MUSIC TEACHING STRATEGIES AND STUDENT'S ATTITUDE TOWARD MUSIC CLASS: A CASE OF SECONDARY 5

By
KATAHAT NUALPOLKRANG

An Action Research submitted to the Faculty of Graduate School of Business
in partial fulfillment of the requirement for degree of
Master of Management in Organization Development and Management

Graduate School of Business
Assumption University
Bangkok, Thailand.
November 2009

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CHAPTER 1

Problem/Potential Challenge for Change

1.1 Background of the Study

1.1.1 Global Context

Now, the world has a high technology for every side. Before, humans believed the world was flat. After that, science process can find the answer. But now someone said technology made the world flat. That may be right or wrong. Technology helps humans do everything easier than before. Communication systems, for example, have received benefits from technology. Education and learning use this improved communication. A lot of knowledge of education is developed and in that, the knowledge of music is one type of knowledge that human life cannot go without. Authority nations emphasize and give importance to learning music. Every school or college has to include music subject in their curriculum because music is a subject of aesthetics, which can develop the emotion quantity (EQ) of learners and can influence their learning of another subject for the better. Music is essential in every school in America and Europe. Every school has the subject of music in their curriculum.

1.1.2 Asian Context

Mine has been a long forty year journey as a music educator and yet still the slopes of the learning curve rise steeply! Because a part, if small, of my New Zealand heritage is indigenous Robert entered the profession with a particular interest in Maori music. Consequently Robert taught across the 'sixties in primarily Polynesian contexts. Robert spent almost five years as National Music Adviser in the Fiji Islands. Subsequently my music education career has been a sort of love affair with indigenous

music, in the Pacific, North and Central America, east Africa, back again to New Zealand and across the past two decades, apart from a recent sojourn as International Music Consultant in Sri Lanka, here in the Northern Territory of Australia.

Robert find experiences do not always match the assertions of some authorities. For example in many of these settings Robert found students had limited interest in west-centrically-oriented high art and almost none in its music. Robert was challenged to seek the nexus between what Robert and they understood by 'music'. Robert found that observing local music teaching - often an informal affair - gave me illuminating insight into some very effective practical pedagogies. These, some of which Robert elaborate elsewhere, emphasised that music needed to involve 'doing' rather than theorising, analysing and regulating practice. Nowadays Robert employ many in my teaching of urban Australian children.

My experience also suggests that across cultures music might best be viewed as an art form that depends for effective communication on the organisation of sound in time. Therefore to understand how their music functions and achieves its aesthetic intentions we must comprehend thoroughly a people's perceptions of time. We need also - and here time continues to play a significant role - to recognise the impact of cultural beliefs as they affect music creation and performance and the contexts for music. A very practical definition of culture suggests that music, like most other cultural artefacts, informs us as to 'how things are done around here'.

Some nations in Asia emphasize in learning music, some schools especially open curriculum of music. Hong Kong is a nation that gives importance to learning music because of the influence from England. There are many music schools and places, and the Hong Kong Symphony Orchestra is a famous symphony orchestra band of the world, which has many good musicians in the nation from music schools. But they don't only use Hong-Kong musicians only; they have open auditions for qualified musicians from every country.

1.1.3 National Context

Education in Thailand

From 1978, a reform of educational system was carried out. The old system consisted of elementary education(junior:4 years/senior:3 years), secondary education(jun:3/sen:2), and higher education(University, training school for teachers, vocational school, military/police school) was renewed into 6-3-3 system which is basically the same as Japan. The school attendance rate is more than 90% in elementary school, but in secondary education, the rate goes down to a little over 40% at the first half of secondary education, and a little over 20% at the 2nd half. The Government has started extending compulsory education into 9 years (including 1st half of secondary education), and making efforts to popularize secondary education. Therefore, the rate will presumably rise in the future. The Government is also hurrying the expansion of technical and vocational education set in the stage of the 2nd half of secondary education. There are 20 national universities and 26 private univ. across the nation, and the total number of students are about 680,000(1991). Educational administration in Thailand is divided into the Ministry of Education and the Agency of University. While M.E. is

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engaged in issues of elementary and secondary education (including private school) such as curriculum, A.U. controls all the national and private universities. There are 2 sessions a year in Schools in Thailand. From elementary school to high school, the 1st semester starts late in May and ends in the middle of October, and the 2nd semester starts in November and ends at the end of March. In college, class begins early in June. Summer vacation starts late in March till May. Universities in Thailand are rather exclusive against foreigners so far. There are some Japanese students but few. However, a tendency to welcome Japanese students is seen in some prestige universities in recent years. Lately, many people are interested in studying Japanese. Japanese course is established in many universities such as Chulalongkorn Univ, Thammasat Univ, Kasetsart Univ, and the University of the Thai Chamber of Commerce.

The meaning of music education

Music education is a field of study associated with the teaching and learning of music. More than merely teaching notes and rhythms, music education seeks to develop the whole person. It touches on the development of the affective domain, including music appreciation and sensitivity. It helps to develop fine motor skills in students who play instruments. And it expands cognitive development through the recognition and interpretation of musical notation. The incorporation of music training from preschool to postsecondary education is common in most nations because involvement in music is considered a fundamental component of human culture and behavior. Each culture possesses its own musical language that reflects its own traditions, concerns, and activities.

Every school in Thailand includes a music subject in their curriculum, and many schools open music education plans in high school, specifically to support students who have competency to use their knowledge and skills of music for learning in university. In curriculum input activities for practice student and increase experience for them. The Mahidol University College of Music was one of the first music schools in Thailand which opened music curriculum in many kinds of music, such as classical music, jazz music, and popular music. They train many musicians, which benefits the society and the nation.

1.1.4 Company Background/Profile of the company

Eighty-eight years since it was established, Saint Gabriel's College stays with the trustworthiness of people in society, and grows together with the development in every aspect of academics, technology and activities. Technology is the thing that has most developed and will continue to develop in a non-stop manner in the information age world. Our school uses the new technology, which comes in to use in instructional education. It makes instruction easier and more comfortable. Development of organization is one thing that has been emphasized.

1.1.5 Current Situation

Technology can offer convenience in every side and every social aspect in the school, especially in the high school level. Students take an interest with the technology that is developing every day. Fast development of technology causes a student to have faster emotional and mental development. Faster development of students makes the student adopt wrong culture, which goes together with the Technology. Technology can also make the students lack or forget something about Thai culture. Music is the one

knowledge that students in the information age have to know and can do with the knowledge in academics. The instruction subject of music education of St. Gabriel's College has developed to follow the current world. The students do in fact gain a lot of musical knowledge, but the thing that lacks, is the virtue in the education of a student. Many times, the students just want to play music because they only want respect from others. They do not always want to learn for aesthetics.

Most students in secondary 5 cannot play music in music class. When they are learning music, they act like they are bored in class. The students do not want to play music following the teacher's order; instead they want to play another songs that they choose. Some students want to play music in a band with their close friends, but sometimes they cannot do it because of a restriction of the band. This attributes to the students lack of collaboration with their friends, and therefore, when students have to follow the orders from teachers they do it unwillingly. They don't want to practice music in steps that the teacher has designed.

Maybe to speak, teaching styles and music subject strategies are now not appropriate. This causes the students to have bad attitudes when studying music, which is harmful toward the efficiency and ability of learning music.

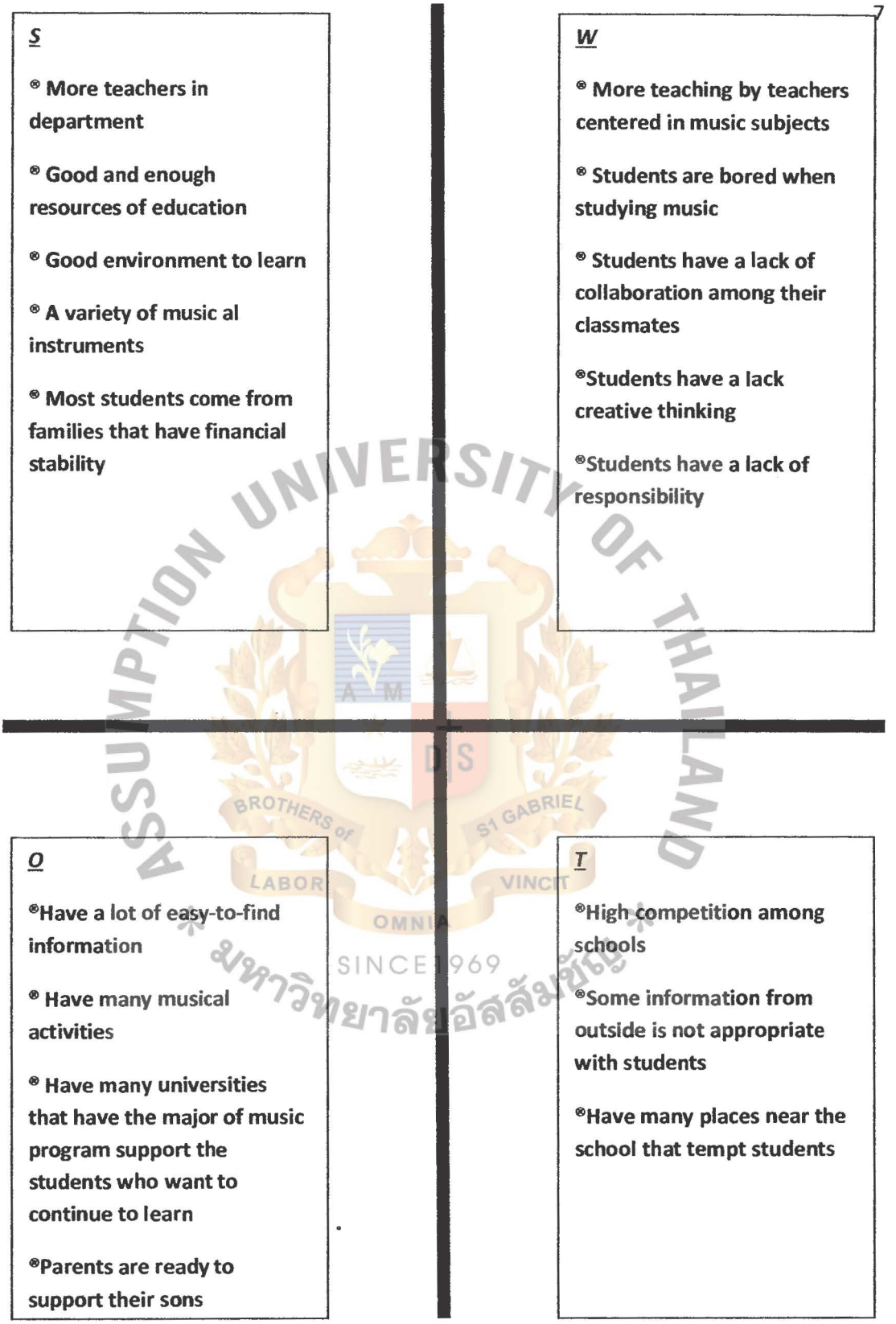

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Figure 1.1 SWOT Analysis

Strengths

Saint Gabriel's College is a good school in Thailand that receives respect from many people in society. The college is administered by catholic monks who work for the Saint Gabriel Foundation of Thailand. All of them use morals and ethics to manage work in the school. They have wide visions for developing organization by starting with the development of human resources in a school. A majority of teachers and employees study abroad, in order to improve their English abilities, which indicates a consistence of financial stability of Saint Gabriel's College. The music department of Saint Gabriel's College has sixteen teachers, which is enough for instructional use. Each teacher has competency and experience to teach. The resources of education are of high quality, if compared with other schools in Bangkok. For the environment, every classroom has air condition toward students learn with comfortable. The music subject has several instruments that students can choose to learn and play. Most students come from families that have financial stability.

Weaknesses

Some one said, big organization came together with big problems. From the current situation, in music subject has too more teaching by teacher center that mean students learn by follow the teacher's order students have to do every things though the teacher's decision such as the song for study, dividing members of the group, and a form of activity. This teaching style affects students to be bored when they study music. Music subject in secondary5 students have to playing with the band and emphasizes on collaboration in groups but current teaching styles affect to students have a bad attitude therefore, most students want to choose members of groups and a form of the band by

themselves but they can't do they lack of collaboration because of they controlled by teacher. Moreover this teaching style doesn't open the chance for students to think and show their opinion that make them to lack of creative thinking. All of problem above affect to students can't responsible for themselves.

Opportunity

Outside school social have many opportunity to support instructional in school specific in music subject. Music is a subject that necessary use the information and education aid to help communication in the classroom because it makes it easy to learn with understanding. Saint Gabriel's College to be located that have many information and easy to fide it. Music activity is a one benefit of learning music that is to say the activity that made by government and private for support study music such as diverse music competitions and informed source about music. Many universities to foresee an importance to music subject and support that by open the faculty of music for teaching specific about music in many branches such as education music, music performance, and music technology. They, support students' who want to learn music as an occupation in the future. Have one thing that is important opportunity of school that is students' parent ready to support their son in every thing that they want.

Threats

However, Saint Gabriel's College has strength and opportunity more but still have many competitors in the same way that is another school therefore, in each school have strength of themselves students can have the right to choose the school that they want to study by themselves. Some information in current social aren't appropriate with student, now is a information age and is age of communication so, a freedom of communication

some time have bad information or wrong an example might be dangerous for students. Last thing in threats from outside that is the temptation place, near the school have many temptation place which easy to temp the students because their place just want a benefit from students only but not think of the righteousness.

Based on the current situation of the secondary 5 Music class and the weaknesses reflected in the SWOT analysis, the researcher find it important to conduct an action research study about the teaching strategies in music and the students attitude about music. Implementation of the instructional development interventions to bring about improvements in these areas was done in this study.

1.2 Research Objective

1. To describe and analyze the current situation, Music Teaching Strategies and Students' attitude toward music class.
2. To identify and implement appropriate ID interventions of Music Teaching Strategies and Students' attitude toward music class.
3. To determine the initial impact of IDI on Music Teaching Strategies and Students' attitude towards music class.

1.3 Statement of the Problem

The main purpose of the study is on the initial impact of IDI on Teaching Strategies and Students' attitude towards music class in Secondary 5

1.4 Research Question

1. What is the current situation of the school in terms of Music Teaching Strategies and Students' attitude toward music class in?

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2. What are the appropriate ID interventions for Music Teaching strategies and Student's attitude toward music class?
3. Does ID intervention have an initial impact on Music Teaching Strategies and Students' attitude towards music class?

1.5 Hypothesis

HO: IDI has no Initial impact on Teaching Strategies and Students' attitude in Secondary5 level

HA: IDI has Initial impact on Teaching Strategies and Students' attitude in Secondary5 level

1.6 Definition of terms

1.6.1 Teaching strategy refers to ways or methods of presenting instructional materials or conducting instructional activities that students have to engage with their learning. These strategies are most successful when instructions are implemented in a system of learning that encourages collaboration among teachers and students, and in which each is a part of a well-planned whole system.

1.6.2 Students' Attitude refers to feeling or thinking student which show like or unlike behavior with Music leaning that in this study, "the students' attitude questionnaire" is the questionnaire for the evaluation of students' feeling, thinking or behaviors that have an impact on teaching strategies in Music learning.

1.6.3 Empowerment refers to the act of giving power and authority to a person to perform his designated tasks in whatever way he wants, and having the power in decision making. Simply to say, a person is allowed to complete his job scope with minimal supervision.

1.7 Significance of the study

The significance of the study is to identify the Strategies and Students' attitude towards music class, and teaching strategies in order to improve areas to be effective to organizations and students too.

For Organization, this research most useful for organization by devising information and know about appropriate process that use for solve problem. The recommendations from the study will issue value in organization. The research could be originated of continuous development, improving instructional.

For Teacher, can be use this research for guideline in instructional and using appropriate methodology in each situation. So can use this research for toward improve strategies to teach.

For student, they knew in value of music and use benefit of it to plenty. Have better attitude about music subject. This research can be improving student's behaviors that make it easier instructional.

1.8 Scope and limitations of the study

The study focused on students of secondary 5 of Saint Gabriel's College Bangkok Thailand. The scope of this study is on music teaching strategies and students' attitude toward music class.

The limitations of this study are the data gathering processes, finding the method improving and changing Strategies and Students' attitude toward music class secondary5.

CHAPTER 2

Review of Related Literature & Conceptual Framework

In conducting the literature review, the researcher reviews and provides justifications for conducting research in the chosen topic.

2.1 Organization as a System

The study of organization behavior needs both an understanding of human behavior and understanding of organization behavior. As Michael H. Zack (2000) mentioned in their writing researching organization system using social network analysis that; organizations can be viewed as consisting of individuals interconnected as member of social networks interpreting, creating, sharing and acting on information and knowledge. We then can think of organization structure or form as the pattern of connections and interdependence among organization members (p.1.).

Harvey, D. (2006) had written in his book about the organization as a system, an experiential approach to organization development. A system is "an organized unitary whole composed of two or more interdependence parts, components, or sub system and delineated by identifiable boundaries from its environments". The systems approach recognizes and focuses on the effect of managerial functions and the interrelationship between sub elements of the organization. rather than will the organization as a static set of relationships, it views the organization as a set of flows of inputs and outputs is a basic starting point in the description of a system. Three basic elements make up such a system as shown in a following figure;

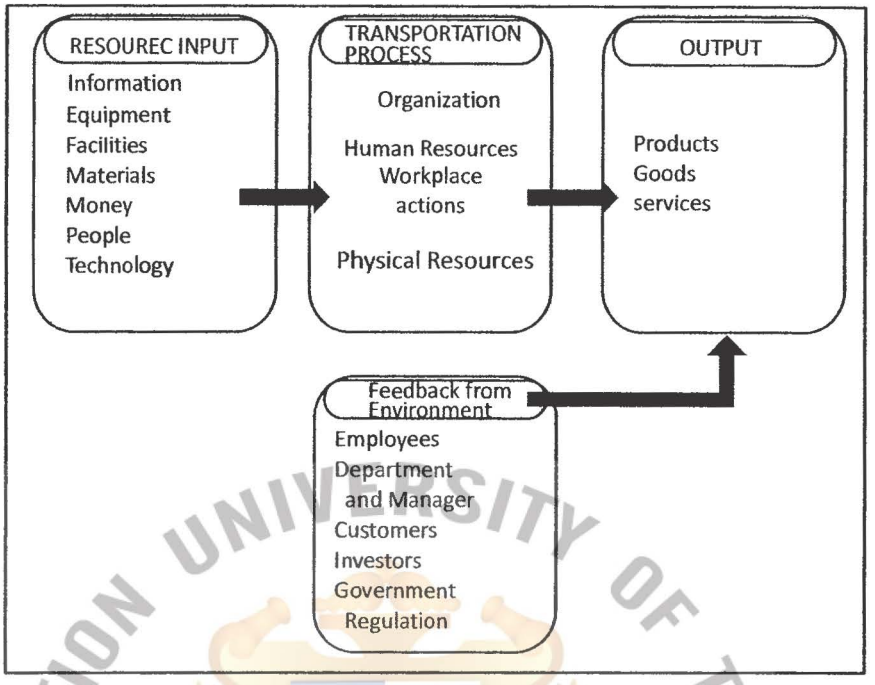

Figure 2.1.1 The Organization as an Open System Brown and Harvey (2006:40)

2.2 Organization Development Intervention

2.2.1 Organization Development

The business field has high competition as this world is changing then organizational development is the important term that can lead to an organization's survival. Organization development can make the company to be well-adjusted to compete with competitors and conform to consumer demands in globalization.

Organization development is a long-term effort, led and supported by top management, to improve an organization's visit, empowerment, learning, and problem-solving processes, through an ongoing, collaborative management of organization culture- with special emphasis on the culture of intact work teams and other team configurations- utilizing the consultant-facilitator role and the theory and technology of applied behavioral science, including action research. (French, and Bell, 1995)

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Organization development is a system wide application of behavioral science knowledge to the planned development and reinforcement of organizational strategies, structures, and process for improving and organization's effectiveness. (Cummings and Worley, 1993)

Brown and Harvey (2006) Organization development comprises the long-range efforts and programs aimed at improving and an organization's ability to survive by changing its problem-solving and renewal processes. OD involves moving toward an adaptive organization and achieving corporate excellence by integrating the desires of individuals for growth and development with organizational goals. Organizational development is an effort: planned, organization-wide, managed from the top, to increase organization effectiveness and health, through planned interventions in the organization's process using behavioral science knowledge.

2.2.2 Organization Development Intervention

French, Bell, and Zawacki (2005) mentioned that an organization development intervention is the term of size and complexity of the client group. The client group may consist of individuals, dyads or triads, a self-managed team, and intact work team including the formal leader, intergroup configurations (two or more interfacing units), all of the managers of an organization, all everybody in the total organization.

There are eight stages in action research model Cummings and Worley (2001). The action research model focuses on planned change as cyclical process in which initial research about organization provides information to guide subsequent action. Then the results of action are assessed to provide further information to guide further action, and so on. Following figure shows the cyclical phases of planned change as defined by the

original action research model. Eight main steps are problem identification, consultation with a behavioral science expert, data gathering and preliminary diagnosis, feedback to a key client or group, joint diagnosis of the problem, joint action planning, action, and data gathering after action.

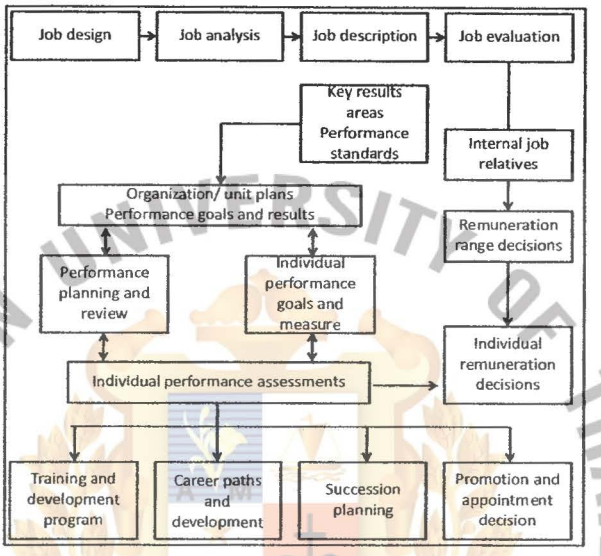

Figure 2.2.2.-1 Comparison of planned change management Cummings and Worley, (2001:24)

2.3 Change Management

Changing organization is messy due to variety factor compose to the change. It is important to understand the concept of change management and practice follow the stage of change to reduce the messy. There are many change management theories that explain the significance of organizational change. Some explanations of change management is described as follows.

Stage 1.	*Unfreezing:* Creating motivation and readiness to change through a. Disconfirmation or lack of confirmation b. Creation of guilt or anxiety c. Provision of psychological safety
Stage 2.	*Changing through Cognitive Restructuring:* Helping the client to see things, judge things, feel things, and react to things differently based on a new point of view obtained through a. Identifying with a new role model, mentor, etc. b. Scanning the environment for new relevant information
Stage 3.	*Refreezing:* Helping the client to integrate the new point of veiw into a. The total personality and self-concept b. Significant relationships

Figure 2.3.1 A Three-Stage Model of the Change Process

Porter, Bigley, and Steer, (2003:82)

Edgar Schein (1987) Lewin's three-stage model is a powerful cognitive tool for understanding the situation. Edgar Schein took this excellent idea and improved it by specifying the psychological mechanisms involved in each stage as shown in table In stage one, unfreezing, this confirmation creates pain and this comfort, which cause guilt and anxiety, which motivate the person to change. In stage two, moving, the person undergoes cognitive restructuring. The person needs information and evidences to show that the change is desirable and possible. In stage three, refreezing, is to integrate the new behaviors in to the person's personality and attitude. That is, stabilizing the changes, requires testing to see if they fit-fit with the individual, and fit with the individual's social surrounding

In a recent study of Hussain K. and Mughal S.Y. mentioned that Change management life cycle attempts to make a modest contribution in the phase of CM by focusing – along multiple dimension how people can make a change successful in the information system designed to have varying level of structure. The CM frame work contains key information from which the CM request evaluation take place and determine how a change will be processed.

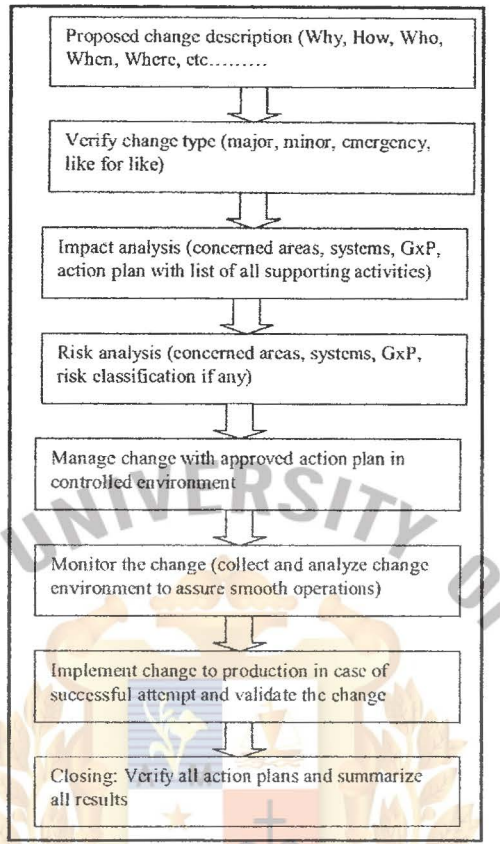

Figure 2.3.2 Change management Lifecycle Hussain K. and Mughal S.Y. (2006) p.17-43

2.4 Teaching Strategies

2.4.1 Active Learning

Active learning is "a dynamic process involving continuous adjustment and re-structuring of basic elements(talking and listening, writing, reading, and reflecting)…learning strategies (small groups, case studies, and so on)… and teacher resources (outside speakers, homework assignments, and so on)." *(Gachuhi)*

What Is Active Learning?

There are a variety of active teaching learning strategies: cooperative learning, learning styles theory, multiple intelligences theory, and project-based learning.

Cooperative learning is a structured experience in which students work together to achieve a common goal. The basic elements of cooperative learning are positive interdependence, individual accountability, equal participation, and simultaneous interaction (Kagan, 1994).

Structure of In-Class Exercises

Group Structure

In completing the in-class exercises, students work in groups containing four or five

students. During the first class, students complete a survey that gathers information on: previous economics coursework and proficiency with statistical analysis. The researcher then formgroups to ensure an equal distribution of experience and empirical skills across groups. Within each group, one student is appointed as spokesperson, and she or he facilitates the group discussions and reports the group's findings to the entire class.

What is Active Learning?

The primary goal of machine learning is to derive general patterns from a limited amount of data. The majority of machine learning scenarios generally fall into one of two learning tasks: *supervised learning* or *unsupervised learning*. The supervised learning task is to predict some additional aspect of an input object. Examples of such a task are the simple problem of trying to predict a person's weight given their height and the more complex task of trying to predict the topic of an image given the raw pixel values. One core area of supervised learning is the *classification* task. Classification is a supervised learning task where the additional aspect of an object that we wish to predict

takes discrete values. We call the additional aspect the *label*. The goal in classification is to then create a mapping from input objects to labels. A typical example of a classification task is document categorization, in which we wish to automatically label a new text document with one of several predetermined topics (e.g., "sports", "politics","business"). The machine learning approach to tackling this task is to gather a training set by manually labeling some number of documents.

(Susan Ledlow), While many students are enthused about the opportunity to learn with and from their peers, it is not uncommon to encounter students who are reluctant to participate in any sort of group activities. This reluctance could be due to a preference for working independently or due to prior bad experiences with poorly designed group projects. Providing students with a positive experience and explicit information about active/cooperative learning (A/CL) right away helps to overcome reluctance and start the class with clear expectations.

We set the tone for our classes in the first few minutes on the first day. So, rather than simply telling students that cooperation makes learning more enjoyable or more efficient, it's better to demonstrate it. Begin your class by putting students into pairs or teams and having them participate in a simple, well-structured cooperative activity. The activity could introduce your course, cooperative learning, or your content. You might also point out how this type of learning will build the skills they will need for success in industry, business, or academia. Then, give your students information in your syllabus about what teamwork will mean to them in terms of attendance, participation in class, team meetings, time outside of class, and especially, grading. Let students know about your policies on

group and individual grades. Also, help them to understand that, when you do choose to use group grades, the assignments will be carefully structured: you will help them acquire the skills they need to work together successfully, and you will have ways of monitoring for individual accountability. Finally, acknowledge that some people would prefer to work alone and point out the activities and assignments they'll be working on independently.

While all of our faculty and experts agreed on giving students clear information on course policies regarding A/CL, their approaches for introducing it to students varied. Look below to see some of the considerations that influence their approaches.

2.4.2 Learning by Doing

Keith G. Diem, Ph. D (2001), "Learn by doing" is a commonly used expression in 4-H. Indeed, the 4-H program has a reputation for using a learn-by-doing approach for teaching youth. Although learning by doing has been the core of how 4-H teaches kids since its beginning in the early 1900's, 4-H has more recently adopted an official model to depict this process. An understanding of this process called "experiential learning" will help new and experienced leaders provide 4-H members with a rewarding a and fun experiences. As you begin to use this process, it may take more time to prepare than a lecture or a demonstration for a club meeting. Yet, you will soon find the time spent is well worth the effort. This information sheet will introduce you to the National 4-H Experiential Learning Model, where youth first experience then reflect on the new knowledge, and finally apply knowledge and skills learned to other life situations.

The "learn-by-doing" approach allows youth to experience something with minimal guidance from an adult. Instead of being told "the answers," they are presented

with a question, problem, situation, or activity which they must make sense of for themselves. Learning by doing is called "experiential learning" because it is based on learning from experiences.

Experiential Learning Process Into Action

First, it is important to review the lesson and any accompanying material, and practice the activities to be taught. As a group leader, the adult should help guide the youth in a process through which they can propose hypotheses and determine their own "solutions." The experiential learning model contains five steps but can be summarized into three main processes: Do, Reflect, and Apply. Not every step of the process is done for every activity and sometimes steps within each of the three are combined. However, it is important to complete the three main processes of the learning cycle by the time the total lesson unit is completed. Below are the roles of youth and adult leaders in each of the steps of the experiential learning process:

Experience (Doing)

Leader: Describe the experience or activity you will have youth do before they are told or shown how. Encourage youth to think about what they might see or what might happen by asking questions such as "What do you expect to see?" or "Write down your hypothesis or prediction of what might happen here." *Youth:* Experience the activity: perform, do it. Except for basic instructions on organization, safety, or time requirements, youth "do" before being told or shown how.

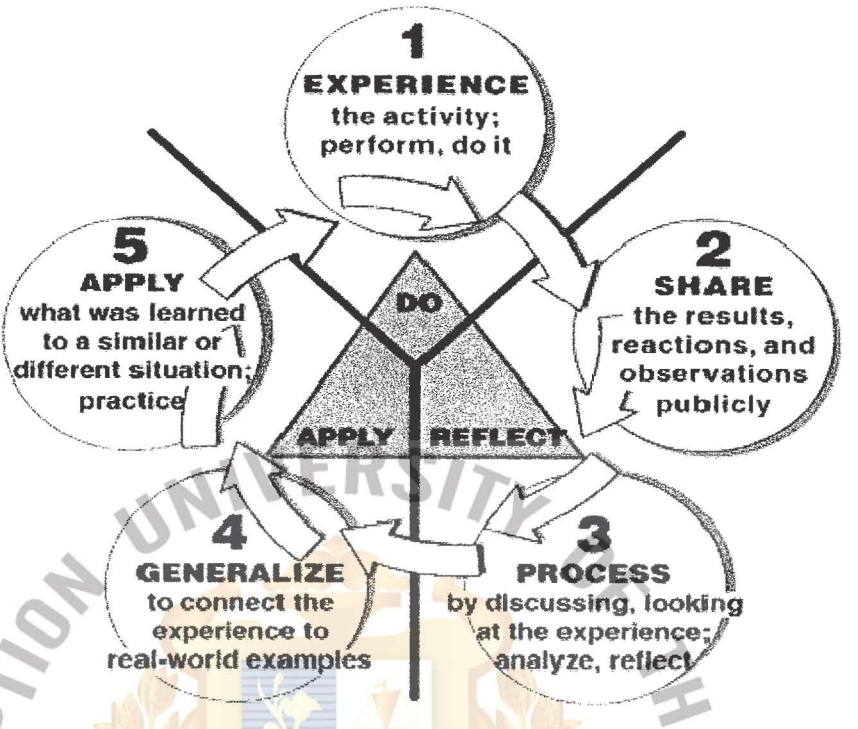

Figure 2.4.1 learning by doing model

Case Method. Providing an opportunity for students to apply what they learn in the classroom to real-life experiences has proven to be an effective way of both disseminating and integrating knowledge. The case method is an instructional strategy that engages students in active discussion about issues and problems inherent in practical application. It can highlight fundamental dilemmas or critical issues and provide a format for role playing ambiguous or controversial scenarios.

Course content cases can come from a variety of sources. Many faculties have transformed current events or problems reported through print or broadcast media into critical learning experiences that illuminate the complexity of finding solutions to critical social problems. The case study approach works well in cooperative learning or role

playing environments to stimulate critical thinking and awareness of multiple perspectives.

Discussion. There are a variety of ways to stimulate discussion. For example, some faculties begin a lesson with a whole group discussion to refresh students' memories about the assigned reading(s). Other faculties find it helpful to have students list critical points or emerging issues, or generate a set of questions stemming from the assigned reading(s). These strategies can also be used to help focus large and small group discussions.

Obviously, a successful class discussion involves planning on the part of the instructor and preparation on the part of the students. Instructors should communicate this commitment to the students on the first day of class by clearly articulating course expectations. Just as the instructor carefully plans the learning experience, the students must comprehend the assigned reading and show up for class on time, ready to learn.

Cooperative Learning. Cooperative Learning is a systematic pedagogical strategy that encourages small groups of students to work together for the achievement of a common goal. The term 'Collaborative Learning' is often used as a synonym for cooperative learning when, in fact, it is a separate strategy that encompasses a broader range of group interactions such as developing learning communities, stimulating student/faculty discussions, and encouraging electronic exchanges (Bruffee, 1993). Both approaches stress the importance of faculty and student involvement in the learning process. When integrating cooperative or collaborative learning strategies into a course, careful planning and preparation are essential. Understanding how to form groups, ensure

positive interdependence, maintain individual accountability, resolve group conflict, develop appropriate assignments and grading criteria, and manage active learning environments are critical to the achievement of a successful cooperative learning experience. Before you begin, you may want to consult several helpful resources which are contained in Appendix N. In addition, the Program in Support of Teaching and Learning can provide faculty with supplementary information and helpful techniques for using cooperative learning or collaborative learning in college classrooms.

Integrating Technology. Today, educators realize that computer literacy is an important part of a student's education. Integrating technology into a course curriculum when appropriate is proving to be valuable for enhancing and extending the learning experience for faculty and students. Many faculties have found electronic mail to be a useful way to promote student/student or faculty/student communication between class meetings. Others use listserves or on-line notes to extend topic discussions and explore critical issues with students and colleagues, or discipline- specific software to increase student understanding of difficult concepts.

Currently, our students come to us with varying degrees of computer literacy. Faculties who use technology regularly often find it necessary to provide some basic skill level instruction during the first week of class. In the future, we expect that need to decline. For help in integrating technology into a course curriculum contact the Program in Support of Teaching and Learning or the Instructional Development Office (IDO) at 703-993-3141. In addition, watch for information throughout the year about workshops and faculty conversations on the integration of technology, teaching and learning.

Distance Learning. Distance learning is not a new concept. We have all experienced learning outside of a structured classroom setting through television, correspondence courses, etc. Distance learning or distance education as a teaching pedagogy, however, is an important topic of discussion on college campuses today. Distance learning is defined as 'any form of teaching and learning in which the teacher and learner are not in the same place at the same time' (Gilbert, 1995). Obviously, information technology has broadened our concept of the learning environment. It has made it possible for learning experiences to be extended beyond the confines of the traditional classroom. Distance learning technologies take many forms such as computer simulations, interactive collaboration/discussion, and the creation of virtual learning environments connecting regions or nations. Components of distance learning such as email, listserves, and interactive software have also been useful additions to the educational setting.

The Meaningfulness of Music

Keith Swanwick(1996) cites that some teachers and musicians may regard the following discussion as a waste of time, and indeed, for some people it may be. That would regard an exploration of this terrain as a fundamental and recurring challenge to any teacher of music who is more than a mere classroom 'operator'. Whether we are aware of it or not, we all hold assumptions about the nature of musical experience, its relative importance in human life, the ways in which it comes about and what kinds of activities are appropriate to promote it. Unexamined assumptions run very close to prejudice and are liable to be responsible for constricted views, unchanging attitudes, and

bad professional practice. A really shaky assumption is likely to distort all that we do. Our ideas about music really matter. If, for example, we regard tonality as an essential part of music, then we rule out any possibility of atonal sounds being music, not to mention the music of other cultures where Western tonality does not seem to play much of a role. This will affect what we do as teachers, what music we select, what music we ignore, and how we approach it with our students.

Let us then take a few elementary definitions of music and see how well they serve us; the old one of music as 'organized sound' will start us off. A moment of reflection will show us that such a definition just will not do. Speech is organized sound, so is the noise of a road-drill or a telephone bell or a typewriter but we do not usually regard these sounds as music, though we might do so at times. Indeed, to consider these sounds as music would be to deprive them of their normal significance; we might attend to the 'music' of speech and not to what the person was saying, or we might contemplate the beauty of the telephone bell and never answer it. Of course music is 'organized sound' but is it not more than that? Would it be unfair to suggest that it is just this kind of definition that allows us to be satisfied with a class howling its way through the notes of a song or battering through endless and shapeless percussion salvoes? These activities may be organized but to many of us they may seem unmusical. Clearly then, it is possible to have organization of sounds without music, so something very important gets away when we use this particular definition.

Consider the definition that describes a musical sound as having regular vibrational characteristics as opposed to a noise with irregular sound-waves. A note on a flute then is musical while a breaking glass is not. But what are we to make of the

modern percussion section in the orchestra, or of recent compositions where glass is actually broken as part of a piece? It seems plain that there is here a confusion between music and pitch. Pitched sounds do have steady wave-forms but can we really regard all pitched sounds as music just because of that? Ambulance sirens, squealing brakes, squeaking doors and howling dogs make music whilst a tambourine does not, if we accept this definition and, if the definition is accepted, a whole range of music is lost to us, including many contemporary developments. 'It has no tune', we protest, meaning only that its main features do not include successive steady pitched sounds relating to each other inside the tonal framework that we happen to have learned. Our definition prevents us from asking whether or not it might be possible to relate sounds in other ways, or whether turning our attention to timbre and texture instead of pitch variables might not be a valid way of making music.

Both of these definitions suffer from a fundamental failure to grasp an important distinction between what I wish to call 'materials' and what I call 'elements'. Let us consider some examples of these.

A pile of bricks is material: a wall is an element of a house.

A plank of wood is material: as a shelf in a cupboard it becomes an element of a piece of furniture.

A lump of clay is material: worked into a head-shape it becomes an element in a sculpted figure.

A series of notes making up a major scale is material: a phrase using some of these notes is a musical element.

An electronic sound is material, so is a thud of a hand on a table: when related to other sounds and their own repetitions in time they become elemental.

The note 'A' sounding before a concert at the Royal Festival Hall is musical material and a signal for people to take their seats: the note 'A' that opens Wagner's Rienzi Overture is an element of that particular piece of music.

An organ pipe sounding 'D' is to the organ-tuner raw material: to the organist it is more likely to be part of a musical element, a bit of a phrase or figuration, or a choral sequence.

Looking more closely at these examples we might notice three necessary conditions for musical materials to be transformed into musical elements, or in other words, for sounds to become music.

1. Selection: Not every available sound is used; many are rejected and some are repeated a great deal.
2. Relation: The sounds are made to combine or to precede or follow each other in time.
3. Intention: The composer/performer intends to make music (whatever it is) and we intend to hear it.

Intention is of particular importance because as we can see in the case of the organ pipe and the 'A' on the South Bank, the sound may be the same or similar but we hear music or not depending on our intention. In other words, the key to understanding what we mean by a musical experience is to be found in psychological processes and not in physical or acoustic measurements. It is, as they say, 'all in the mind'; it all depends on our attitudes and previous experiences and no machine that can measure sound

organization or its relative regularity is going to be able to tell us whether music is taking place or not. The same sounds that might be music for one person may be nonsense for someone else; it takes time to get into a musical style or into materials of which we have had little or no previous experience.

Now if we can accept the distinction between materials and elements we can begin to see things a little more clearly. We can concede that any sounds might be musical material including 'collected sounds' on tape, electronically produced sounds, distorted sounds, as well as traditional musical sound sources. We can also acknowledge the stimulating effect of experimenting with sounds and 'discovering' them. Materials in themselves can be exciting things, at least for a time. They also influence the development of music. The huge spreading paragraphs of Bach's organ music are unthinkable without the enormous mechanical lungs of the instrument itself. The enlarged symphony orchestra seems absolutely right for Wagner as does the array of electronic devices for Stockhausen: imagine either confined to the string quartet. Instruments, new sounds, new techniques and inventions (for example the sustaining pedal on the piano) all help to fire the imagination of musicians but, and this is the point, by themselves they are sub-musical, or pre-musical. New sounds are not by themselves new music, and 'old' sound materials can still be fashioned into new elements. (When Schönberg said there was still plenty of music waiting to be written in the key of 'C' he was making the distinction between materials and elements). Nor are sounds as such, whether new or old, going to hold our interest for very long. How long can we sustain interest in sound as a phenomenon? How long can classes in school go about 'experimenting' with instruments, tape-recorded sound, or tearing up paper to make different sound-effects? The answer is,

I think, for a little while only. The first thing is surely to enjoy working with materials of sound just as in pottery it is essential to have a good 'feel' of the clay at first, but the processes of selection, relation and intention must soon be brought to bear so that the making of music may begin. The same applies to an activity as 'traditional' as singing. Vocalizing the notes is one thing, it is a handling of materials; relating the sounds to each other to make phrases and lines and feelings of cadence is another, the sounds are then becoming elemental. With this distinction clearly in mind we can now consider more interesting and useful views of music.

One of the simplest views of the nature of musical experience was given long ago by the music historian Dr Burney (1726-1814) when he described music as an 'Innocent Luxury, unnecessary indeed to our Existence, but a great Improvement and Gratification to our sense of Hearing.' This is the notion of music as simply a pleasurable experience, and a very attractive view it is for it does not require elaboration and it can provide us with a simple way of evaluating our musical experiences. The more pleasure we get the better is the music. Taking this view would be to say that music is very like, say, taking a walk in the country or having a nice hot bath, relaxing, possibly stimulating, refreshing and so on. But although something of these pleasures may be a part of musical experience it would seem foolish to limit music to this kind of function. It really would not seem reasonable to suggest that the music of Beethoven or Boulez or even 'Genesis' is just an 'innocent luxury'. There seems to be something more substantial and 'gritty' in the experiences we derive from some of the music we hear and perform. Furthermore, it would seem that not everyone is able to appreciate the 'simple' pleasures of music when

they are offered. Susanne Langer is very clear on this when talking about the arts in general:

'But now, since everybody can read, visit museums, and hear great music over the radio, the judgment of the masses on these things has become a reality, and has made it quite obvious that great art is not a direct sensuous pleasure. If it were, it would appeal—like cake or cocktails—to the untutored as well as to the cultured taste. This fact, together with the intrinsic "unpleasantness" of much contemporary art, would naturally weaken any theory that treated art as pure pleasure.' (Langer, 1951)

It would appear that the pleasure view of music not only fails to account for some aspects of our musical experience but also excludes a good deal of the accepted repertoire. A slightly more sophisticated view of music sees it as a form of play. 'This is more like it. When it really comes down to it music is purely and simply a game people play—or watch other people playing' (Geoffrey Brace, 1970). This is a very old idea which can certainly be traced back at least as far as the Romans, who considered music to be a kind of arena sport, an opportunity for display and competition. The philosopher Schiller defines beauty as the 'object of the play impulse' and Herbert Spencer agrees. 'The activities we call play are united with the aesthetic activities'. And he goes on to say that just as the arts occupy the leisure part of life, so should they occupy the leisure part of education' (1911). Notice here how a particular view of the arts gives rise to educational implications. As I said earlier, our assumptions about music matter and they affect how we deal with it in schools and elsewhere. Now of course there is much to be said for the play theory. If it takes some of the stiffness and solemnity out of musical activities, well and good. Music can be fun, and games and music do share certain

common characteristics—teamwork, sense of style, and so on. Games have rules and a well-defined framework which must be understood by player and spectator alike, in the same way that music operates within established criteria—tonality is one such set of 'rules'. A goal or try has a kind of 'meaning' just as music seems to 'mean' something to those who are following it carefully. Furthermore, certain games may be more exciting or better played than others and in a similar way we can see that musical performances tend to be evaluated by the 'spectators'. The play definition of music is certainly on much firmer ground than the hedonistic notion of music as sensuous pleasure. It has a certain 'ring' about it. But there seems to be at least three important differences that mark off music from games. Music is not 'purely and simply' a game people play. Firstly, games always involve chance in a fundamental way. In any good game there is doubt about the outcome; indeed, in the best games we never know until the last moment who is going to win. Even the solitary player of Patience is engaged in a chance-impregnated tussle with 'fate' or luck. A predictable game is usually rather dull. Luck, mistakes and open-ended encounters between players where somebody loses something are all part of the games ethos. The opposite tends to be the case with music. We would hope that no player comes off worse in a string-quartet and that mistakes and chance hazards will have been minimized. Of course, in improvised music such as jazz or an Indian raga there is a strong element of playfulness and chance. Even so, much music is thought out whereas most games are played out. Secondly, music steers us away from 'reality' by presenting us with certain illusions, the illusion of movement for example, whereas games more often have to do with the realities of human encounter or the images of human encounter such as pawns or playing-cards. Music is a very abstract activity compared with the flesh

and (literally) blood of boxing or rugby. And finally, whether we like it or not, music does tend to be rather serious at times. Like primitive rituals, which are often far from playful, music appears to be trying to knock some kind of shape and sense into life's experiences; it seems to be trying to tell us something. Everyone knows of artists and musicians who seem to have been driven to produce some work or other under difficult circumstances by an inner compulsion. For them at least, Spencer's dictum that the arts occupy the 'leisure part of life' is scarcely appropriate; for them it is work, not play, and important work at that. Perhaps we should make a distinction between the kind of 'play' that children take so seriously and which obviously helps in their development, and 'playing about' as a pastime and relaxation. At any rate we are driven ultimately to a distinction between games and aesthetic activities. The roots of games and music may be similar, but the flowers are very different.

2.5 Students Attitude

2.5.1 Empowerment

Empowerment theory (AdBrite,2009) works to enable individuals to gain control of the position they hold in society. Within this sociological framework, individuals, usually those in marginalized groups, work to increase their personal strength and confidence in order to influence the views of a more powerful group. In order to do this, self empowerment relies heavily on education and action.

Empowerment theory thrives on education in many forms. First and foremost, *self awareness and self knowledge* is central to empowerment. With self evaluation, an individual will come to realize the values that are central to their belief system. This also

reveals habitual behaviors performed by the self, as well as society. Once a person has a clear idea of who they are and what they are entitled to, they are then more capable of seeing the ways in which society denies them the life they are meant to lead. From this point, *education becomes the responsibility of the individual* and focuses on revealing the various sources of oppression in society.

With this acquired education, empowerment theory then requires action. A plan of action can now be devised from the gained awareness about an individual's prescribed place in society. *Action is essential to empowerment because, without it, there will only be an awareness of the discrepancies and no forward motion.* With empowerment comes self improvement and motivation. An individual can use their gained knowledge to develop a plan of action involving smart goals that supports their cause. In this arena, people seek to gain allies, both inside and outside of their targeted group. With a strong organization centered around change, empowered individuals will find strength in organized numbers.

Empowerment theory is used for investigating many issues and is also a central framework for social change. As individuals become more educated, they are moved to action to create better lives for themselves and others. Empowerment relies heavily on the self to become an educated force of change.

Defining Empowerment

The term empowerment has different meanings in different sociocultural and political contexts, and does not translate easily into all languages. An exploration of local

terms associated with empowerment around the world always leads to a lively discussion. These terms include self-strength, control, self-power, self-reliance, own choice, life of dignity in accordance with one's values, capable of fighting for one's rights, independence, own decision making, being free, awakening, and capability—to mention only a few. These definitions are embedded in local value and belief systems.

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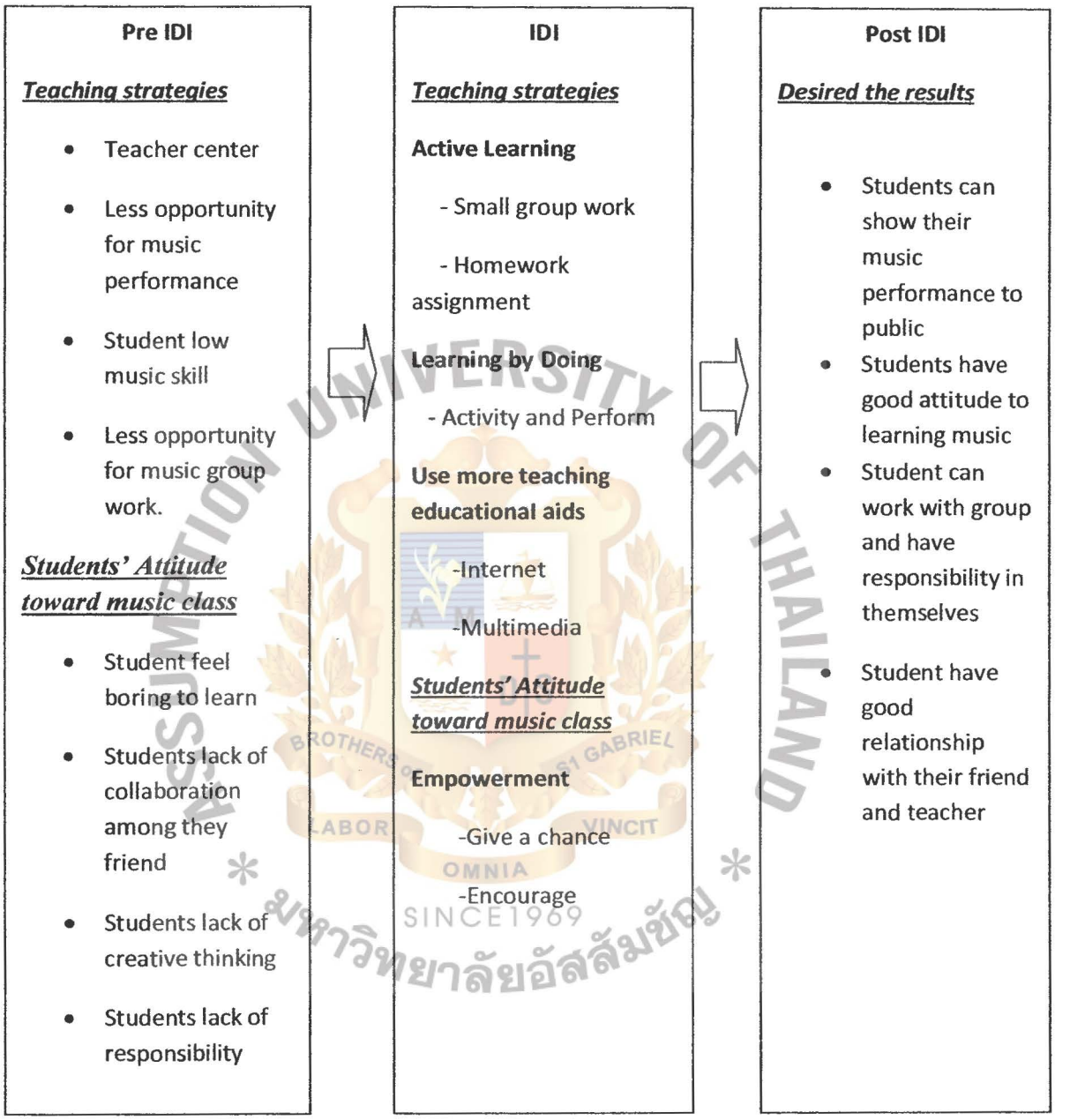
2.6 Conceptual Framework



Pre IDI-the researcher has found some fact of music teaching; both teaching strategies and students' learning that are;(1) Most music classes are teacher centered that teachers always prepare and plan the lessons for class teaching and teacher centered system places a high priority on helping students learn, helping them to be more

successful in the classroom. These have lead students to not have opportunities of participation, collaboration and performance in class with teachers and their classmates. They also have less learning of social skills on group working, making decisions, leader ship, brainstorming, or team work. Moreover, these can make students to get bored with music class and affect their music skills as they have low skill in music skills.

IDI-according to the pre IDI that the researcher emphasizes to the teachers' strategies has to change students' attitude with learning music class. The best way is students centered system with can support and provide student centered learning and development of their music skills and social skills. Hence, this research provides the implementations of active learning, learning by doing and supports more teaching aids in order to improve students' attitude toward give more opportunities for performance, encouragement and rewards. It is a big belief that this IDI can have the initial impact on students' attitude and teachers' quality.

Post IDI- in order to desire the results of IDI both of teachers teaching and students learning that are; students would be more confident to perform their music skills in the public that will lead to an increase in attitude to learning music. Moreover, this IDI can provide the student' centered learning and students can have group works, discussion, brainstorming, music performance and practice social skills.

CHAPTER 3

Methodology

3.1 Research Design

The research studies the Teaching Strategies and Students' attitude toward music class.: A case of Secondary5 level. Also the research would like to improve teaching strategies and change Students' thinking process to be better. This study is conducted in the context of an action research which covers three phases; Pre-OD Intervention, Propose OD Interventions Process and Expected result OD Intervention. It is used a descriptive survey method covering both quantitative and qualitative analysis of findings of the study. The researcher concentrated on the diagnosis phase out of which would be the basic for the identification of the different organization development intervention as recommendations of the study.

3.2 The Respondents

The respondents of this study, the researcher has methods for sampling the respondents by using an observation checklist to observe students for evaluating students in three points, that is Attention, Participation, and Behavior towards music class by focusing on two sides there are individual and group. The researcher began to observe all students of secondary5 who learn music which are sixty five persons and analyst them from point of observation checklist. Twenty four persons have a low score, and there are respondent that the researcher chooses for the IDI process.

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Table 3.2.1 The Respondent

Department	Number of respondent
Teachers	2
Students (Secondary 5 room 5)	12
Students (Secondary 5 room 7)	12
Total	**26**

3.3 The Instrument

This research is to collect the data of music teaching strategies and students' attitude toward music class by using two instruments for collecting data are there.

3.3.1 Observation Checklist

The observation checklist, the researcher did it for collecting data about students' attitude toward music class and bring that data for sampling the respondent to do IDI.

3.3.2 Questionnaire

The researcher distributed questionnaires for collecting data about music teaching strategies and students' attitude towards music class. The researcher divided the questionnaires to be in three parts, first part is demographic profile second part is the students' attitude in music class and last part is students' attitude for teaching strategies by criterion which are.

Table 3.3.1 table of criterion

Mean	Level
1.00-1.75	Strongly Disagree
1.76-2.51	Disagree
2.52-3.27	Agree
3.28.4.00	Strongly Agree

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3.4 Data Collection Techniques

Observation Checklist

The researcher will use observation guild to observe students that learn music in secondary5 about three topics which are, attention, participation and behavior that affect the music class; the researcher observed them informally when they learn music in the classroom to decide to choose a sample group.

Questionnaire

The researcher used questionnaires for collecting data from a group of specific students that the researcher would like to use in the IDI processes. The researcher distributed twenty four questionnaires to sample group of students for collecting data about music teaching strategies and students' attitude toward music class before and begin to finding the current problem from point of questionnaire. After that when the researcher discovered the current problems, the researcher will use ID intervention to solve or improve music teaching strategies and students' attitude towards the music class and use questionnaires again after the researcher completes IDI process to summarize.

3.5 Data Analysis

The researcher divided the data analysis to be of two sections they are analyzing beginning data and analyzing data for answering the research objectives which have the approach as.

1. The descriptive statistics analysis which consist of two parts. The first part is descriptive statistics analysis of students which present data to be percent average. Second part is descriptive statistic analysis of analyzing from music teaching strategies

and students' attitude toward music class that is X (mean) and SD (standard division) by using Statistical Package for the Social Sciences (SPSS) program.

2. T-Test was used to determine the initial impact of IDI on music teaching strategies and students' attitude toward music class.

CHAPTER 4

Presentation and Analysis of Data

This chapter present about all data from analysis in various questions. The researcher used questionnaires to students in the population area. To all 65 students the researcher distributed 24 questionnaires the researcher would like to use the IDI process for students studying music subjects secondary 5 room 5 and 7 in Music Teaching Strategies and Student's attitude towards music class.

4.1 Demographic Profile of Respondents

From a total of 65 respondents, the researcher distributed questionnaires for 24 students from 2classes secondary 5 room 5 for twelve persons and secondary 5 room 7 for twelve persons who are not ready to learn music and rather have a wrong attitude of it.

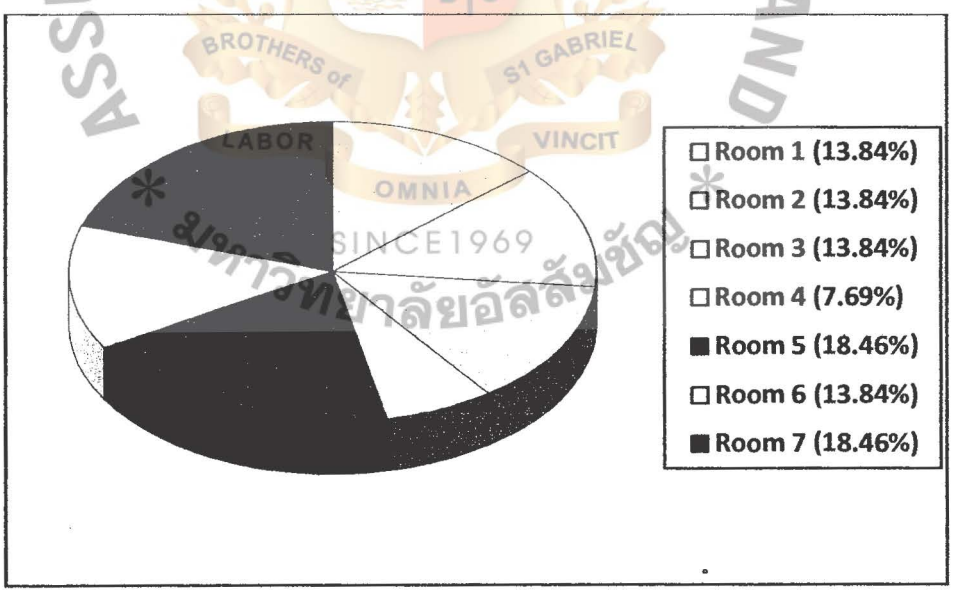

Figure 4.1.1 Student in secondary 5 who learn music subject

From data in Figure4.1.1, it shows nine respondents (13.84) were in secondary 5 room 1, 2, 3, and 6. Five respondents (7.69) were secondary in 5 room 4, twelve respondents (18.46) were in secondary 5 room5 and room7.

4.2 Phase I: Pre ID Intervention

The researcher would like to present the current situation of music class in secondary5 of Saint Gabriel's College from finding ID Intervention and answer research question: What is the current situation of the school in terms of Music Teaching Strategies and Students' attitude toward music class?

The researcher used an observation checklist technique to gather the data before using the IDI process by the research to separate observation guild in two parts. Part I, observed about individual attention, participation, and behavior of student. And Part II observed about group attention, participation, and behavior of students. From the observation does the researcher know 36.92 % of 100 % of student in secondary5 who learn music that is twelve persons from secondary 5 room 5 and twelve persons from secondary 5 room 7 (36.92%), the total respondents sixty five persons (100%).

36.92% of students have low scores from the observation about individual and group attention, participation, and behavior of each student.

After that, the researcher used questionnaires to collect data again. The researcher distributed to 24 persons, sample students which the researcher would use the IDI for Music Teaching Strategies and Student's attitude towards music class.

Table 4.2.1 Criteria of 4 levels

Mean	Level of student's attitude
1.00-1.75	Less
1.76-2.51	Low
2.52-3.27	High
3.28.4.00	Highest

Table 4.2.2 Pre IDI; Part III of questionnaire: Music Teaching Strategies.

Item	Mean	SD	Rating
1. I like to learn music by the teacher does obey.	2.7083	.95458	High
2. I don't like music studying in current.	2.8333	.63702	High
3. The teacher have more knowledge and can teach me understand.	2.7500	.84699	High
4. The teacher has more technique to teach.	2.7917	.88363	High
5. The teacher to be attentive of us.	2.6667	.70196	High
6. I have a freedom of thinking to learn in music class.	2.6667	.86811	High
7. I want more advice from teacher.	2.7083	.95458	High
8. I want more freedom to learn than now.	2.9583	.95458	High
9. Current studying appropriate with our ability.	2.9583	.95458	High
10. Music class should be fun to learn.	3.6250	.76967	Highest
Total	2.8667	.48871	High

From the table 4.2.2, over view of the data indicated for the mean is of a high rating. Analysis from each item of question in questionnaires most of them are negative ways of questions or the ways that students want to play music only and don't want to

learn another thing such as question number two "**I don't like music studying in current**" and the question number eight "**I want more freedom to learn than now**".

Table 4.2.3 Pre IDI; Part II of questionnaire : Student's attitude toward music class.

Item	Mean	SD	Rating
1. I feel happy when I play music	2.8333	.86811	High
2. I feel happy when I play music alone.	2.6250	.96965	High
3. I'm really like to play music with my friend more than play alone.	2.6667	.96309	High
4. I receive knowledge of music from class.	2.5417	.97709	High
5. I can use knowledge fro music class to use for another way out side.	1.7500	1.03209	Less
6. I like to learn about general knowledge of music.	2.0000	1.14208	High
7. I want to play music only.	2.3333	1.09014	High
8. Music is a subject for help me to relax.	2.5417	.93153	High
9. Music subject is easy o get high grade.	3.0417	.99909	High
10. Some time I feel boring in music class.	3.5000	.72232	Highest
11. I don't like to show my opinion in classroom.	2.7500	.84699	High
12. I don't want to do any assignment more over.	2.7917	.83297	High
13. I want to use my ability to show to audience.	2.4167	.82970	Less
14. I have confident in my ability.	2.1667	.81650	Less
15. Music is the important of my life.	2.0833	.97431	Less
Total	2.5361	.45022	High

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Table 4.2.3, has various ratings. The researcher analyzed it by each question to discover; the question in a negative way or the question that show student's attitude that want to play music only is high rating have eight items such as "I feel happy when I play music alone., Sometimes I feel bored in music class. I don't like to show my opinion in the classroom. I don't want to do any assignment more over".

The question in a positive way is less such as "I want to use my ability to show to the audience. I have confidence in my ability. Music is important to my life. I can use knowledge from the music class to use for another way out side."

4.3 Phase II: Instructional Development Intervention (IDI)

This part answers research question number two that is; what are the appropriate ID interventions for Music Teaching strategies and Student's attitude toward music class?

The researcher uses instructional development intervention process (IDI) which the researcher set in conceptual framework to change music teaching strategies and student's attitude.

The researcher used the new teaching strategies of music subject. That is teaching by using active learning theory in the part of small group work and Homework assignment. Learning by doing process by used an activity and perform and use more teaching educational aids that is internet and multimedia and the researcher did the intervention about empowerment theory with students in the sample group.

The researcher began to use ID intervention by dividing students in a small group of four or five persons/group and to setup a head of group to be a representative and contact with the teacher about learning programs or assignment by using e-mail. After that give them to do a project that is **the class concert**.

First step, give the students to find data about writing a project from the internet and order them to choose the response for each function of the project. After that emphasize the group work by let they to meeting for planning the project such as plan practicing and promote the concert.

Then, after each group plans, the steps to do a project to let them practice by themselves by the teacher to be a consulter and all the time that they do the project the teacher use method of empowerment to them for motivate, encourage, and support them to do it with them confidently

Most of interventions occur in studying music by the researcher organized times table to do ID intervention therefore,

Table 4.3.1 ID intervention time table

ID intervention	Times/Learning																			
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
• Divide students to small group and give them to do the class concert	↔																			
• Assign students to find data for writing the project		↔																		
• Assign students to meeting with them group for planning about practicing and preparing to do the concert				↔																
• Give students to Practicing by themselves by the teacher be a consulter						↔														

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• Perform the class concert and conclusion the result					←→	

From The table 4.3.1 ID intervention times table which shows times to use IDI process from all twenty periods of music class. The researcher divides it to fifth steps therefore, first step used one period to divide students to small group and give them to do the class concert. Second step used two periods for assign students to find data for writing the project. Third step used two periods to assign students to meeting with them group for planning about practicing and preparing to do the concert. Fourth step used twelve periods for give students to Practicing by themselves by the teacher be a consultant. The last step used three periods for performing the class concert and conclusion of the result.

Table 4.3.2 Instructional Development Intervention.

IDI	Expected Result (Post IDI)
Teaching strategies • Divide students to small group and give them to do class concert • Assign students to find data for writing the project • Assign student to meeting with them group for planning about practicing and preparing to do the concert • Give students to Practicing by themselves by the teacher be a consulter • Perform the class concert and conclusion the result **Students' attitude** • All the time, empower students by give the reward to them by encourage and admire	• Students can show their music performance to public • Students have good attitude to learning music • Student can work with group and have responsibility in themselves • Student have good relationship with their friend and teacher

4.4 Phase III: Post ID Intervention

Post IDI process of music teaching strategies and student's attitude towards music class are quantitative data and analyzes from differences between Pre IDI and Post IDI. Qualitative data came from observations. This part answers research question number three that is, does ID intervention have an initial impact on Music Teaching Strategies and Students' attitude towards the music class?

Table 4.4.1 Post IDI; Part III of questionnaire: Music Teaching Strategies.

Item	Mean	SD	Rating
1. I like to learn music by the teacher does obey.	3.0462	.73805	High
2. I don't like music studying in current.	2.2000	.79451	Less
3. The teacher have more knowledge and can teach me understand.	3.4308	.66071	Highest
4. The teacher has more technique to teach.	3.3692	.65118	Highest
5. The teacher to be attentive of us.	3.2462	.63813	High
6. I have a freedom of thinking to learn in music class.	3.4615	.73052	Highest
7. I want more advice from teacher.	3.0462	.67154	High
8. I want more freedom to learn than now.	2.8615	.82683	High
9. Current studying appropriate with our ability.	3.0923	.60527	High
10. Music class should be fun to learn.	3.7692	.52349	Highest
Total	**3.1523**	**.34826**	High

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Table 4.4.2 Post IDI; Part II of questionnaire : Music Student's attitude toward music class.

Item	Mean	SD	Rating
1. I feel happy when I play music	3.7538	.55988	Highest
2. I feel happy when I play music alone.	2.8769	.73967	High
3. I'm really like to play music with my friend more than play alone.	3.6308	.67475	Highest
4. I receive knowledge of music from class.	3.0615	.72623	High
5. I can use knowledge fro music class to use for another way out side.	3.1538	.66687	High
6. I like to learn about general knowledge of music.	3.0154	.83838	High
7. I want to play music only.	2.7692	.86185	High
8. Music is a subject for help me to relax.	3.7231	.57303	Highest
9. Music subject is easy o get high grade.	3.3385	.73478	High
10. Some time I feel boring in music class.	1.7077	.94742	Non
11. I don't like to show my opinion in classroom	2.2769	.73967	Less
12. I don't want to do any assignment more over.	2.4462	.72953	Less
13. I want to use my ability to show to audience.	3.0615	.65852	High
14. I have confident in my ability.	2.9007	.74421	High
15. Music is the important of my life.	3.3077	.72722	Highest
Total	**3.0021**	**.29556**	**High**

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4.5 Statistics for Hypothesis Testing

Hypothesis

HO: IDI has no Initial impact on A Study on Music Teaching Strategies and Students' attitude towards music class: A case of Secondary5 level

HA: IDI has an Initial impact on A Study on Music Teaching Strategies and Students' attitude toward music class: A case of Secondary5 level

Table 4.5.1 Comparison between before/after IDI in Music Teaching Strategies.

Item	Group	Mean	SD	t	Sig.
1. I like to learn music by the teacher does obey.	Before	2.7083	.95458	-1.569	.126
	After	3.0462	.73805		
2. I don't like music studying in current.	Before	2.8333	.63702	3.507	.001
	After	2.2000	.79451		
3. The teacher have more knowledge and can teach me understand.	Before	2.7500	.84699	-3.988	.000
	After	3.4308	.66071		
4. The teacher has more technique to teach.	Before	2.7917	.88363	-3.359	.001
	After	3.3692	.65118		
5. The teacher to be attentive of us.	Before	2.6667	.70196	-3.701	.000
	After	3.2462	.63813		
6. I have a freedom of thinking to learn in music class.	Before	2.6667	.86811	-4.326	.000
	After	3.4615	.73052		

7. I want more advice from teacher.	Before	2.7083	.95458	-1.594	.121
	After	3.0462	.67154		
8. I want more freedom to learn than now.	Before	2.9583	.95458	.470	.640
	After	2.8615	.82683		
9. Current studying appropriate with our ability.	Before	2.9583	.95458	-.642	.526
	After	3.0923	.60527		
10. Music class should be fun to learn.	Before	3.6250	.76967	-1.009	.316
	After	3.7692	.52349		
Total	**Before**	**2.8667**	**.48871**	**-2.628**	**.013**
	After	**3.1523**	**.34826**		

The result from analyzing comparisons differentiate the data of student's attitude to music teaching strategies before and after IDI process to relate to, student's attitude before and after IDI process has a significant difference .05 of significance.

Student's attitude after IDI process is higher than before IDI process by separating each topic to discover student's attitude after IDI process higher than before IDI process by significant four topics and only one topic that have before IDI process higher than after IDI process by significant that is "I don't like studying music in current". There are five topics of student's attitude after IDI processes are not different the before IDI process.

Table 4.5.2 Comparison between before/after IDI in Students' Attitude in Music class.

Item	Group	Mean	SD	t	Sig.
1. I feel happy when I play music	Before	2.8333	.86811	-4.837	.000
	After	3.7538	.55988		
2. I feel happy when I play music alone.	Before	2.6250	.96965	-1.155	.256
	After	2.8769	.73967		
3. I'm really like to play music with my friend more than play alone.	Before	2.6667	.96309	-4.512	.000
	After	3.6308	.67475		
4. I receive knowledge of music from class.	Before	2.5417	.97709	-2.376	.024
	After	3.0615	.72623		
5. I can use knowledge fro music class to use for another way out side.	Before	1.7500	1.03209	-6.203	.000
	After	3.1538	.66687		
6. I like to learn about general knowledge of music.	Before	2.0000	1.14208	-3.978	.000
	After	3.0154	.83838		
7. I want to play music only.	Before	2.3333	1.09014	-1.967	.052
	After	2.7692	.86185		
8. Music is a subject for help me to relax.	Before	2.5417	.93153	-5.820	.000
	After	3.7231	.57303		
9. Music subject is easy o get high grade.	Before	3.0417	.99909	-1.528	.130

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	After	3.3385	.73478		
10. Some time I feel boring in music class.	Before	3.5000	.72232	8.399	.000
	After	1.7077	.94742		
11. I don't like to show my opinion in classroom	Before	2.7500	.84699	2.574	.012
	After	2.2769	.73967		
12. I don't want to do any assignment more over.	Before	2.7917	.83297	1.908	.060
	After	2.4462	.72953		
13. I want to use my ability to show to audience.	Before	2.4167	.82970	-3.430	.002
	After	3.0615	.65852		
14. I have confident in my ability.	Before	2.1667	.81650	-4.061	.000
	After	2.9007	.74421		
15. Music is the important of my life.	Before	2.0833	.97431	-6.407	.000
	After	3.3077	.72722		
Total	Before	2.5361	.45022	-4.709	.000
	After	3.0021	.29556		

The result from analyzing comparisons of different data of student's attitude before and after IDI process to relate to, student's attitude before and after IDI process have a significant difference .05 of significant.

Student's attitude after IDI process is higher than before IDI process by separating each topic to discover most student's attitude after IDI process which is higher than before IDI process by significant and two topics have before IDI process a higher score than after IDI process by significance that is "Sometimes I feel bored in music class" and "I don't like to show my opinion in classroom". There are four topics of student's attitude after IDI processes which are not different before IDI process.

4.6 Summary of Hypothesis Testing Result

Table 4.5.1 and 4.5.2 are comparisons about Music Teaching Strategies and student attitude towards the music class before and after IDI process. The researcher could to summarize the results of the hypothesis testing therefore; HA: IDI has an Initial impact on A Study on Music Teaching Strategies and Students' attitude towards music class which is different and has a significance statistics 0.05.

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CHAPTER 5

Summary, Conclusion and Recommendations

In this chapter, the researcher separated this action research to be in three parts. The first part is summary of findings. The second part is the conclusion of this action research and the last part is the recommendations and the suggestions for others who would like to study this soon.

5.1 Summary

About the topic, music teaching strategies and student's attitude toward music class the researcher distributed 24 set of questionnaires to the group of student that the researcher would like to use IDI processes that is student in secondary5 room5 and room7 (36.92% of 100% from 65 set of questionnaires). After that, the researcher distributed 65 set of questionnaires to all students who learn music subject secondary5 after use IDI processes and comparison between before and after. Based on the research question "Does ID intervention have initial impact on Music Teaching Strategies and Students' attitude toward music class?" the researcher found after doing intervention, refer to the SPSS Independent sample t-test, the data indicated that there was a significant difference between the mean of Pre IDI and Post IDI about music teaching strategies and student's attitude towards music class.

5.2 Conclusion

The IDI has an Initial impact on Music Teaching Strategies and Students' attitude toward music class. That means this IDI process can work and be a benefit to other to bring this IDI process from this research to adapt in another way or for a different

situation. This research can be used to develop and improve teaching learning process in music class.

This IDI processes emphasizes teaching strategies and student's attitude towards the music class. This IDI processes which the researcher decides to use with the group of students are activities to facilitate students in responsibility to themselves and their group also. And it will foster them to know and can follow collaboration, work with teamwork and use technology of education aid by. All results after the use of IDI processes affect students to have a new attitude in a good way for the music class which means students have more collaboration in the classroom and can respond to themselves in their job. Students knew about general music more that before and they can take the knowledge from the class to develop them.

5.3 Recommendation

Before the researcher did this research, the researcher could not see the process to solve the problem but while the researcher performed the research know about weaknesses. That is clearly of question in questionnaire. It should be separate about topic of question by clearly such as positive and negative question. Because it easy to analyzing the data and clearly, directly about data. And should be increase question in questionnaire for several of data.

Table 5.3.1 Conceptual Framework in Teaching Strategies and Students' Attitude for the Future.

Findings of the Study	Proposed IDI in the Future	Desired result after long term IDI
Music Teaching Strategies • Most of teaching Music are Teacher centered. • Less opportunity for music performance • Student low music skill • Less opportunity for students to develop their social skills: leader ship skills,	• Use various teaching strategies that support students centered. • Apply all theories of methodologies with Saint Gabriel's Students that have identity of learning. • Use ICT to provide the Music learning that can help students to have more opportunities of Music performance.	• Have a new strategies in music class that appropriate with students learning and directly with students requiring. • Have more opportunity for music activities and • Students have more music skill and can play music better than now
Students' Attitude in Music Class	• Motivating and	• Students have more

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• Less of confidence and bored to learn • Students lack of collaboration among they friend • Students lack of creative thinking • Students lack of responsibility	Empower students for making confident • Provide more activities that make students to participate and chance to show their opinion • Foster students to concern about responsibility and to practice students to respond by themselves	confident to play music and dare to play to public • Students have fun in learning music and work with friend by efficiency • Students have more creative thinking and can use that to apply in learning

Recommendations for Future Research

When the research is completed, the researcher thought about the IDI to develop and change to emphasize the organization more. Recommendations are offered to provide some suggestions for the future IDI research.

1. Teachers should to use more strategies to teaching that emphasize and impact to the organization.

2. Teacher should increase the multimedia music to be used in the classroom for building and motivating students have fun while learning.

3. Present the IDI process in the meeting of the department discussion about the problems and to solve the and improve them before using in the real situations.

4. Teachers should collect the data from many points of view about students' attitude for finding the real various data that affect to choose the processes to be used in classroom.

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EPILOGUE

It was an enormous opportunity for my life to study MMOD (the Degree of Master of Management in Organization Development and Management) at Assumption University. I would like to say that the course was very interesting and challenging my capacity to learn and gather more all of information from this study. That meant, I could keep more knowledge and understanding for taking all of new information to create in my daily life and work. Especially, it was very important to apply with my teachings Music and develop my students in Music skills. Moreover, this knowledge could integrate to work with my colleagues in order to build up a strong teamwork, improve relationship among other teachers and progress my values of teachings. Furthermore, the improvement of values of the program are clearly appeared deeply internal exist in many ways such as several problem solving skills, high vision, widely perspective systematical, carefully thinking skills, self-esteem, and respectful others. One the important thing that was impact to my life was to learn about a Self – Development Plan that based on the Selfware™ Assessment tools; MindMaker6, The Brain Map,The mCircle and Path*Primer* and had the workshop with them, that taught me to have an insight with my new perspectives of goal of life that I have to know first what I want to be, to have, to do in the future. That could effect to my changes and development.

In addition with the course of Micro Systems Diagnosis, Change and Transformation, this course was an excellent of experiential learning on the use of diagnostic methods and tools as applied to individuals, groups, organizations and communities as micro systems, focusing on the assessment of performance and effectives based on established criteria

and standards. I was to engage myself in the conduct of diagnosis with an organization of choice as the client system of the project that it was applied to my action research. The course treated my study to practice uses of the model in four areas are presented, including organizational analysis and planning, management policy making, and organizational development. It lead to meet for future research and implications for the use of the model.

Finally, the application the learning of MMOD is focused on my organization with my students, my own subject is to teach Music subject. This is very challenging for my competence to teach them along with the world change that full of technological information, growth, and change quickly. All information can be damaging the students beyond curing because these high technologies of the information age can change easily and quickly. These can be harmful to my students.

As the result, I must teach them to know widely and thoroughly in high speedy growing technologies in current world. The students must know what kinds of all information are benefits and damages and how the ways can protect or avoid them to destroy their lives from increasing powerful of technologies.

In conclusion, I would like to give the greatest gratitude to Dr. Perla Rizalina M. Tayko, Dr. Salvacion E. Villavicencio, Dr. Kitikorn Dowpiset and A. Sirichai Preudhikulpradab and other honorable professors for their value knowledge that provides me to meet the big changes and development of my life.

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Appendix

OBSERVATION

Name(student).....**Level**.....**Class**.....

Date...../...../.....

This observation emphasize on music class.

Section A: Individual	**Non** 1	**Less** 2	**Good** 3	**Best** 4
Attention				
Participate				
Behavior				
Section B: Group	**Non** 1	**Less** 2	**Good** 3	**Best** 4
Attention				
Participate				
Behavior				

Other

.....

.....

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QUESTIONNAIRE

PART I: DEMOGRAPHIC PROFILES

This part is about demographic profiles of the students. Please put the checkmark (√) under the right information that relate to you.

a) Age

☐ Under 15 years old ☐ Over 15 years old

b) Gender

☐ Male ☐ Female

c) How long have you been learning west music in Saint Gabriel's College?

☐ Less than 3 mouths ☐ 1-3years ☐ 4-6 years

☐ 7years above

d) Your current position in the school

☐ Student level ☐ Teacher level ☐ Other level

PART II: STUDENT ATTITUDE: The statements below represent the job performance level. This may give a chance to tell how you feel about point of your present music attitude.

1	2	3	4
Strongly Disagree (SD)	**Disagree (D)**	**Agree (A)**	**Strongly Agree (SA)**

STUDENT ATTITUDE	SD	D	A	SA
1. I feel happy when I play music.	1	2	3	4
2. I feel happy when I play music alone.	1	2	3	4
3. I'm really like to play music with my friends more than play alone.	1	2	3	4
4. I received knowledge of music from music class.	1	2	3	4
5. I can use knowledge from music class to use for another way outside.	1	2	3	4

6. I like to learn about general knowledge of music.	1	2	3	4
7. I want to play music only.	1	2	3	4
8. Music is a subject for help me to relax.	1	2	3	4
9. Music subject is easy to get high grade.	1	2	3	4
10. Some time I feel boring in music subject.	1	2	3	4
STUDENT ATTITUDE	**D**	**SD**	**SA**	**A**
11. I don't like to give my opinion in classroom.	1	2	3	4
12. I don't want to do any assignment more over.	1	2	3	4
13. I want to use my ability to show to audience.	1	2	3	4
14. I have confident in my ability.	1	2	3	4
15. Music is the important in my life.	1	2	3	4

PART III: TEACHING STRATEGIES: This statement below represents teaching strategies.

TEACHING STRATEGIES	**SD**	**D**	**A**	**SA**
1. I like to learn music by obey the teacher.	1	2	3	4
2. I don't like music studying in current.	1	2	3	4
3. The teacher have more knowledge and can teach me understand.	1	2	3	4
4. The teacher has more technique to teach me.	1	2	3	4
5. The teacher to be attentive of us.	1	2	3	4
6. I have a freedom of thinking to learn in music class.	1	2	3	4
7. I want more advice from teacher.	1	2	3	4
8. I want more freedom to learn than now.	1	2	3	4
9. Current studying appropriate with our ability.	1	2	3	4
10. Music class should be fun to learn.	1	2	3	4

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