, 1991, Maehr & Midgley, 1991a; Maehr, Midgley, Urdan, 1992).

Although I did not design this study to determine cause and effect, my hope is that Maehr’s theoretical framework may explain the relationships I observed in this particular school-wide motivation context and furthermore, that a theoretical explanation can suggest how this music program’s successful stimulation of...
students’ continuing motivation in music may be applied to other situations.

Method and Analysis

Sampling

I employed an extreme case sampling strategy for this study. Extreme case sampling is used to select a case that is unusual in a special way, which in the case of this elementary music program, is the record of success at stimulating continuing motivation in music. Patton (2002) states, “The logic of extreme case sampling is that lessons may be learned about unusual conditions or extreme outcomes that are relevant to improving more typical programs” (p. 232).

The middle school band director interviewed in this study is the wife of one of my colleagues. Although I have known “Mrs. Green,” the elementary teacher who runs this program, for 5 years in the capacity of a cooperating teacher for my student teaching program, I initially heard about Green’s extraordinary record while discussing recruitment strategies informally with the middle school band director.

Mrs. Green has kept a record of the middle school music participation choice of every fifth-grade graduate of her program for the past 10 years. She also convinced the district fine arts chair to compile district-wide records beginning in 2004 that detail the continuation rates of fifth graders electing music ensembles in middle school for all 54 elementary schools in the district. District records showed that 58% of the elementary students enrolled in a middle school music ensemble in 2004, the same year that 91% of Mrs. Green’s students joined a middle school ensemble (Bruenger, 2006). Furthermore, her continuation rate has consistently stayed above 88% over the past 10 years. Clements (2002) examined recruitment and retention numbers for seven elementary feeder and three middle school programs in one school district in Washington State. None of the elementary schools in her study had more than 50% of their students elect to participate in middle school music.

Research Procedures

The data sources for this project included field notes and coded transcripts of interviews with Mrs. Green, her principal, the district fine arts supervisor, and the middle school band director. Three documents were triangulated to authenticate the continuing motivation of Green’s students: Green’s personal records, the middle school band director’s records, and the district-wide middle school ensemble enrollment records from 2001–2005.

As background to this study, I assumed the role of a nonparticipant observer to observe Mrs. Green teaching 13 fourth- and fifth-grade lessons. All observations were recorded on both audio- and videotape. The findings from these observations are discussed in Bruenger (2006). To observe the school-wide culture, I spent a day with the principal conducting an extensive open-ended interview and observing his interaction with teachers and staff. I also observed two “musical petting zoos” at the elementary school designed to recruit band, choir, and orchestra students for the middle school. A total of 10 hours of open-ended interviews were conducted with Green, her principal, the district fine arts supervisor, and the middle school band director. I scheduled two interviews before my observations began with Mrs. Green and several shorter interviews during and after my observations for follow-up questions. Two interviews were conducted several months after completing the first research paper specifically for the current project. Everything that was said during all of the interviews was recorded and transferred verbatim to interview transcripts.

I wrote field notes to document my descriptions of and reactions to each observation and interview as I experienced it. They contain notes on the setting, people in the setting, principal–teacher interaction, principal–staff interaction, teacher–student interaction, teacher feedback and evaluation practices, and student–student interaction observed during class sessions.

Coding and Analysis of Data

The analysis entailed coding transcripts of interviews and field notes with a framework derived from “Transforming School Culture to Enhance Motivation” (Maehr, 1992). The transcripts were coded with key words from the framework, and coding grids were used to separate the most salient findings from those of less significance. I also took care to be open to school-wide phenomena that might be relevant to the continuation rate in music but were not addressed in Maehr’s framework. For example, Maehr suggests that the allocation of resources can encourage the adoption of task goals, but he does not specifically list hiring and allocation of personnel. The manner in which this principal hired his specialists was considered relevant by
both Mrs. Green and the fine arts supervisor and is discussed in the resource findings.

Verifying Conclusions

The following qualitative procedures were applied to verify the data collection process, analysis, and conclusions reached in this study.

Feedback test. A variety of feedback tests were employed to promote reliability of the data collection and analysis. A feedback test involves soliciting feedback from a variety of people and sources to identify theoretical threats, researcher biases and assumptions, and flaws in researcher logic or methods (Miles & Huberman, 1994, p. 242). I employed a feedback test when I questioned Mrs. Green, the principal (aka Mr. Smith), the district fine arts supervisor, and the middle school band director about the reasons for and possible ramifications of the absence of competition and select performing groups at this school. I also presented any data that did not support the theoretical framework. For example, “personal best” awards are recommended in Maehr’s framework, and I found no evidence of them at this school.

Consistency coding check. Patton (2002) recommends the employment of a second observer to verify that “(a) the coding categories make sense in view of the data which are available, and (b) the data have been appropriately arranged in the category system” (p. 466). The dependability of this study’s coding scheme was examined by a coding check (Miles & Huberman, 1994). I taught an external coder the definitions and labels for the codes derived from Maehr’s framework, and each of us independently coded 10 pages of randomly selected transcribed data and then reviewed the coding to assess reliability. The interrater reliability for coding was figured by dividing the number of agreements by the number of disagreements and agreements added together. This process led to an interrater reliability of .89.

Member checks. Member checks were completed to make sure that the information gathered fit the perception of the situation. I gave a complete transcript of their own interviews to Mrs. Green, the middle school band director, the principal, and the district fine arts supervisor to review for accuracy. They were also asked to make any corrections, changes, or additions they felt were warranted. Every participant approved his or her transcription.

Verification questions. To avoid the pitfall of making inferences about events that occurred when I was not present, I verified all comments made about events that occurred in my absence (Miles & Huberman, 1994, p. 231). For example, I verified the number and success of outside-of-class music programs held at this elementary school with the teacher and principal.

Credibility of the researcher. Patton (2002) suggests that the researcher report any personal and professional information that may have affected data collection, analysis, and interpretation—either positively or negatively in the mind of the reader. For example, I addressed credibility when I reported how I learned of Mrs. Green’s record in the section titled “Sampling” above.

Findings

This report focuses on Maehr’s recommended strategies to stimulate student task-goal adoption in six of the eight target structures he addresses in his framework: learning tasks, evaluation, student recognition and rewards, resources, and scheduling (Maehr, 1992). Due to space constraints, the findings on grouping and student autonomy were omitted because aspects of these structures were addressed elsewhere in the report. Maehr’s recommended strategies in each target area will be followed by a description of the way these strategies have been implemented in Mrs. Green’s school-wide environment.

Learning Tasks

Instruction should be related to students’ backgrounds and experience.

The teachers met regularly in subject matter teams to refine instruction to meet individual students’ needs. These teams took the students’ backgrounds and experiences into consideration when planning their instruction. For example, every teacher was assigned a reading group to tutor on Friday mornings. Students were assigned to tutor groups based on their test scores and attitudes toward reading. Mrs. Green was assigned the children who initially displayed low scores and antipathy toward reading. She wrote a grant to purchase books specially chosen to entice individual problem readers. She chose her books well, and this group showed increased interest, as measured by the number of...
books they checked out and improved scores on standardized tests.

Avoid payment for attendance, grades, or achievement.

My examination did not reveal any monetary or other rewards given for student achievements at this school.

Foster goal setting and self-regulation.

Encouraging students to set goals was an important, highly supportive initiative at this school. The administration and teachers stressed the “ABCs” of goal setting. They attended workshops to learn how to teach each child how to set individual goals that are “achievable, believable, and conceivable.” Children carrying their green goal-setting folders were a common sight at this school.

Exploit extra-classroom programs that make learning experiences relevant and fun.

This school conducted a school-wide cooperative learning program in which every fifth grader was paired with a kindergarten child for the year. This was called the “Kinder-Buddy program.” Kinder-buddies provided younger students with mentors and older students with the opportunity to develop mentoring and leadership skills. The kinder-buddies met regularly in both formal and informal settings. I had the opportunity to observe three different classes of fifth graders and their kinder-buddies participating in music class projects designed specifically for this pairing of students. After viewing the video recording, Mrs. Green and the external coder agreed with my observation that the fifth grade students’ intensity level, focus on the task, and creative responses noticeably increased when the kindergarten partners joined the class.

Mrs. Green: The kinders look up to the fifth graders as role models and the fifth graders live up to the expectation. Those little guys run up to those big guys with those big wide eyes and the big guys pull it together for the babies, even the jerks live up to what the kinders need.

Discussion. Each of Maehr’s recommended strategies in the learning task target area for encouraging student adoption of task goals was observed and verified in this setting. Hence, according to Maehr’s theoretical framework, the school-wide learning task environment is supportive of task-goal adaptation and such positive behaviors as continuing motivation.

Recommendation for action. In this era of high-stakes testing, it is not unusual for teachers to be asked to tutor basic skills outside of their subject area. Those music teachers who, like Mrs. Green, bring the same creative flair to their tutoring as they do their music teaching will gain credibility they can use to their advantage in support of their own programs. Elementary music teachers might also consider producing a successful combined fifth grade and kindergarten music project that could be an impetus for the adoption of a school-wide kinder-buddy program.

Evaluation

Establish grading/reporting practices that support effort and give students opportunities to improve their performance while reducing social comparisons of achievement.

This principal supported assessment strategies in music that were based on effort and improvement.

Principal: I believe that every child should go home with an “S” satisfactory if they put in a good, honest effort in Music, Art and P.E. I don’t believe we have the right to evaluate precociousness. Everybody learns in different stages. Some might be successful right away and others will take more time, but they will all eventually catch up.

Discussion. This principal believed that all students can become capable musicians; it simply takes some students longer than others to achieve mastery. He therefore advocated music grades based on effort and reduction of social comparisons of achievement, a strategy that, according to Maehr’s framework, is supportive of task-goal adaptation and such positive motivation behaviors as continuing motivation.

Student Recognition and Rewards

Foster personal best awards.

I did not find any evidence of school-wide personal best awards.

Reduce emphasis on acknowledgements of relative ability on both individual and group basis.

Principal: Every kid gets to be successful in Mrs. Green’s class. Kids that aren’t successful anywhere else are successful in Music. Why?
Because she’s a master teacher. She knows how to plan lessons so that all kids succeed. Mrs. Green taught the finest lesson I’ve ever seen taught in my life. I’ve seen her work with special learners and gifted and talented in the same music class and every kid is willing to participate and they all experience success. This gives them confidence in themselves, lots of inside and outside benefits. They become life long learners. (Bruenger, 2006)

There were no observations or data of any kind that indicated that any group of students was recognized more than another. The principal and teachers all agreed that there would be no select membership activities and no demonstrations of relative ability, such as competitions where there would be winners and losers.

Discussion. This school is unusual in this district and state in that it discouraged demonstrations of relative ability and competition of all kinds. The entire staff embraced this philosophy.

Principal: Another important thing, we have no competitions at this school except for field day and field day is not for individual glory. They compete as classes and learn about group dynamics. Our parents didn’t like this at first. They wanted a variety of opportunities for their kids to show off individual talents. But it didn’t take long for them to see the advantages of no competitions and now there are rarely any complaints.

Even though there are no personal best awards, the school-wide discouragement of displays of relative ability suggests that this school’s reward and recognition strategies were supportive of student task-goal adoption and continuing motivation according to goal theory and Maehr’s framework.

Recommendation for action. The merits of recognition, especially in the form of auditioned groups and competition, have been and continue to be debated in our profession. Maehr’s (1983) address to the Ann Arbor Symposium in 1983 revealed his beliefs about the demonstration of relative ability in the arts:

If recognition and admiration are indeed seen as the fruition of participation in the realm of the aesthetic, the arts do not easily become the property of the masses. Clearly admiration can only go to a few. . . . If these perceptions are typical, it is not hard to see why music teachers regularly worry about lack of motivation or wider participation and support. (p. 10)

Teachers desiring to increase the numbers of their students displaying continuing motivation in music might consider Maehr’s prediction of the effects of demonstrations of relative ability on students of average ability and interest.

Resources

Resources are used to encourage the development and maintenance of strategies that enhance task-goal emphases.

When given a reasonable proposal, this principal provided the necessary funds for Mrs. Green’s strategies to encourage task goals. For example, he understood and financially supported the need for class size numbers of all classroom instruments. He wanted to make sure every child received the opportunity to actively participate in every activity.

Mrs. Green was quick to point out that this principal based his monetary allocations on the basis of how the dispersal would directly benefit the students. Such concerns as building maintenance were considered secondary to the purchase of educational materials.

Discussion. This principal prioritized the dispersal of resources to purchase student materials that engage every child.

Mrs. Green: He was always good about helping me write grants or find the money for the wonderful resources I have. When our budget wouldn’t support my request he would help me find a grant. Most grants need to have the school pay half, and he was always willing to do that. Always willing to turn over any stone as long as I had a well-organized rationale for what I needed. That was how he was about money. He didn’t spend it on new curtains for the stage when students needed learning materials. His priorities were in the right place.

Principal: Mrs. Green is good at asking for what she needs. God helps those who help themselves. She makes a good case and I try to get her the instruments and materials she needs. When she does an activity she likes to have an
instrument for everyone so she has 30 of everything. It’s a really good instrument collection. My credibility got us into the door for getting what she needs but her credibility has maintained this situation. Oh, and every year I make sure to send her to a music conference.

This principal also prioritized his human resources, placing high importance on the specialists at his school.

Principal: I believe the arts are important. I had the honor of opening this school. That means I got to hire all of the teachers. I wanted to get the right combinations and I decided to hire my specialists in Music, P.E. and Art first. Good specialists are harder to find than regular classroom teachers so I decided to build my staff around them. So the very first teacher I hired was Mrs. Green. We hit it off. I liked her approach. I hired those specialists first and they’re still here 16 years later.

This principal’s willingness to prioritize the school’s financial resources on materials that foster task goals as well as the importance he placed on the hiring of his arts teachers indicate a school-wide resource environment supportive of student task-goal adoption and continuing motivation in music.

Recommendation for action. Music teachers who want to learn from Mrs. Green’s success should consider articulating the needs of their program in terms of student outcomes. The benefits to the students should be central in the rationale for funding equipment and materials.

Scheduling

Allow the learning task and student need to dictate scheduling.

The schedule at this school was strictly maintained unless the teachers provided a rationale for a special assembly, which was not common.

Mrs. Green: The norm in this district is that any assembly is performed during specials (music, art, physical education) time. Not at this school. Also we are the only school that gets to have specials on early release in-service days. I made the case that my students are as cognitively engaged in my class as they are in any other class, I mean just what is not academic about my class? I also came up with an alternative schedule that would work. 30-minute classes instead of 45. Mr. Smith agreed with my rationalization and it also helped that I figured out a way for the schedule to work.

Encourage flexibility in the scheduling of learning experiences.

Mrs. Green’s principal supported music as a valid entity in its own right rather than for the utilitarian practices of providing planning periods for classroom teachers and PTA entertainment. According to the district fine arts supervisor,

Fine arts supervisor: Mr. Smith is in the minority of principals in this district that does not use the music program as a public relations tool to get parents to attend PTA meetings. This gives Mrs. Green greater control over time usage.

Discussion. It is not uncommon for elementary music specialists to feel as if their colleagues value music class only insofar as it gives them time for a planning period. Some music teachers think that classroom teachers take their cue on this from the administration (Colley, 1989). Mrs. Green’s principal not only supported the arts; he was an advocate for arts teachers as well.

Principal: We went through a period a few years ago when I realized that our classroom teachers were not aware of how hard our specialists work. So I had the specialists prepare lesson plans and made the regular teachers switch off with them for two days. Most of them complained that they wanted to go back to their own rooms by 9 o’clock. Yeah, they came around.

This principal’s willingness to schedule special learning events, such as concerts, during schooltime, his (unique in this district) support of scheduling specials on early release days, his willingness to forgo the preparation of numerous music programs to augment attendance at PTA meetings so that the music teacher could concentrate on music task goals instead of entertainment, and his support of the intrinsic importance of specialists speak of task-goal priority that is highly conducive to student continuing motivation.
Conclusion

The data collected allow the conclusion that this principal was supportive of Mrs. Green’s music program and, according to Maehr’s theoretical framework, was instrumental in creating a school-wide environment supportive of student task-goal adoption, thus stimulating continuing motivation. This principal valued the arts, which can be seen in his hiring the specialist team first as the core around which he built his faculty. The interviews revealed that this specialist team decided from the beginning that they wanted every child to feel successful. Hence, they decided against competitive academic, sporting, and artistic practices such as tryouts and auditions. They took their case to the principal, presented a logical argument, and he agreed. He then decided that this philosophy should apply to all aspects of the school culture. The principal’s initial presentation of this philosophical stance to the PTA was met by, in the principal’s words, “some unhappy parents,” but eventually the majority came to appreciate the advantages of the cooperative versus competitive nature of the campus. Since then, the principal reported receiving many compliments and very few complaints.

Mrs. Green was able to secure her principal’s total support for the music program because he saw her program as educationally vital to all children, not only the gifted and talented.

According to Maehr’s framework, the weekly tutor groups organized on the basis of scores on standardized tests did not meet the criteria for supporting the development of task goals. However, it must be emphasized that this is a full-inclusion school. Students of all ability levels as well as those with physical, emotional, or developmental needs are fully integrated into every regular class.

All of the rest of Maehr’s strategies in the target areas reported were observed and verified by the principal, Mrs. Green, and the district fine arts supervisor. Some of the strategies that Mrs. Green found the most helpful in stimulating task-goal emphasis and thus continuing motivation were the way the school fostered individual goal setting and self-regulation, the principal’s consistent praise of teachers who minimized ability differences, the school-wide discouragement of competition, the principal’s financial support of task-goal-related materials, his willingness to let Mrs. Green decide how to best spend her class time to meet music class task goals instead of augmenting parental attendance at PTA meetings, and finally, his support of the intrinsic importance of music, as seen in his hiring practices and such activities as the classroom teacher–specialist role switch.

In-depth examinations of best-practice situations such as Mrs. Green’s are important in the development of criteria for future quantitative investigations of large subject pools. The description of Mrs. Green’s instructional practices using personal investment theory (Bruenger, 2006) and this description of the school-wide influences using Maehr’s (1992) theoretical framework from “Transforming School Culture to Enhance Motivation” provide an in-depth description of both the classroom and school-wide motivation environment. In addition, there is a growing body of research that suggests the influence of the school-wide environment on students’ adoption of task goals is an important factor to consider. The criteria described in Bruenger (2006) and this study should be used to further our understanding of all of the factors involved in a student’s choice to continue his or her participation in music.

Mrs. Green believed that her instructional success was contingent on the support she received from various aspects of the school-wide environment [Bruenger, 2006].

Mrs. Green: These numbers are not due solely to my teaching or my record keeping or even my main goal of giving these kids a successful experience and keeping them involved in music. There is more to it than that. I have had the opportunity to work for an administrator who is very supportive of the arts, I belong to a great team of specialists, I work in an area where most of my kids have the financial where-with-all to get access to an instrument if they want to play in band or orchestra. I have been very lucky in that way.

Beyond “luck,” which is actually the result of Mrs. Green’s careful planning and exceptional communication with her administration, the findings in this study suggest the following recommendations for action: (a) The success of every child should be a central goal of the music program. (b) Music teachers need to be able to articulate their goals in practical terms to facilitate their principal’s understanding of how the music program can benefit all students. (c) Rationales for increased funding and effective scheduling should be articulated in terms of student outcomes. (d) Credibility may be obtained and maintained by being a good “team player” and by providing all students with a successful musical experience.
References


