

TEACHING SKILLS FOR ANGER MANAGEMENT TO PRIMARY STUDENTS
USING MUSIC AND OTHER EXPRESSIVE ARTS:
EFFICACY OF INTERVENTION AND POSSIBLE SOCIOECONOMIC RELATIONSHIPS

By

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ABSTRACT

The purpose of the study was to examine the efficacy of a learning package designed to teach skills for anger management using the expressive arts. The relationship of socioeconomic status to measured ability of students to manage anger was also considered. The subjects (n=37) were first and second graders from two elementary schools in Olathe, Kansas: a Title I school and a non-Title I school. The Meeker/Ault Pictorial Feedback Tool was administered to both a control and a treatment group from each school before and after the learning package intervention was administered.

A three factor analysis of variance revealed significant differences for pre/posttest and treatment/control variables, subjects scoring higher in treatment and posttest groups. However, no significant interaction was discovered between these two variables. Socioeconomic status (SES) was not indicated as making a significant difference, although Title I mean scores were generally lower than those of non-Title I subjects. SES and three-way interactions also were not significant.

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Chapter One

Introduction

"The starting place is with the children, their strengths and deficits, the way they think, relate, perceive, and express their needs... It is the children, who by their behaviors, or lack of behaviors, indicate their needs. There must be an understanding of child development, child psychology, language development, and the way children think and perceive for a therapist to be able to adequately assess which aspect of therapy will be ... the proper intervention (Radocy, 1983, p.1)."

In approaching the educational programming of elementary students, it is necessary to consider the complexity of child development and its interrelated and interactive components of communication, cognition, socialization, motoric response, and affect.

Traditionally, the music educator seeks to provide aesthetic experience for students; to teach toward musical competencies, giving the student a broad base of knowledge, including music theory, history and performance; and ultimately to make students effective consumers and possibly performers of music. -Secondary benefits of music education beyond musical competencies are typically not pursued.

-The music therapist characteristically takes a more holistic approach, using music as a tool to effect change or develop aspects of communication, cognition, socialization, motoric and emotional response (Meeker, 1983).

The success of the elementary student in understanding and expressing feelings is an important factor the music specialist must negotiate in classroom management. The music specialist can be effective in remediating difficulty of students in dealing with anger through structured music and related arts activities designed to sequentially teach skills for

anger management. It is entirely appropriate that the sum total of skills necessary for school success, -including aspects of emotional and interpersonal development, be addressed by the music educator, as he/she desires appropriate social performance as well as aesthetic performance in the context of music instruction.

Background

The writer is, by profession and education, both music educator and music therapist. A job responsibility typical for the educator entitled "recess duty" provided an opportunity for daily observation of primary students in the free play setting. The observed population represented approximately 150 students from a low socioeconomic neighborhood. An informal assessment of peer interactions indicated an alarming incidence of physical/verbal aggressions, as well as expressed difficulty of students in responding appropriately to and/or redirecting anger arousal. In partial fulfillment of the requirements for the "Education of the Emotionally Disturbed" course offered by the Department of Special Education at the University of Kansas, the writer developed a learning package designed to teach skills for anger management using music and other expressive arts. It was the purpose of this study to determine the efficacy of the learning package, and to consider the relationship of socioeconomic status to measured ability of students to manage anger arousal.

Purpose

The purposes of the study were to:

1. determine the efficacy of a learning package designed to teach

skills for anger management to primary students using music and other expressive arts:

2. determine if there was a significant difference in measured student ability to deal with anger between two groups based on socio-economic criteria.

The researcher taught ten lessons using music, dance, drama and visual arts components. Assessment and evaluation of the learning package was based on the Meeker/Ault Pictorial Feedback Test. Socio-economic consideration was defined in terms of student attendance at schools that either did or did not participate in the Title I National School Lunch Program.

Definition of Terms

Anger, Aggression and Hostility

Before proceeding, several terms must be defined. The American College Dictionary (1963, p. 48) defines anger as "a revengeful passion directed against one who inflicts a real or supposed wrong." Fein (1978) believes that anger is a universal human emotion observable in infants, but when and how anger is expressed is determined by the social experiences of each person. Debus (1953) distinguishes anger from aggression and hostility. Aggression is exhibited by a child who "attacks another person, or by word or deed interferes with another or threatens by word or gesture to do so, or tries by force or spoken demands to direct another's activities or to possess another's things in opposition to the apparent desire of that person (p. 95)." True hostility is not often seen in children, as it presupposes elements of deliberateness and forethought to be destructive to another, and the mental concentration

of children is too transitory to sustain such vindictiveness.

Aggression can be said to be the inappropriate response to the arousal of the emotion of anger. This can be manifested in aggression toward objects, or physical and/or verbal aggression toward persons (Parks, 1976). -Lazarus (1967) construes the emotional arousal of anger as an effect rather than a cause of aggressive response. In this context, anger is viewed as the process intervening between the stimulus event and the behavioral response.

•Anger is not a necessary condition for aggression, but is a powerful determinant of aggressive behavior, as supported by Novaco (1976). Anger can be conceptualized as emotional arousal, as well as cognitive labeling of that arousal according to environmental cues and the individual's overt and covert behavioral response. A child's success in managing anger arousal is dependent on how accurately he recognizes and labels his/her own somatic, behavioral and cognitive response to this arousal, and how effectively he/she processes social cues cognitively to generate a competent response.

For purposes of this study, anger will be defined as emotional arousal and the cognitive labeling of that arousal according to environmental cues and the subjects behavioral response.

Socioeconomic Status (SES)

Criterion for designation of socioeconomic status was the participation or non-participation of cooperating elementary schools in the Title I National School Lunch Program. O'Rourke (1981) defines a Title I school as follows:

A Title I school receives support from the government under Title I of the Elementary and Secondary Education Act (ESEA). Such a school serves a predominantly lower class attendance district, and meets Title I criteria in that-it has a high concentration of children with special educational needs stemming from poverty level of family income and economic, cultural, ethnic or linguistic isolation from the community (p. 63).

Learning Package

The learning package is defined by the researcher for purposes of this study as a set of ten lessons, developed through study, task analysis and practice, arranged sequentially, and designed to teach skills for anger management using music and other expressive arts. Purpose, setting, time needed, materials, and procedure are given for each lesson. Additionally, printed music and tape recorded music, visual arts materials, and a list of resources are provided.

Expressive Arts

The expressive arts utilized in the learning package are music, dance, drama, and visual art. It is not the researcher's task to consider the intrinsic qualities each art form possesses in setting forth definitions, but to discuss the expressive arts in terms of their utilization in facilitating learning or remediation.

Music therapy. Music therapy is defined by the researcher as "the use of music to change or develop aspects of communication, cognition, socialization, motoric or emotional behavior (1983)." Sears contributed the notion of "musically elicited behavior in therapeutic situations," allowing for the intrinsic beauty of music as art,-but proposing the scientific application of music to behavior (1968).

Dance therapy. Dance therapy is defined in part by the American Dance Therapy Association (1966) as follows: "the psychotherapeutic

use of movement as a process which furthers the emotional and physical integration of the individual." This construct can be specifically applicable to the integration of somatic response to arousal of anger and the cognitive steps leading to the behavioral response of the child (Dodge, 1981).

Drama. Specific to this study, drama can assist a child in concretizing the feeling aspect of anger, and can be utilized in application level skill development (Bloom, 1964) to test his/her competence in managing anger arousal through role play situations (Novaco, 1976). -By allowing the child the opportunity to safely practice and generate behavioral responses, Novaco suggests that children will become more proficient at generating more responses and more effective responses. -The child progressively works on each "scene", first through imagery and then through role play, enabling the child to "sharpen" his/her skills for anger management. Such a rehearsal technique also affords the implementor opportunities for informal assessment to determine the strengths and weaknesses of the child's present coping skills. Dodge's framework of social cognition (1981) utilizes dramatization at the synthesis level (Bloom, 1964) of skill development, asking students to "act out" response choices before choosing an optimal response. This allows motoric response to precede verbalization.

Art therapy. The American Art Therapy Association (1977) lists two major approaches within the field:

1. "the creative process can be a means both of reconciling differences, and of fostering self-awareness and personal growth;
2. ... both the product and the associative references may be used

in an effort to help the individual-find a more compatible relationship between his inner and outer worlds."

As it pertains to this study, visual art therapy will be utilized expressively to "foster personal growth" and to help the child understand and negotiate the relationship between his/her inner state of anger arousal and his/her covert behavioral response.

Rationale

The benefits of learning packages targeted to teach skills for social competence are numerous. The music educator can be instrumental in facilitating social growth of students, benefiting not only the student, but his family, school, and community. Improved management of affect and resulting effective interpersonal skills also will be reflected in the cooperation and cohesion of music ensembles and classes. The music therapist can benefit from access to such learning packages in implementing programming for special populations, particularly those with socioemotional behavior disorders. Children from low socioeconomic backgrounds appear to be "at environmental risk" (Tjossem, 1976) for developmental deficits across cognition, socialization, and communication due to possible environmental differences in language, family size and interaction, housing, nutrition, medical care, and effects of social attitudes and motivational structures (Hill, 1968; Horne, 1981; Morse, 1977; Garbarino and Sherman, 1980). These children may be served by the music educator in the school setting, as well as the music therapist in clinical settings (Morse, 1977). -Regardless of whether music therapist or educator,-it is the responsibility of the music specialist to address the developmental needs of this special population.

Chapter Two

Review of Literature

Anger: The Emotion and its Management

Prior to the eighteenth century, anger was viewed as one of a set of emotions known as "passions", by which an individual could be "gripped, seized or torn" (Averill, 1974). -This definition supposes a relationship between emotional arousal and irrational behavior or non-cognitive activity (Novaco, 1976).

Ault (Ault et al, 1983) suggests that the experience of anger arousal is normal and natural, but children need assistance in learning modes of appropriate expression. Children need insight into angry feelings to recognize causes (frustration, a blocked need, feeling of injustice, hurt). Anger can be symptomatic of a child's conflict condition, requiring remediation for adjustment.

-Ault stresses the importance of expressing anger through nonharmful methods (i.e., taking a walk around the block, playing the piano)-and verbalization of the child about angry feelings with a trusted adult.

Research suggests that anger and its maladaptive aggressive expression can be managed through cognitive regulation and skills (Novaco, 1976; Dodge, 1981). Flavell (1977) and Piaget (1965) lend support to this premise, believing that a child's ability to differentiate the intent of others and his/her ability to integrate the information into his/her own behavior is a developmental phenomenon. If this is accurate, Hartup (1974) and Fesbach (1970) project that variations in defensive aggressive behavior in children may be due to differences in cognitive development.

Pertinent Theories of Socioemotional Development and Learning

Benjamin Bloom (1965) offers testimony that early experiences of children are indeed important. He conceives development to be sequential in nature, and holds that changes in behavior during the early years of the child shape human characteristics during the period of most rapid formation. Importantly, he states that it is easier to learn new behaviors than to "stamp out" old inappropriate behaviors and replace them with new adaptive strategies.

E.H. Erickson (1950) characterizes the period of middle childhood (approximately eight through twelve years) as the developmental stage critical to the acquisition of social skills. -Failure to master these skills at this time may lead to incorporation of a sense of inadequacy and inferiority into the child's self-concept. As Erickson puts it, "a baby's presence exerts a consistent and persistent domination over the outer and inner lives of every member of the household" (1973). As the child grows, he/she expectantly becomes less egocentric and more cognizant of the feelings and emotions of others around him/her, specifically those encountered as he/she enters the school setting.

-Legg (1980) also acknowledged a need for preventive intervention to avoid the development of serious problems which plague adolescents and are often difficult to remediate during the teenage years, and suggests programs of education and support to be made available in the early years of school to children, families, and school staff. Legg saw a need for support and "practical help" to be given to parents and children whose social/emotional problems were not serious enough to warrant the overloaded or limited services of the school counselor or psychologist.

- Jean Piaget's theory of cognitive development asserts that early learning experiences are irreplaceable prerequisite steps for more complex, abstract forms of thinking and cognitive operations. - He believes that through experience and the child's interaction with his environment, intelligence develops. Intelligence, according to Piaget, is not fixed and unchangeable, but changes over time as manifested in the quality and quantity of cognitive operations:-qualitative in the sophistication of mental operations, and quantitative in the amount of stimulation the child processes and to which stimulation the child responds. Schemas (behavior patterns) are the basic structure of mental operations; an organized response sequence that can be stored and retrieved for repetition when presented with "matched environmental data" (Dodge, 1981).

- Bath (1980) compared first and sixth graders to determine possible differences in their evaluation of aggression and the accompanying mitigating circumstances of each aggressive occurrence, and discovered that children as young as six years old are capable of relatively sophisticated cognitive processing in response to differentiation of mitigating circumstances in making moral judgments. This is contrary to Piaget's hypothesis (1965) that young children base their judgments on the consequence of an aggressive act, and not on the circumstances surrounding that act.

An interactionist point of view is advocated by V.M. Pendleton (1980), examining the relationship between the child and the school environment, and the influence of this relationship on socioemotional growth. Pendleton recognizes the child as an emotional being, investing and

reacting positively in early learning through the processes of discovery and problem solving, but also experiencing painful emotions "locked into" learning failures.

The school environment provides opportunities for social development through emotional and social interchanges and interactions between the child and teacher, and the child and his or her peers. Participation in this new "social group" brings new experiences to the child which will have an effect on his sense of competence, self-worth and self-esteem. Pendleton (1980) states:

Perhaps one of the most profound changes for the preschool child (or school-age child entering the school setting for the first time) entering the school environment is that he must become a member of another social group. He must join in play with other children, share, take turns and take some responsibility for his actions. -In this setting he also is expected to recognize and verbalize his feelings, to substitute verbalizations for behaviors, to physically control his feelings and emotions, to find alternatives for certain behavior, to enter new situations, to obtain as well as accept help and support and to recognize the rights and feelings of others. Just as the child learns to negotiate his home environment, so he must learn to negotiate the school environment. (p. 4).

Pendleton's statement summarizes the overwhelming collection of behaviors the child entering the school environment is expected to manage. In some situations the child will be quite competent, but others will be totally out of his or her "repertoire of experiences". How successfully the child will adapt to this new environment and master the expectant behaviors largely depends on the insight, intelligence, flexibility, and objectivity of those who comprise the child's early world, namely the school staff and his or her caretakers. Pendleton adds that success will also be dependent upon their ability to "keep him free from his own emotional entanglements."

Music and Emotion

Stephens (1983) contends that music has a strong effect on emotion, -but that music does not "create" emotions. -Rather, it provides a "screen" for their projection or creates a "channel" for their communication.

Gaston (1968), in his exposition of the development of man, states: "One of the essential conditions for the organization of men into cooperative societies is the suppression of rage and hostility." Development of the cerebral cortex enabled man to better control impulsive and aggressive behavior. Gaston adds that "even to this day one has to think in order to control anger and destructive rage." (p. 11) Gaston sought to teach greater understanding of people and their origin, and finally man's relationship to music. "Man cannot escape the formation of aesthetic constructs... Furthermore, aesthetic experience may be one of the best devices to help him adjust and adapt to his environment" (p. 15).

Meyer believes that music can "soothe" emotional arousal. He attributes arousal of emotion to inhibition of the tendency to respond. Music is a way to arouse these tendencies, and through release accomplish the elimination of tension and finally, emotional response (1966).

Music as Intervention

Numerous studies have examined the efficacy of treatment intervention provided by music therapists in the field. Michel (Michel et al., 1982) studied the effects of the dichotic listening condition on reading scores. Eisenstein (1976) used a successive approximation technique to teach names

of musical symbols. Larson considered musical intervention and its relationship to motor skills, physical perception, and I.Q. (1978). Cooperative problem solving was the aim of Chertock's musical intervention (1974).

More pertinent to socioemotional response, Chetta (1981) successfully used music in a preoperative intervention to decrease the anxiety of young patients. Madsen and Madsen (1968) related the case of a juvenile delinquent male who was provided music instruction contingent upon the completion of assigned tasks and the absence of physical/verbal aggression against his mother. Results indicated a reduction of deviant behavior and an increase in appropriate social behavior of the subject due to the behavior modification intervention. Michel and Martin (1970) reported a secondary outcome of increased self-esteem in a group of disadvantaged students receiving music instruction to increase musical skills. Johnson (1981) found that the self-concept of juvenile delinquent subjects improved following their involvement in music related activities using "concrete subject matter, objective evidence of goal achievement, and clear and specific reinforcement."

Henderson (1983) investigated the influence of a planned sequence of music therapy activities upon "the awareness of mood and emotion expressed by music in self and others" among hospitalized adolescent psychiatric patients. Henderson's study is similar to the researcher's study in terms of the targeted social behavior and the sequential incremental nature of the musical intervention. However, Henderson's psychiatric subject population and clinical setting may mask the relevance of the intervention to the educational setting.

Research in music education has addressed the special needs of the low socioeconomic student. Young (1974) devised a program of musical ability, thereby assuming the program to be equally effective for all subjects.

Self-esteem and disadvantaged problem elementary boys was again D. Michel's interest (Michel and Farrell, 1973) as the investigation appears in the literature of music education. Results indicated that musical skill development may be important in increasing self-esteem for disadvantaged problem students.

In summary, the music therapy literature provides a number of studies designed to determine the efficacy of musical intervention methods. However, these studies, with the exception of Henderson's (1983), are not designed to remediate through sequential and incremental treatments addressing the concepts and processes involved in a specific aspect of extramusical behavior. Music education research suggests a willingness of professionals to address the special needs of the low socioeconomic population in terms of musical growth, but as the paucity of interventive research represents, a reluctance to teach extramusical skills.

Neither discipline addressed research considerations of a social cognition framework of intervention, as conceived by Dodge (1981). Music therapists commonly isolate social development and cognitive development, without consideration of interaction of domains in processing social cues.

The Relationship of Socioeconomic Status (SES) to Music and Development

The degree to which an environment is nurturing or depriving will drastically effect a child's developmental processes (Peterson, 1983).

Bloom (1965) suggests that general intelligence is related to how much the environment provides:-stimulation for verbal development,-positive consequences for verbal response, and-encouragement of problem solving and exploration. In comparison, academic achievement is related to how meaningful a child's educational experiences are, the value placed on education by significant adults, and the motivation and reinforcement the child receives from these adults.

Yarrow (1983) discusses affective stimulation of the child's environment, believing it to be important to the development of competent social exchange. The child communicates through the overt expression of emotion his/her feelings of security, trust, self-worth and belonging.

Tjossem (1976) supposes a categorization of children: at established risk (with diagnosed medical disorders), at biological risk (with pre-, peri-, and postnatal histories that would indicate potential biological insults or problems), and at environmental risk. At environmental risk, as defined by Tjossem (p. 17), is to identify those children "who are biologically and genetically normal at birth,-but whose early life experiences and environmental surroundings impose a threat to their physical and developmental well being." -These conditions are associated with the quality of the mother-child relationship, nutrition, medical care, opportunities for social, educational and sensory stimulation, and the accessibility of a healthy psychological environment which is responsive to the child's needs. -Tjossem conjects that children born into substandard, unnurturing, depriving environments are predisposed to show developmental lags.

Mittleman (1969) examines the urban child as he/she appears in the

music education setting.

He has a different mode of communication from us; his consists of gestures, street words, and words that have a completely personal meaning. He doesn't listen. He can turn sounds on and off. He can turn teachers on and off at will. How many of us have been "tuned out" by a whole class? Can you blame them? Would you like to sit for hours, weeks, and years in a school where everything was taught in Olde English? You would probably learn to tune out teachers very quickly. The inner-city child has a feeling of inadequacy that our society may never learn to correct, not in this generation (p. 41).

Music educators and therapists have conducted substantial research to ascertain significant differences in musical taste, aptitude and ability among socioeconomic groups. Schuessler's study (1968) investigated socioeconomic status, as well as age and previous musical training, and determined all three factors to be important determinants of musical taste. Goolsby (Goolsby et al., 1974) did not find significant differences based on socioeconomic status in the number, length or quality of the verbal responses of disadvantaged kindergarten children. However, loud music did inhibit verbalization, and the number of verbalizations did increase over time for the music variable, possibly due to habituation (Piaget, 1965).

Dawkins observed the performance of disadvantaged students on a musical aptitude test (1972) to determine if success in music necessitates basic "psychophysical capacities" and/or certain extramusical variables, including home and economic condition. Dawkins found the following relevant to SES consideration:

1. Low SES students scored below norms on the Seashore Musical Aptitude measure;
2. Low SES white students scored higher than low SES black students on the Seashore measure;

3. Low SES music students scored significantly higher on the Seashore measure than a nonmusic group;

4. Low SES students scored higher than the national norm for a portion of the Seashore measure.

This final finding can be interpreted to suggest that participation in music may provide a success experience for the low SES student as indicated by relative success on the Seashore measure, and possibly generalize to an improved self-concept of low SES music students.

Gordon (1970) assessed musical achievement of low SES students using the Musical Aptitude Profile (MAP), and results of the study showed that low SES students performed lower on the MAP measure than "privileged students," given that all students were provided similar instruction and materials. Factors other than musical potential that Gordon proposed as alternative causes were:

1. a lack of sufficient early childhood and primary grade musical training of low SES students;

2. limited motivation of low SES students to achieve in instrumental music;

3. out-of-school influences that perhaps restrain the low SES student;

4. limited "provisions" for low SES students to interact educationally with "privileged" students;

5. orientation of instructors who are "attracted" to teaching low SES students.

A unique socioeconomic status study was conducted by Nolin and VanderArk (1977), seeking to determine the attitudinal growth patterns

toward music participation and the self-esteem patterns of sixth and seventh graders, and differences in the self-esteem patterns of ninth graders from high SES compared with a music participation variable.

Researchers found that students from the high SES school expressed more positive attitudes about school music participation and higher levels of self-esteem than did their counterparts from the low SES school. In contemplating the self-esteem component, Nolin and VanderArk postulate that parental influence on their students is a primary and prerequisite condition to self-esteem (Coopersmith, 1967).

Music education and therapy literature provides no precedence for assessing the efficacy of arts intervention designed to facilitate social and cognitive processes in anger management targeted for low SES students. With the exception of Nolin and VanderArk, inquiry of the music specialist has been limited to musical behavior. However, the music literature reviewed does imply a need for remediation.

-Bath (1980) found first and sixth grade children with low socioeconomic backgrounds came to view aggression as an increasingly acceptable behavior with age, independent of other factors which include moral judgment.

Other socioeconomic status research indicates the following:

1. The prevalence of psychosocial problems among children from poor families is higher (Starfield et al., 1980).
2. Children's I.Q.'s tend to vary with the status of their families (Matarazzo, 1972; Roberts and Engel, 1974; Willerman, 1972).
3. There are strong class effects in almost all areas of ability, achievement, and adjustment favoring the upper class (Davie, Butler and Goldstein, 1972).

In considering theories of learning and development, early experience and environmental stimulation are given as powerful determinants of child behavior. -All of the theorists in review contend that the early years of child development are critical ones, Erikson specifying middle childhood as the period for acquisition of social skills. Bloom also emphasizes that it is a far easier task to teach new skills than to try to replace maladaptive strategies with adaptive ones. Piaget stresses the flexibility of intelligence, and asserts that cognitive processing, both qualitative and quantitative, is shaped by experience and the child's interaction with the environment. Piaget's theory that learning experiences form necessary prerequisite steps toward more complex cognitive functioning also adds support for early intervention and the importance of environment. Pendleton's profile of behavior repertoire necessary for competent functioning in the school setting in relating to peers, teachers, and self gives further evidence that the young child needs assistance in social skill development.

Allowing Tjossem's definition of environmental risk and its predictive effect on the total development of the child, supported by the literature, the researcher will consider socioeconomic status and its possible relationship to the child's ability to manage anger arousal effectively. Primary age school children will be targeted for the intervention, supported by the literature reviewed concerning early intervention to provide stimulation, and to avoid the need for reteaching effective anger management skills.

Chapter Three

Procedure

Purpose

The purposes of this study were to:

1. determine the efficacy of a learning package designed to teach skills for anger management to primary students using music and other expressive arts;
2. determine if there is a significant difference in measured student ability to deal with anger between two groups selected on socioeconomic criteria.

Subjects and Setting

The subjects were first and second grade students enrolled in either a Title I school (O'Rourke, 1981) or a non-Title I school in the Olathe School District. Forty students were selected randomly to form two groups of twenty students each, in accordance with the following socioeconomic criterion:

1. assignment to the first and second grades in a Title I school; OR
2. assignment to the first and second grades in a non-Title I school.

Parental permission was sought to allow students to participate in the intervention and pre/posttest assessments. Additionally, because the treatment package condition required a commitment on the part of the student to attend and participate in ten daily sessions, and because the lessons were scheduled during one of the students' recess periods for ten consecutive school days, the researcher asked for the "written" consent of the participants themselves by "signing a contract". Terms of the contract were defined orally for the student by the researcher,

and the expressed "written consent" was negotiated as some form of symbolization of intent on paper, dependent on the age and developmental ability of the "signer".

Parent consent forms were returned by 56% of those first and second graders enrolled in the Title I school: 63% of the total first graders, 48% of the total second graders. Rate of return for the non-Title I school was 30%: 35% of the total first graders, 25% of the total second graders.

Of the students returning signed parental consent forms, the researcher randomly assigned ten subjects within each socioeconomic group to the following conditions, for purposes of investigation of the efficacy of intervention:

1. pre/posttest assessment only;
2. pre/posttest assessment AND learning package intervention.

Learning Package Intervention

Development

The learning package was developed by the researcher in September, 1981, in partial fulfillment of the requirements for the "Education of the Emotionally Disturbed" course offered by the Department of Special Education at the University of Kansas. The lessons were designed to teach skills for anger management to primary students using the creative arts.

Pilot Information

Prior to initiating the present study, the researcher piloted the lessons with 75 third and fourth grade students. Several lessons were modified to better realize time limitations and lesson objectives.

The complete learning package as delivered is found in Appendix A.

Learning Package Delivery

Lessons were scheduled daily for ten consecutive school days, and occurred during primary lunch recess. The researcher worked with classroom teachers and building principals to accommodate special scheduling and space considerations. All lessons were taught by the researcher.

The first set of ten lessons was delivered at the Title I school, and the non-Title I school lessons were initiated one week following the completion of the first set. This postponement was necessary due to the unforeseen illness of the researcher.

Of the Title I treatment group participants, six attended all ten lessons, three attended nine lessons, and one subject attended only six lessons. For purposes of data analysis, this subject was not included, as he did not attend a sufficient amount of time during the treatment.

Of the non-Title I treatment group participants, seven subjects attended all ten lessons, and two subjects attended nine lessons. The tenth subject attended the first five lessons and then moved out of the district. Data obtained from this subject was not included in analysis.

Of the control group, one subject was unable to take the posttest, and was also excluded from consideration. Thus, 37 subjects were included in the final analysis.

The Test Instrument

All students participating in the study were assessed prior to,

and directly following, implementation of the learning package. They were assessed according to the empirical application of Dodge's framework (1981), corresponding with Bloom's taxonomy (1964), as presented below:

1. to increase knowledge level skills - to define and label the emotion of anger accurately;
2. to increase comprehension level skills - to discuss, describe, recognize the emotion of anger effectively;
3. to increase application level skills - to interpret social cues of others, to integrate past memories into present experience, and to generate many possible outcomes;
4. to increase analysis level skills to organize a continuum of optimal and preferred behavioral responses based on considered probable consequences of behavioral response and the adequacy of each;
5. to increase evaluation level skills - to monitor and assess the actual consequences of the behavioral response.

Test Development

Dr. Richard Simpson, professor of special education of the emotionally disturbed, The University of Kansas, confirmed the researcher's information that no assessment tool exists to evaluate specific skills for dealing with anger (personal communication, September 28, 1983). The researcher collaborated with Mrs. Bernie Ault, Coordinator of Counseling Services, Olathe District Schools. Mrs. Ault and the researcher developed a pictorial feedback tool based on a conceptual framework of Dodge (1981) and Bloom (1964). The tests (Forms A and B) are found in Appendix H.

In developing the test, the researcher asked twelve education professionals to judge which photographs were the clearest and most expressive for the identification task of the test. Additionally, the judges were in agreement that the two stories of test forms A and B were equivalent. Students taking the pretest were randomly assigned to either test form A or B, and were given the other test form in posttesting.

Procedure

The test involved answering a series of questions about photographs depicting anger expressed facially, in bodily stance, and in the context of an illustrated story. The test was given orally and individually, and took ten to fifteen minutes per subject to administer.

For purposes of data collection, information taken on the test data sheet was augmented with audio-recording of a portion of the test session to allow the researcher the opportunity to judge the quality of verbal response without interfering with the speed of the testing process.

Testing was completed by two music educators, each taking one school, and was scheduled in cooperation with building principals and classroom teachers.

Following treatment and posttesting at each school, an informal program was given for first and second graders to allow the treatment subjects to share songs, artwork, movement and role-playing activities, and to discuss general concepts developed during the learning package process. In this way, all students were able to participate in the project on some level.

Scoring

Both test forms A and B were divided into four general task areas. Within each task area, a range of zero to eight points were awarded as follows:

1. identify/recognize anger - two points per item for correct identification of "angry" face, whole body, and interaction.
2. generate quantity of outcomes - one point for each choice generated; an additional point given per workable and adaptive choice.
3. generate possible consequences of actions - of the two outcomes given the subject by the tester: three points each given for sound, creative, and appropriate response; two points each for stereotypic responses; one point each for maladaptive, inappropriate responses; no point for no response.
4. choose and analyze the best outcome three points for correct response; possible zero to three points for quality of analysis, using same criterion for evaluation as described in task area three (above).

Chapter Four

Presentation and Analysis of the Data

This chapter presents data collected from control and treatment subjects on anger management pre- and posttest measures. Examination of the Meeker/Ault Pictorial Feedback Tool (MAPFT) will be presented first, followed by information regarding hypothesis testing and results.

Analysis of MAPFT

Descriptive statistics are presented in Table 1 for the four general task areas of the pre- and posttest scores and pre/post totals. All subscore means and standard deviations are generally equivalent, with the possible exception of pre/post task area two. For this task subjects were encouraged to generate a number of possible outcomes, and produced a greater range of responses (zero to eight) than other task areas. Post scores indicate a trend toward overall improvement when analyzing treatment and control groups combined.

Pearson correlation coefficients were computed on control subjects only to further substantiate the equivalence of pre- and posttest measures. As seen in Table 2, matched pre- and posttask areas and totals indicate a stronger correlation than when paired with other task areas or total. Although resulting coefficients are fairly low, the coefficients in the major diagonal are the largest, and correlate better than with unmatched pre/posttask areas or totals. Possible explanations of low correlation coefficients include the small number of subjects ($n=38$) and the limited number of items within each task area.

Table 1

Descriptive Statistics for Pre/Post Scores on the MAPFT

Task Area	Mean	Standard Deviation	Test Score Range	
			Minimum	Maximum
Pre 1	4.865	1.601	0	6
Pre 2	3.297	1.927	0	8
Pre 3	3.459	1.346	0	6
Pre 4	4.789	1.228	0	6
Pre Total	16.405	3.476	8	23
Post 1	5.489	1.016	2	6
Post 2	4.351	1.932	0	8
Post 3	3.703	1.488	0	6
Post 4	4.432	1.365	0	6
Post Total	17.973	3.715	9	25

Table 2

Pearson Correlation Coefficients for MAPFT Scores of Control Group Only

	Post 1	Post 2	Post 3	Post 4	Post Total
Pre 1	0.315	-0.080	-0.028	0.026	0.073
Pre 2	-0.101	0.464	0.095	-0.058	0.201
Pre 3	-0.070	0.361	0.278	0.060	0.325
Pre 4	-0.066	-0.081	0.020	-0.166	-0.129
Pre Total	0.054	0.381	0.170	0.052	0.263

Table 3 presents t-tests for significance, comparing the control group only with control and treatment groups combined. When considering control scores only, there is no significant difference between pre- and posttest measures ($p < .678$). However, analysis of control and treatment groups combined yield a significant difference between pre- and posttest measures at the .05 level ($p < .047$).

Statistical Analyses of Null Hypotheses

A three factor analysis of variance design was created, using the Meeker/Ault Pictorial Feedback Tool as the dependent variable.

Independent variables are as follows:

1. Test - Pre- and Posttest performance scores
2. Treatment - Yes and No (Control)
3. Socioeconomic Status (SES) - subjects from the Title I school (Low) or the non-Title I school (High).

Results will be presented in the following sections in terms of main effects and possible interactions.

Table 3

T-tests of Significance for Pre/Post Scores of Control Group Only
and Control/Treatment Groups Combined

Variable	Number of Cases	Mean	Standard Deviation	T- Value	df	2-Tail Probability
Control only						
Pre Total	19	15.780	3.537	-0.42	18	0.678
Post Total		16.211	3.630			
Control/Treatment						
Pre Total	37	16.405	3.476	-2.05	36	0.047 *
Post Total		17.973	3.715			

* $p < .05$

Table 4

Three Factor Analysis of Variance Summary Table

Factor	Sum of Squares	df	Mean Squares	<u>F</u>	Significance of <u>F</u>
Main Effects					
Test	45.47365	1	45.47365	4.42	0.0432 *
Treatment	110.56425	1	110.56425	9.29	0.0045 **
SES	18.56425	1	18.56425	1.56	0.2204
2-Way Interactions					
Test/ Treatment	26.95513	1	26.95513	2.62	0.1150
Test/SES	23.36538	1	23.36538	2.27	0.1413
SES/ Treatment	22.67821	1	22.67821	1.91	0.1767
3-Way Interactions					
Test/Treatment/ SES	0.00356	1	0.00356	0.00	0.9853

* $f < .05$ ** $f < .005$

Main Effects

As shown in Table 4, there was a significant difference between pre- and posttest measures ($f \leq .0432$), posttest scores being higher than pretest scores. Additionally, there was a difference between treatment and control groups on MAPFT scores, with treatment significantly raising the scores of all students ($f \leq .0045$). However, the SES variable did not prove to make a significant difference on MAPFT scores ($f \leq .2204$). Although the low SES subjects' means were generally lower than the high SES group (see Table 5), the relationship of increase or decrease on the MAPFT between SES groups did not deviate enough to indicate a significant difference (see Figures 1 and 2).

Interactions

Possible two and three way interactions were examined, and are also presented in Table 4. None were found to be significant. Thus, while it is possible to say that significant differences exist for treatment and test variables, it is not possible to say that posttest score improvement was seen because of the treatment. However, the trend is there (see Figures 1 and 2), and had the researcher involved more subjects and been more rigorous in test administration, it might have been possible to make such a conclusion.

Table 5

Descriptive Statistics Summary Table of SES, Treatment and Test Variables

	SES				
	Low		High		
	Treatment		Treatment		
	Yes	Control	Yes	Control	
Pretest	$\bar{X}=15.44$ S= 3.4	$\bar{X}=15.3$ S= 3.5	$\bar{X}=18.67$ S= 2.65	$\bar{X}=16.33$ S= 3.71	16.41
Posttest	$\bar{X}=19.33$ S= 2.5	$\bar{X}=16.8$ S= 3.3	$\bar{X}=20.33$ S= 3.24	$\bar{X}=15.56$ S= 4.04	17.97
	=17.39	16.05	19.50	15.94	
N=	9	10	9	9	$\frac{\bar{X}=17.19}{37}$

Figure 1

Mean Scores by Pre/Post Groups

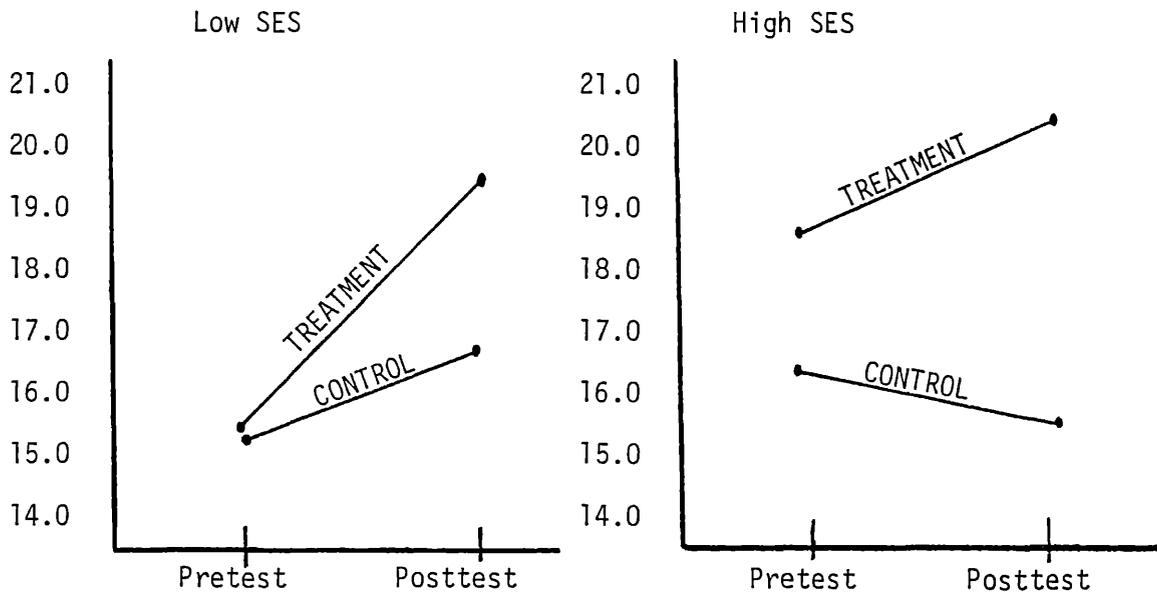
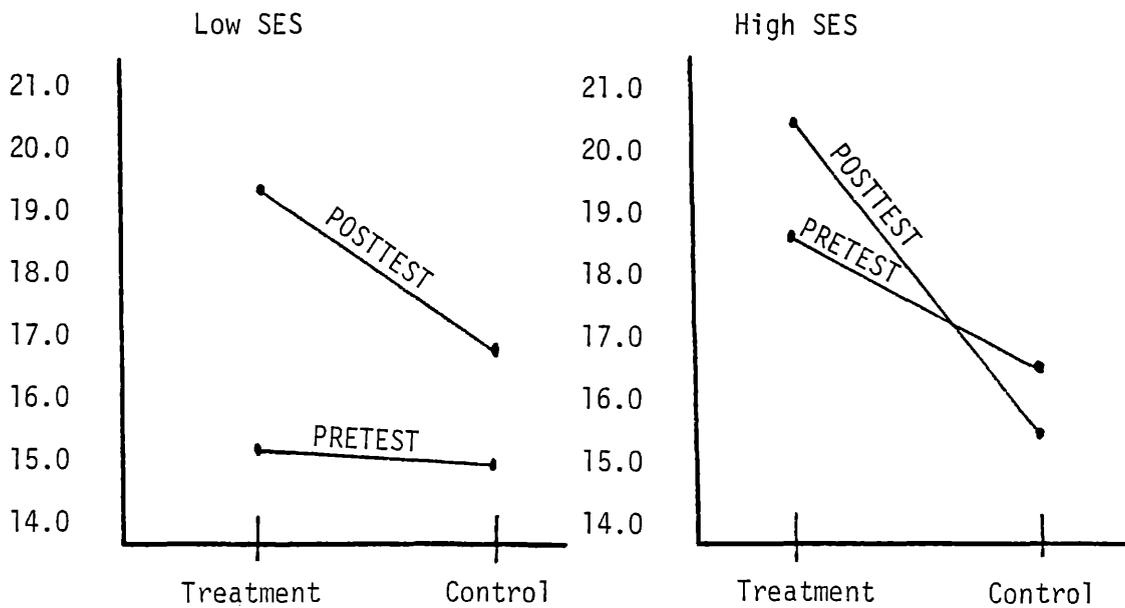


Figure 2

Mean Scores by Treatment/Control Groups



Chapter Five

Summary, Conclusions, and Recommendations

Summary

The purpose of this research study was to test the efficacy of a learning package developed in 1981 to teach skills for dealing with anger. The package utilized creative arts components of visual art, music, creative movement, and drama. Additionally, the researcher made a socioeconomic comparison between two schools based on their participation or non-participation in the Title I National School Lunch Program. This comparison was made to see if the two SES groups differed in their ability to manage anger arousal.

An exploration of the literature was concerned with the emotion anger and pertinent socioemotional developmental theory, music as it relates to emotion, music utilized in intervention strategy, and the relationship of SES to music and development.

-In reviewing the literature of music education and therapy, the researcher determined that no research study exists at present which deals specifically with music and/or other expressive arts utilized in a program of socioemotional intervention specific to anger management. Allowing Tjossem's theory of children at environmental risk (1976) and their resultant lags across all areas of development, SES was included as a performance variable.

Pre/posttest scores of 37 subjects were included in the final analysis. One subject each from the high and low SES treatment groups and the high SES control group were excluded from consideration due to subject mortality. Students in the treatment groups received ten

lessons to teach skills for dealing with anger, and were administered the Meeker/Ault Pictorial Feedback Tool before and after the lessons. Control groups received the pre- and posttests alone.

A three factor analysis of variance design was employed to determine if there were significant differences for the following variables: test (pre/post), treatment (treatment/control), and SES (Title I school/non-Title I school). A significant difference was found for test ($f < .0432$) and treatment ($f < .0042$) variables, posttest scores being higher, and treatment significantly raising the scores of all treatment subjects. However, SES did not prove to make a significant difference on MAPFT performance. Interaction was also examined, and no two or three way interactions proved significant.

Conclusions

This study included field testing of a learning package utilizing arts in the intervention, development of a test to measure performance before and after implementation of the package, and hypotheses testing along a three factor analysis of variance design. Questions as stated in the purpose, and conclusions to each derived from this research are presented below:

1. Was the learning package as conceived effective in teaching skills for dealing with anger?

The treatment made a very respectable difference ($f < .0042$) between groups, significantly raising MAPFT scores of those subjects receiving it. Additionally, posttest scores were significantly higher than pretest scores ($f < .0432$).

2. Was there a significant difference in measured subject ability

to deal with anger between two groups based on socioeconomic criteria?

There was no significant difference ($f < .2204$) based on the SES criteria. However, arithmetic means showed the low SES treatment group score on the posttest measure to be very close to the score of the high SES treatment group on the pretest measure (See Figures 1 and 2).

Recommendations

The effectiveness of the learning package in question cannot be measured realistically by a test involving hypothetical situations and calm discussion. Skills for dealing with anger are best "tested" through observation of the angry child in a free play or classroom setting: how does the child cope with anger arousal, how effective is he or she at coming up with options and solutions when "consumed with a revengeful passion?" (American College Dictionary, 1963, p. 48). Time and practicality made it impossible for the researcher to observe subjects involved in the study at work and play in the event that they might become angry, and evidence their ability or inability to cope with their anger. It has been the experience of the researcher that children act on their anger from a purely emotional, often irrational level, not allowing time or energy for integration of cognition into the process. Thus, the researcher's experience with angry children (See Appendix B) provided the catalyst for the development and evaluation of the learning package.

On the simplest level, the researcher attempted to teach the ideas of stopping angry feelings from becoming angry actions, and letting children know that they have choices as to what they can do with their angry feelings, be it retreat, constructive confrontation, choosing an

alternate activity to dissipate the arousal, or attack (certainly the maladaptive option).

It is recommended that the learning package be tested further with a larger sample of subjects. This would assure a more thorough and comprehensive analysis of learning package effectiveness.

The researcher would also recommend that the learning package be implemented and tested with behaviorally disordered children identified as having difficulty with anger management. Professionals in clinical or educational settings with training in the administration of projective tests could be utilized to provide information regarding the affective status of subjects. This information could importantly augment information gained from the MAPFT scores alone.

Further exploration is needed to examine uses of the creative arts in facilitating development of the total child. Music educators and therapists alike are encouraged to utilize music and its inherent attractiveness to facilitate cognitive, social, motoric, and emotional growth of children. Working together with school counselors, psychologists and classroom teachers, music specialists can contribute vitally to the extramusical growth of children.

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APPENDICES

APPENDIX A

Learning Package Intervention

I. "Empty Lizzie" - SongPurpose

To introduce anger as an important emotion; to stress that it is "okay" to be angry; and that containing anger or denying anger can be destructive. To also explore options for appropriate expression of anger.

Setting

Classroom

Time

25 minutes

Materials

Students will be provided with songsheets typed on primary typewriter, or will view lyrics written out on large chart paper. Teacher will accompany singing on guitar or other portable instrument.

Procedure

1. Teacher will sing "Empty Lizzie" song to the class, as they follow along on their songsheet. Class will then read through the song together in rhythm with teacher accompanying in background to give children an idea of the harmonic progression.
2. Class will sing through "Empty Lizzie" at a slow tempo corresponding with the reading speed of the class.
3. Teacher will facilitate discussion of anger, communicating that anger is an important feeling, just as important as love and

happiness. Teacher will give the class a chance to respond to the following questions:

- (a) What things get you angry at home?
- (b) What things get you angry at home?
- (c) What things get your teacher angry?
- (d) What things get a family angry?
- (e) What gets your friends angry?

Teacher will structure the discussion so that it does not become a "gripe session," by changing questions often and giving a number of students the opportunity to respond.

4. Teacher will express that anger is a common feeling that we all share. Anger happens when we don't get our own way, when we feel hurt, when we feel someone is being unfair, etc.

5. Teacher will draw discussion back to "Empty Lizzie." Class will discuss "Lizzie's" method of dealing with anger, and what happens to her when her anger builds. Class will discuss negative ways to express or suppress anger.

6. Teacher and student will role play positive and negative ways of sharing angry feelings.

7. Teacher will stress that it is "okay" to be angry, but it is not "okay" to express it by hurting self or others.

8. Sing "Empty Lizzie" again. When lyrics say: "she gets madder and madder and madder..." let children gradually stand up, "growing taller and taller," until the word "Ka-bloom!" when they will plop in their seats again. Structure movement so that children do not tip over their chairs by telling them to keep both feet on the ground.

"Empty Lizzie"

Words and Music by Anne M. Meeker

D A7 D D7
 Poor old Empty Lizzie,
 She's getting madder as the day goes on
 But she's working herself into a tizzie,
 'Cause she thinks getting angry is wrong.
 She gets madder and madder and madder and madder and pretty soon...
 Ka-bloom!!! (spoken)

D A7 D D7
 Poor old Empty Lizzie,
 Letting her anger just burn,
 Glad I'm not old Lizzie,
 'Cause this is the lesson I've learned:
 When I get madder and madder and madder and madder I say...

G D
 It's okay to be angry,
 And I tell somebody just how I feel
 'Cause when I don't hurt myself and I don't hurt others,
 Getting angry's no big deal - I feel!
 Getting angry's no big deal.

I think I'll go and ride my bike or take a hike,
 Pound my pillow or fly a kite,
 Do just about any thing I like
 Instead of letting my anger burn and churn.

Glad I learned:

(spoken)

1 2 3 4 (with finger snaps throughout)

If you always stay cool you're going to be a fool

'Cause your anger will turn into a hideous ghoul

It'll use you, confuse you, and give you the blues, too...

Shooooooooo!!! (vocal glissando and hands flutter up and down)

(snaps stop)

It's okay to be angry,

and to tell somebody just how you feel

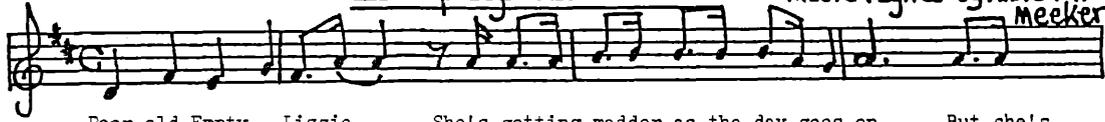
'Cause when you don't hurt yourself and you don't hurt others,

Getting angry's no big deal - you feel!

Getting angry's no big deal!

"Empty Lizzie"

Music & Lyrics by Anne M. Meeker



Poor old Empty Lizzie - She's getting madder as the day goes on. But she's
 D A⁷ D D⁷ D⁷ G D



working herself in- to a tizzie. Cause she thinks getting angry is wrong. She gets
 G D E⁷ A



madder and madder and madder and madder and pretty soon, KaBloom!!!
 D A⁷ D E



Poor old Empty Lizzie - Letting her an- ger just burn.
 D A⁷ D D⁷ G D



Glad I'm not old Lizzie, 'Cause this is the lesson I've learned: When I get
 G D E⁷ A⁷



madder and madder and madder and madder, I say... It's
 D A⁷ A It's

CHORUS:

o- kay to be an- gry, And I tell somebody just how I feel- 'cause when I
 o- kay to be an- gry, And to tell somebody just how you feel- 'cause when you

G D A⁷ C D⁷

don't hurt myself and I don't hurt others, getting angry's no big deal-I feel!
 don't hurt yourself and you don't hurt others, getting angry's no big deal- you feel!

G D G A D

getting angry's no big deal. I think I'll go and ride my bike or
 getting angry's no big deal.

G D A D D A⁷

take a hike, pound my pillow or fly a kite, do just about any

D A⁷ D A⁷ D A⁷ D A⁷

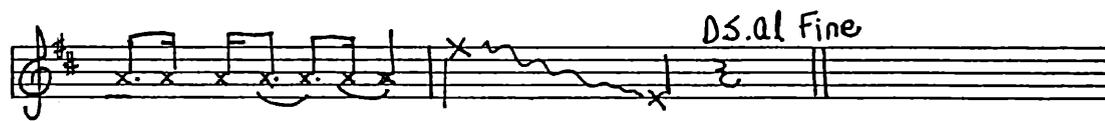
thing I like, 'stead of letting my anger burn and churn. Glad I learned:

D H⁷ E⁷ A E A A E A⁷

Spoken: One - Two - Three-Four, If you always stay cool you're gonna be a fool, 'cause your



anger will turn into a hideous ghoul, and it'll use you, confuse you, and



give you the blues, too. Shoooooooooooooooooooo!!!

II. "Empty Lizzie" - Song and Creative Movement

Purpose

To develop awareness of anger and its expression in our bodies. To identify positive and negative aspects of anger.

Setting

Classroom

Time

25 minutes

Materials

Students will be provided with songsheets or chart book to read lyrics of "Empty Lizzie." Teacher will accompany on guitar or other portable instrument.

Procedure

1. Teacher and class will review "Empty Lizzie" song. Teacher will give suggestions for interpretation of lyrics by singing certain words of song (i.e. ghoul, burn, churn) with a different tone quality.
2. As a review, teacher will ask the following questions:
 - (a) What is anger?
 - (b) When do you find yourself getting angry?
 - (c) Is it okay to be angry:
3. Instruct students to close their eyes and imagine that they are "Empty Lizzie." Tell a story describing how she fills up with anger all through the day as things go wrong, and by the

end of the day explodes inappropriately. Encourage students to express "Lizzie's" feelings through their own facial expression (i.e. "I like the way Bobby's 'Lizzie' is making his nose wrinkle.") Have children open their eyes, and give them opportunities to share facial expressions through the various stages of "Lizzie's" day.

4. Give children the chance individually or in small groups of three or four to move about the room in a "mad" way, accompanied by quick tempo and minor key on the guitar. Contrast the "mad" movement with light music in a major key to indicate "happy" or "carefree" movement. Continue until children can discriminate between the musical cues for each kind of movement. Encourage the use of space and the range of movement possible, but do structure movement activity so that children do not touch each other or objects in the room.

5. Have children stand in two lines facing the person directly across from them. On the count of three, have one partner show an emotion using facial expression and body posturing. The teacher whispers one emotion (i.e. happy, excited, sad, scared, angry) in the ear of the partner at the end of the line, and then the partner passes the word on down the line, until all know what emotion they are to portray to their partner. Then the other side gets to portray an emotion. Have children verbalize by describing what anger looks like in themselves and others.

6. Back in chairs, discuss how students expressed their anger

with their bodies and faces. Discuss the physical dangers of anger internally: ulcers, headaches, stomach aches, loss of appetite.

7. Discuss other negative (disrupts communication, makes us poor listeners, tiring, depressing, ruins relationships, stops other emotions) and positive (high energy, assertive) aspects of anger.

8. Close with "Empty Lizzie" song. This time incorporate facial and vocal expression into singing to indicate negative and positive aspects of anger.

III. Hap Palmer and Dramatization

Purpose

To encourage the expression of anger through non-verbal and verbal communication.

Setting

Classroom

Time

25 minutes

Materials

Record player

Hap Palmer -Getting to Know Myself -Album (see Resources)

Set of index cards with open ended prompts printed on each
(see attached list)

Procedure

1. Teacher will remind class that the last time they were together they expressed anger through their faces and bodies and the way they moved. Teacher will give directions for "Feelings" (Hap Palmer) by telling class that they are to act out the emotions that are named, and to again use their bodies and faces to express emotion. Teacher will go over the words of the chorus to reinforce the idea that expression of emotions is not bad.

Feelings don't always stay the same
They can change
Sometimes I'm happy, sometimes I'm sad
It's okay, it's not bad.

2. Teacher will position students in two lines facing a partner. Teacher will pass out cards with open ended prompts printed on them, and ask each pair of partners to finish the sentence for their partner. Periodically, the teacher will have students pass their cards down to the next partner, and they will finish another sentence. After each pair has answered five or six, students will return to their chairs.

3. Teacher will read a card out loud, and ask for volunteers to come up to the front of the class and act out the ending. Classmates will guess how the actor/actress finished the sentence.

4. Teacher will discuss how students are learning to express anger in many different ways. They showed anger with their faces, their body posture and movement, they acted out their anger, and they expressed it with words. Give plenty of praise for this accomplishment!

Open Ended Prompters

I get angry whenever I ...

I get angry whenever somebody...

You can tell I'm angry when...

Whenever I'm angry and I don't want anybody to know it I...

I get angry every time I...

The last time I was angry was...

The best thing for me to do when I am angry is...

When I keep my anger inside I...

When I let my angry feelings out I...

When I get angry my face...

A way to get my anger out without hurting anyone is...

A safe place to get angry is...

When I get angry at my friend, I feel like...

Another way to get rid of angry feelings is...

IV. Visual Art

Purpose

To facilitate the expression of anger in a variety of forms.
To concretize the feeling of anger through imagery and multi-sensory experiences.

Setting

Classroom

Time

25 minutes

Materials

Crayons, a long sheet of paper - 1 yard per every two students
(other media may be used such as paint, chalk, yarn, glue, clay
hand torn construction papers, felt tip markers)

Recording of instrumental music with dissonance, quick tempo,
driving beat and "dark" tone colors to create elusion of anger
or unrest (i.e. Falla's "Ritual Fire Dance" - see Resources)

Procedure

1. Play recording softly in the background. Increase and decrease volume of record player as you verbalize the fantasy.
2. "Let's take a look at our own anger. Close your eyes, and see your anger. Watch it as it moves around inside of your head. Taste your anger. What does it taste like? Hear the sounds your anger is making within you. Take a big whiff of your anger. What does it smell like? See the colors of your anger. Touch your anger.

Slide your anger around inside of you. How does it feel?

3. "Now open your eyes and draw a picture of what you just experienced about your anger." Pair students off, and place them across from one another on opposite sides of the white paper. Have students cooperate to make a mural of their anger sensations. Have partners take turns explaining their drawings.

4. Stress that it is very good to share our anger with someone else, just as we have shared our drawings with partners. When we are able to express our anger in words to another person, it is a way of letting go of the angry feelings inside, of understanding our anger.

5. Review the ways we have expressed anger: facial, body, dramatization, verbal, drawing. Have group share the way anger tasted, smelled, felt, looked, sounded. What color was their anger?

V. "I'm So Mad I Could..." - SongPurpose

To promote an increased capacity for verbalization as expression of anger. To explore acceptable ways of expressing anger. To identify the feeling of anger with sound.

Setting

Classroom

Time

25 minutes

Materials

Teacher will accompany singing on guitar or other portable instrument. The song was written by Jackie Weissman and adapted by the writer to fit the objectives of this lesson.

Procedure

1. Teach the song to the class by having them repeat phrases after teacher, and then sing phrases after teacher in echo fashion. Stress that screaming can be done in such a way so as not to damage the voice, and that when teacher raises her hand they may scream, and when teacher puts her hand down students are to stop.

2. Ask class for other things that they might do to show that they are "mad." Have class discuss whether they are "good" or "bad" ways to express anger, based on the criterion of not hurting self or others. Think of a movement to accompany each suggestion. Do not reject any contribution a child makes, unless entirely

inappropriate, in which case modifications should be made. The idea suggested by a child may be their present coping strategy for dealing with anger, and should be accepted, while at the same time, new options offered him.

3. Discuss ways that are acceptable to express anger in different situations.

(a) At my house, it is not "okay" to slam doors. Maybe at your house it is.

(b) At my house it isn't "okay" to scream, but it is "okay" to go out the front steps to yell, or to run around the block.

4. Ask children to ask their parents what ways are "okay" at their house to express their anger. Send home sheets so that children can fill them out as to options for anger expressions at their homes. Follow through on this challenge during the next lesson by asking what they discovered.

i'm so mad

REPRODUCED BY CONSENT

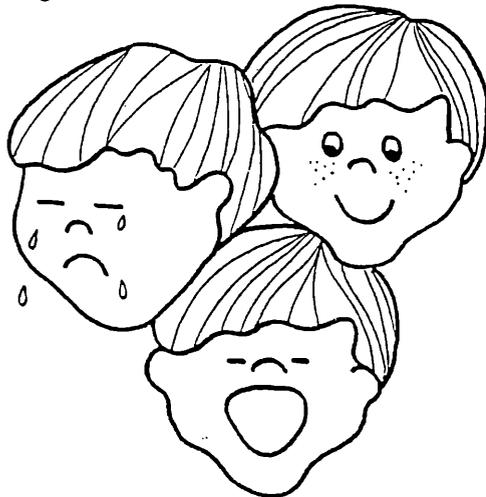
OF COMPOSER

SEPTEMBER 29, 1941

Words and Music
Jackie Weissman

The musical score is written on four staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef and a key signature of one flat. The third and fourth staves have a treble clef and a key signature of one flat. The lyrics are: "I'm so mad I could scream I'm so mad I could scream I'm so mad I'm real ly mad I could scream I could scream I could scream I'm so mad I could stomp I'm so mad I could stomp I'm so mad I'm real ly mad I could stomp I could stomp I could stomp."

I'm so sad I could cry
I'm so glad I could sigh





Name _____

I talked to my parents, and an "o.k." way to express anger at my house is:

you

1. _____
2. _____
3. _____
4. _____

3/17/77

3/17/77



VI. "The Freeze" - Creative/Locomotor MovementPurpose

To learn that, in acquiring control of their bodies as they move to music, they can also control themselves in other situations. To learn to accept responsibility for student's own feelings and actions, and that it is not someone else's fault when they are angry. To learn that anger is a choice, and they can control their actions in response to their choice.

Setting

Classroom - may need to move chairs to the sides of the room to create open space to move in

Time

25 minutes

Materials

Record player

"The Freeze" from -We All Live Together - vol. 2 - Album

(see Resources)

Procedure

1. Before initiating movement activity, preliminary movement experiences should be incorporated to provide students with a repertoire of movements to draw from, and to give them experiences in rhythmic and locomotor movement before teaching the concept of "freeze."

2. Teach students that "freezing" is an active process that

takes lots of energy to do correctly. Do a "freeze test" by walking around to different students when they are "frozen" and (if they are not too heavy) lifting them slightly to see if they go limp or remain stiff and "frozen." Wave your hand in front of their eyes or make a face to see if they will respond or will remain "frozen" facially. Lift arms to see if they are rigid or limp. Initial experiences should be with a rhythm instrument or hand drum as musical cue. When the "music" stops, students should freeze. This allows the teacher greater mobility in getting to all students, without having to be tied to the record player.

3. Play "The Freeze" recording and direct students to listen carefully for the "freeze" while they move and dance. Praise students for their fine control and listening skills.

4. Emphasize that students are in charge of themselves and their bodies. When they hear the music, they can move and control themselves and keep perfectly still when they decide to do so. Stress that they decide to do this. Discuss how they could use the same excellent control in other situations. Discuss the good feelings that come about when they are in charge of themselves.

5. Introduce concept of anger as a choice, just as they chose to "freeze" and were able to control their bodies according to the choice their minds made. Discuss choices students can make in response to angry feelings.

6. Express that students should be responsible for their own

feelings and behavior. It's not someone else's fault when the student is angry. They can control their actions in responses they make.

"If you choose to be angry, how can you control your feelings?"

7. Take the time to share "homework" assignment of okay ways to express anger at students' homes, initiated during the previous lesson.

VII. "Empty Lizzie" - Reprise and Art ActivityPurpose

To capsulize the process of dealing with anger. To review and express options in dealing with anger.

Setting

Classroom

Time

25 minutes

Materials

Teacher will accompany on guitar or other portable instrument

Worksheet - Picture of "Empty Lizzie"

Crayons, chalk, felt tip markers, or colored pencils

Procedure

1. Class will sing "Empty Lizzie," using facial and vocal expressions and movements as directed. Discuss what we students and teacher have learned about anger thus far that "you think Lizzie should know." Reinforce that it is "okay" to be angry, but not "okay" to hurt someone else or self; that everyone gets angry now and then; that to cope with anger we need to recognize and identify it, share it with someone, be responsible for it, and channel energies into other activities as best we can. Review the negative aspects of anger (disrupts communication, makes us poor listeners, tiring, depressing, ruins relationships, stops other emotions, ulcers, headaches, stomach aches, loss of appetite) and positive

aspects of anger (high energy, assertive).

2. Pass out worksheets and markers, and instruct students to write or draw inside "Empty Lizzie" things that she could do to help herself let go of her anger, replace it, or substitute it with other activities.

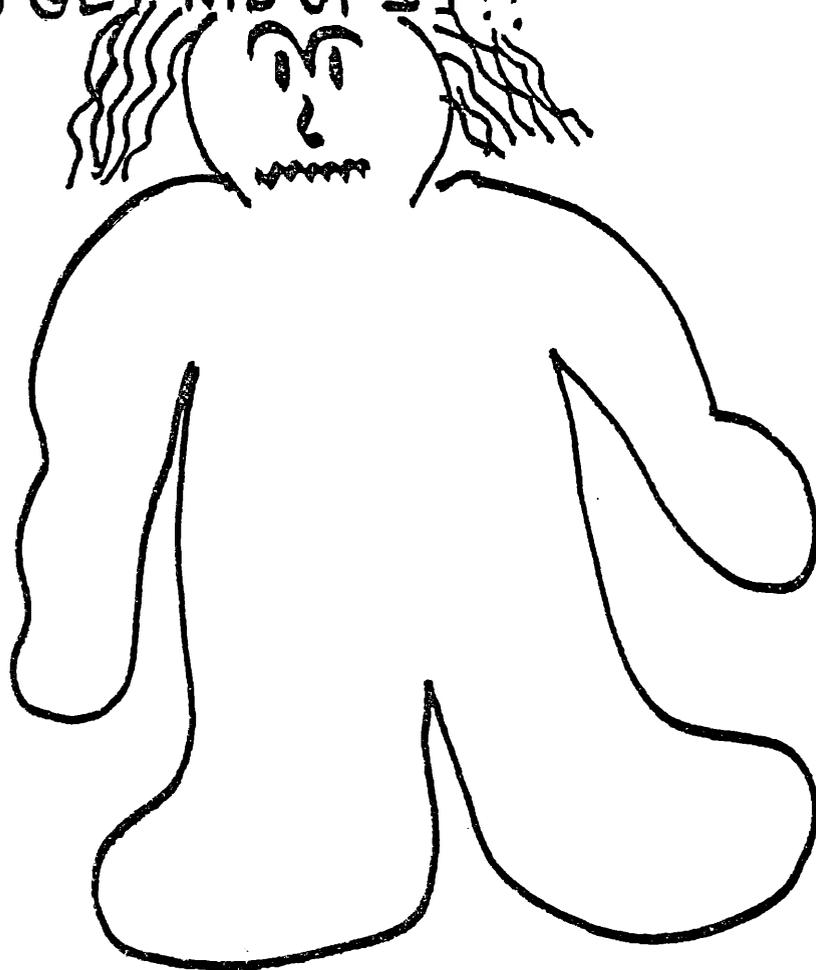
3. Pair students up and have them share their drawings and explain them to their partner.

4. Offer suggestions of "safety zones" from anger (Laiken and Schneider, 1980), such as: counting to ten; retreating to student's room and calming down until able to express anger without hurting someone with words or actions; writing down feelings and what possible solutions are; doing something pleasurable to the student that would remove him/her from the situation and give him/her time to put things in perspective; talking to a pet or a friend or family member. "Can you think of a "safety zone" that will work for you?"

Poor Old Empty Lizzie!

What can we fill her up with instead of ANGER? Write words and draw pictures inside her of things to help her understand her anger...

AND GET RID OF IT!!



VIII. "Popcorn" - Creative MovementPurpose

To parallel "erratic" and "explosive" body movements with actions in response to temper. To learn too differentiate between angry feelings and angry actions.

Setting

Classroom - may need to move chairs to the sides of the room to create open space to move in.

Time

35 minutes

Materials

Record player

"Popcorn" from -We All Live Together - vol. 2. (see Resources)

Popcorn popper

Popcorn, oil, salt

Individual small paper bags to serve popcorn in

Procedure

1. Children will move in the same free, strong, erratic manner that a popcorn kernel being popped "moves." Arms and legs will fly out in all directions, and rhythmic movement is not necessary. Movement will be quick and exuberant. Structure for control will be necessary, directing children to attend to the music as a cue - start quietly, and end quietly when the music has stopped "after all the popcorn has been popped."

2. Make popcorn for the group, and facilitate discussion about the explosive, erratic quality of popcorn as it heats up and "explodes."

3. As students are eating popcorn, initiate discussion paralleling explosive tempers to the popcorn kernels as they pop. Draw as many parallels as students can create.

4. Introduce the idea of temper tantrum as an action, an angry action, that comes from an angry feeling. "Do angry feelings have to be followed by angry actions? What are some angry feelings you might have? What are some angry actions? What can you do to stop the angry action from following the angry feeling? Is it "okay" to have angry feelings?" ("Yes they are part of life. They tell you something about who you are, and what is important to you," Laiken and Schneider, 1980, p. 41.) Do angry actions have to result from angry feelings?" ("No, they do not have to be the result of those feelings," p. 41.)

IX. "Resting" - Relaxation Techniques

Purpose

To teach the need for relaxation, ways to relax, and the role relaxation can play in dissipating anger.

Setting

Classroom - may need to move chairs to the sides of the room to create open space for children to spread out on the floor.

Time

25 minutes

Materials

Record player

"Resting" from -We All Live Together - vol. 2. (see Resources)

Procedure

1. Instruct students to lie down on the floor on their backs with their arms lying next to their sides, and both legs lying parallel to the floor. They are to be touching no one. Ask students to close their eyes, and to stretch their entire body when the teacher directs. Then relax. Tense the entire body. Relax. Tense the feet, hold, hold, hold, hold, relax. Continue up body, tensing body parts, holding, and relaxing. Instruct students to think quiet thoughts. Imagery of a quiet stream or field with wild flowers, etc., might be suggested to enhance relaxation. The teacher should allow for individual quiet responses to the music. When the music is through, ask that students continue to lie relaxed or propped on

an elbow comfortably.

2. "We live in an exciting and tense time. The pace of life is often hectic, rushed, filled with activities, deadlines, super excitement, anxiety" (Scelsa, 1978). "There can sometimes be lots of tension and rush, and we need time as people to rest, to reflect, to gather our energy. Bodies need rest and so do emotions. Can you think of things you do that help you relax? How do you feel before you do these things? How do you feel afterwards?"

3. "If you were very angry, do you think that doing your relaxing activity would help you to 'cool' your temper and think about your angry feelings without acting in an angry way? We talked about a "safety zone" for our angry actions a while back. My "safety zone" is playing the piano. Some other "safety zones" are: taking a walk, writing, talking to a friend, riding bikes. What could your "safety zone" be? How can it help you to relax and get control of your temper and understand your angry feelings?"

"Empty Lizzie" - FinaleDramatization, Performance and ReviewPurpose

Incorporate movement, music and drama to illustrate attitudes and concepts in dealing with anger. To share information with others in a meaningful way. To condense and reinforce concepts presented during previous lessons in understanding and dealing with anger.

Setting

Rehearsals - classroom

School stage during assembly attended by peers (may want to limit to age group receiving the lessons)

Time

Rehearsals (2) - each 25 minutes

Performance - 20 minutes

Materials

Kite, bike, pillow

Hairspray and make-up, torn dress and drooping socks for "Lizzie"

Halloween costume for "ghoul"

Teacher will accompany singing on guitar or other portable instrument

Procedure

In addition to movement and vocal expression suggested in previous lessons, students will enact characters of "Lizzie" and "ghoul" and demonstrate options for angry actions as given in song by using props when indicated by lyrics. Class will act as chorus and characters will

perform in front of the chorus. As the process is the priority, the "product" will not be drilled, but rehearsed several times so that students feel comfortable sharing a "mini-version" of the concepts presented on dealing with anger.

References

Laiken, D. and Schneider, A. J. Listen to me, I'm angry. New York:

Lothrop, Lee and Shepard Books, 1980.

Scelsa, G. and Hume, K. We all live together - volume 2. Los Angeles:

Youngheart Music Education Services, 1978 (record leader's guide).

Resources

Records

Getting to Know Myself. Ages preschool through primary.

An excellent album using music and movement to explore affect as well as directionality, shapes, and problem solving.

Hap Palmer - Activity Records
Constructive Playthings
2008 W. 103rd Terr.
Leawood, KS 66206

Greatest Hits/ The Piano. Performed by Phillippe Entremont, this collection contains many lovely piano compositions as well as Falla's "Ritual Fire Dance" which was utilized by the writer in Lesson IV.

Columbia Records
M31406

We All Live Together. Primary/Intermediate.

Songs in contemporary style are integrated with rhythm and movement to teach basic skills, perceptual motor development, and musical skills.

We All Live Together - vol.'s 1 through 4
Youngheart Records
Constructive Playthings
2008 W. 103rd Terr.
Leawood, KS 66206

Books

Hello, Sound. Preschool/Primary.

Jackie Weissman, local musician and music educator, developed a collection of activities for teaching qualities of sound.

Miss Jackie
10001 El Monte
Overland Park, KS 66207

APPENDIX B

Personal Correspondence from "Angry" Children

Dear Mrs. Meeker I was mad because I didn't
 talk and you just seem like you think I didn't
 I'm really sorry about what happened but
 and I am sorry for the way I acted and
 I know when you have just one mark ✓
 there's know need to say I quite special chorus
 or break a pencil but I wasn't talking but if
 you think I did go head first put my name
 down your the teacher, but I'm not happy
 and you're a nice teacher and I shouldn't
 put the blame on you, and I am still
 wanting to be in special cause that is
 part of my whole life I love it,
 and I will not well all pay you back for
 breaking the pencil you gave me I'll follow
 the rules for now on when they are given
 and I'll try I mean I'll follow the rules
 and Mrs Meeker sometime I do things I'm
 not suppose to do, and get punished but
 I get punished for a little stupid mark
 I won't ever do it again and I try to
 pay you back on Dec 22, 1982 with a gift
 for what you gave me and I ~~to~~ be a
 real better kid after Christmas vacation if
 not I'll be a good kid ~~one~~ after this semester

and all promise no bad behavior and
you no I was about to cry when I
broke the pencil cause it was the best
gift I ever had and well I want to
blame my self for what I did and repay
you a gift and I hope it will may you
happy already it makes me feel better.
writing this note I'm sorry and Merry
Xmas plus a happy new year that is
another half of my apology but Mrs. Meeber
I want to say your funny nice and I'm
just a dumb stupid retarded kid ~~is~~ like know
some likes me they just called me flunky
because I flunked one grade and yenda
called me one Dec 21. 82 and I got mad
but I didn't do nothing and at the begging
of the year hobby missy cameron called
me a flunky and I cried that time.
but now I don't have any friends thats one
reason why I talk and try to get friends to
like me. and I want you to know that
my friend are Mike Montiel and Shawn
Chris and some other I like to
be a friend of yours if you say know
Mrs. Meeber I'm going to be any ways
do you know your the best friend
I had so far and I mean know one
else but you. I put alot of effort in it.

4-4

Dear, miss Meeker im
sorry that i called
you that. im sorry
i was to angry i
had to say something
ill try next time and
i will try next
im sorry that i called
you that name and
im really sorry miss
meeker

Alex

APPENDIX C

Research Proposal

TEACHING SKILLS FOR ANGER MANAGEMENT TO PRIMARY STUDENTS

USING MUSIC AND OTHER EXPRESSIVE ARTS:

EFFICACY OF INTERVENTION AND POSSIBLE SOCIOECONOMIC RELATIONSHIPS

In approaching the educational programming of elementary students, it is necessary to consider the complexity of child development and its interrelated and interactive components of communication, cognition, socialization, motoric response, and affect.

Traditionally the music educator seeks to provide aesthetic experience for students; to teach toward musical competencies, giving the student a broad base of knowledge, including music theory, history and performance; and ultimately to make students effective consumers and possibly performers of music. Secondary benefits of music education beyond musical competencies are typically not pursued.

The music therapist characteristically takes a more wholistic approach, using music as a tool to effect change or develop aspects of communication, cognition, socialization, motoric and emotional response.

The success of the elementary student in understanding and expressing feelings is an important factor the music specialist must negotiate in classroom management. The music specialist can be effective in remediating difficulty of students in dealing with anger through structured music and related arts activities designed to sequentially teach skills for anger management. It is entirely appropriate that the sum total of skills necessary for school success, including aspects of emotional and interpersonal development, be addressed by the music educator, as he/she desires appropriate social performance as well as aesthetic performance in the context of musical instruction.

The writer is, by profession and education, both music educator and music therapist. A job responsibility typical for the educator entitled "recess duty" provided an opportunity for daily observation of primary students in the free play setting. The observed population represented approximately 150 students from a low socioeconomic neighborhood. An informal assessment of peer interactions indicated an alarming incidence of physical/verbal aggression, as well as expressed difficulty of students in responding appropriately to and/or redirecting anger arousal. In partial fulfillment of the requirements for the "Education of the Emotionally Disturbed" course offered by the Department of Special Education at the University of Kansas, the writer developed a learning package designed to teach skills for anger management using music and other expressive arts. It is the purpose of this study to determine the efficacy of the learning package, and to consider the relationship of socioeconomic status to measured ability of students to manage anger arousal.

Method

Participating students will be randomly selected from the first and second grades of a Title I and a non-Title I elementary school, specifically Fairview School and Rolling Ridge School in Olathe, Kansas. Parental permission will be sought to allow students to participate in the pre/posttest assessment and/or learning package (see attached parental consent form). Additionally, each student participating in the learning package condition will sign a "contract." Terms of the "contract" will include attendance and participation in the ten learning package sessions, and will be defined orally for the student by the researcher (see attached student "contract").

Procedures

Of the students returning signed parental consent forms, ten students will be randomly selected from each school for:

1. the pre/posttest and learning package condition; AND
2. the pre/posttest alone condition.

The pre/posttest involves answering a series of questions about pictures depicting anger expressed facially, in bodily stance, and in the context of an illustrated story. The test is given orally and individually, and takes 15 to 20 minutes to administer. It will be scheduled in cooperation with the student's classroom teacher and building principal to avoid loss of academic time.

The learning package will be delivered in ten daily 25 minute sessions during ten consecutive school days. Lunch recess time will be utilized to again limit loss of academic time to at the very most 15 minutes per day.

Data analysis

Descriptive data resulting from pre/posttest assessment will include arithmetic mean and median scores for each subgroup (Title I school participants receiving learning package; Title I school participants not receiving learning package; Non-Title I school participants receiving learning package; Non-Title I school participants not receiving learning package).

Additionally, statistical analysis will be conducted to determine possible interactive effects of the Title I and learning package variables.

Use of Research Results

Determination of the efficacy of the learning package may provide music educators and therapists with a useful, stimulating program for facilitating socioemotional growth through use of the arts. Follow-through for cooperating music specialists at Fairview and Rolling Ridge Schools will be possible, as complete copies of the learning package will be provided for these individuals,

and a copy of the learning package as well as research findings will be provided for Olathe District Schools so that other music specialists, counselors and classroom teachers can access this resource. The researcher will aspire to publish the learning package upon determination of its efficacy, thus broadening the range of its accessibility to professionals in clinical and educational settings beyond the Olathe school system.

Consideration of the socioeconomic condition, as defined by student attendance at a Title I or non-Title I school, may be helpful in examining the possibility that children may be "at environmental risk" for physical and emotional development due to lack of quality early life experiences and stimulation in their environmental setting. If there is a significant difference in measured ability to deal with anger between the two schools, these findings can be utilized to substantiate the need for early childhood stimulation and remediation to encourage healthy development of the total child, and perhaps the need for reteaching effective anger management skills can be alleviated.

Teacher Time

The researcher/teacher will be afforded the time to run the afore described study through cooperation with her supervisors at Fairview School and the Developmental Learning Center, Mr. Ron Thompson and Mrs. Mary Hupka respectively, and through utilization of her travel/lunch time.

Proposal Submitted by: Anne M. Meeker R.M.T.
Music educator - Fairview School
Music therapist - Developmental Learning Center
Olathe District Schools
Olathe, Kansas

October 30, 1983

APPENDIX D

Parental Consent Forms

PARENTAL CONSENT FORM

The following information is provided so that you can decide whether you wish for your child to participate in a study being conducted at Fairview School. This study seeks to determine the effectiveness of ten lessons designed to teach skills for dealing with anger using music, dance, drama and visual art. There will be ten first and second grade students who will receive the ten lessons, and a pre-test and post-test will be given to measure how much they learned about anger and anger management during the ten lessons. The lessons will be taught during your child's lunch recess to limit the amount of academic time your child will lose to five to ten minutes per day for the ten days it will take to complete the study. The pre/posttest involves answering a series of questions about pictures depicting anger expressed facially, in bodily stance, and in the context of an illustrated story. The test is given orally and individually, and takes 15 to 20 minutes to administer. It will be scheduled in cooperation with your child's classroom teacher and Mr. Thompson.

Each child's identity will remain confidential, and each child's performance score will be used for group analysis rather than individual examination. Information gained from this study will help music and classroom teachers and counselors to teach skills for dealing with anger to children in an interesting and stimulating way, and improved ability to manage anger may be witnessed in school and home settings as well.

I am a music teacher and music therapist for the Olathe District Schools, and would be happy to answer any questions you have about this study. Please feel free to contact me at: 782-8950. Thank you for your cooperation.

Sincerely yours,

Anne M. Meeker

I hereby give permission for my child, _____,
 (child's name)
 to participate in the study described above.

(parent's signature)

DEADLINE: Monday, January 30th

PARENTAL CONSENT FORM

The following information is provided so that you can decide whether you wish for your child to participate in a study being conducted at Rolling Ridge School. This study seeks to determine the effectiveness of ten lessons designed to teach skills for dealing with anger using music, dance, drama and visual art. There will be ten first and second grade students who will receive the ten lessons, and a pre-test and post-test will be given to measure how much they learned about anger and anger management during the ten lessons. The lessons will be taught during your child's lunch recess to limit the amount of academic time your child will lose to five to ten minutes per day for the ten days it will take to complete the study. The pre/post-test involves answering a series of questions about pictures depicting anger expressed facially, in bodily stance, and in the context of an illustrated story. The test is given orally and individually, and takes 15 to 20 minutes to administer. It will be scheduled in cooperation with your child's classroom teacher and Mr. Brewer.

Each child's identity will remain confidential, and each child's performance score will be used for group analysis rather than individual examination. Information gained from this study will help music and classroom teachers and counselors to teach skills for dealing with anger to children in an interesting and stimulating way, and improved ability to manage anger may be witnessed in school and home settings as well.

I am a music teacher and music therapist for the Olathe District Schools, and would be happy to answer any questions you have about this study. Please feel free to contact me at: 782-8950. Thank you for your cooperation.

Sincerely yours,

Anne M. Meeker

I hereby give permission for my child, _____
 (child's name)
 to participate in the study described above.

(parent's signature)

DEADLINE: Monday, February 6

APPENDIX E

Student Participant Contract

STUDENT PARTICIPANT CONTRACT

1. I understand that I will be participating in ten lessons to learn about anger.
2. I understand that the lessons will be during my lunch recess.
3. I understand that I must attend all ten lessons.
4. I understand that I will take a test before and after the lessons, and that I will look at some pictures and give answers to some questions during the test.

I UNDERSTAND THE FOUR POINTS LISTED ABOVE AS EXPLAINED TO ME BY MS. MEEKER.

(Student's Signature)

Date: _____

(Ms. Meeker's Signature)

APPENDIX F
Olathe District Approval
of Research Proposal

November 22, 1983

Anne Meeker
Fairview School

Dear Anne:

The research review committee met to evaluate your request for a research project at Rolling Ridge and Fairview Schools. The committee was favorable and has granted permission for you to proceed. They did ask that you do whatever is necessary to limit the amount of time lost from the regular academic learning time of the student.

The committee further recommends that you share the results with other music educators and that you also provide a copy of the final project to the Director of Instruction.

Sincerely,

Leland A. King
Director of Instruction

LAK/db

cc: Committee Members

APPENDIX G

Parent Correspondence

class ⁶¹ _____

Friday

Dear Parent,

Your child _____ has
been selected for the "Anger Management
Study". We need to administer the pre-test
before school at _____ on _____
in Mrs. Bless's room. Would you allow your
child to come early this one special morning?

Thanks — any problems, call Mrs.
Meyer at Fairview!

I received this note

Parent Signature

To: Parents of First and Second Graders
From: Anne Meeker
Subject: "Anger Management" Research Study

Dear Parent:

Thank you for returning the release for your child to participate in my study. Your child has been randomly selected from those releases returned to be in the _____ group. Children in the treatment group will take the pre/post test, and will take ten lessons designed to teach skills for dealing with anger. These lessons will be taught during your child's lunch recess time, so as not to interrupt his/her classwork. Children in the control group will receive the pre/post test only.

I will make results of this research study available following completion of the project in the spring. At that time I will send home a note, and if you wish to receive a copy of the findings, you may indicate such on the note. All children returning their releases received a sticker and my hearty thanks for their interest and help. All primary students will have the opportunity to take the "anger lessons" with their music teacher.

Again, my thanks for your cooperation! If you have questions, feel free to contact me at Fairview School: 782-3682.

Anne M. Meeker
Music educator/Music therapist
Olathe District Schools

To: Parents of First and Second Graders
From: Anne Meeker
Subject: "Anger Management" Research Study

Dear Parent:

Thank you for returning the release for your child to participate in my study. Your child was not randomly selected to be a subject in the study. However, all primary students will have the opportunity to take the "anger lessons" with their regular music teacher following the completion of this study.

I will make results of the study available following its completion this spring. At that time I will send home a note, and if you wish to receive a copy of the findings, you may indicate such on the note.

All children returning their releases received a sticker and my hearty thanks for their interest and help. Again, my thanks for your cooperation! If you have questions, feel free to contact me at Fairview School: 782-3682.

Anne M. Meeker
Music educator/Music therapist
Olathe District Schools

APPENDIX H

Meeker/Ault Pictorial Feedback Tool

Test Forms A and B

Enter the information in the right corner of this sheet prior to beginning the test, and not in the presence of the subject. Then go and get the subject. If the information does not change from subject to subject, you need only record subject number before each individual test.

School: 65 _____
Date: _____
Treatment/Control: _____
Test Form: _____
Subject No.: _____

Read the words under the photographs. After subject points, circle their choice as positioned on the page.

- | | | | |
|----------------|---|---|---|
| 1. FACE | 1 | 2 | 3 |
| 2. WHOLE BODY | 1 | 2 | 3 |
| 3. INTERACTION | 1 | 2 | 3 |

Read the story as subject views photographs, making sure to turn pages as indicated in the story. Following completion of reading, begin the cassette tape player (as inobtrusively as possible). Then read three sentences following story.

4. Tally the number of choices generated. Encourage QUANTITY.
-

5. Read the following choices for the test form you are giving. Read them one at a time, allowing the subject to generate possible consequences for each. This data will be recorded by the cassette tape player for analysis.

- A: 1. What will happen if Bob chooses to push Susan back?
2. What will happen if Bob chooses to tell Susan he is angry because she knocked his elbow and now his lunch is ruined?
- B: ~~2.2~~ What will happen if Linda chooses to argue with the teacher immediately?
~~2.1~~ What will happen if Linda chooses to accept the fact that she was talking, and asks Tom to please not talk to her during quiet time?

6. Ask the subject to choose one of the two outcomes presented. They may point to the picture or verbalize their response.

A: What is the best choice for Bob to make? 1 2 Why?

B: What is the best choice for Linda to make? 1 2 Why?

("Why's" will be recorded by cassette tape player for analysis.)

Turn to final page, read the page, and return subject to the classroom.

FORM A - Story

(Photo 1) It is time for lunch at school, and Bob is very hungry.

(Photo 2) He waits patiently in line until it is his turn to get his food.

(Photo 3) He takes his tray from the cafeteria lady, and his mouth waters at the sight of his tasty meal of spaghetti, muffins, jello and orange juice.

But just as Bob is taking his seat at the lunchroom table (Photo 4), Susan knocks his elbow, and causes him to spill his orange juice all over his spaghetti.

(Start cassette tape recorder.)

(Photo5)Bob is angry.

What can he choose to do next?

Think of as many different choices as you can.

(YOU MAY REPEAT THE ABOVE THREE SENTENCES IF NECESSARY.)

FORM B - Story

(Photo 1) It is quiet time in Linda's classroom, and all the students are to work at their desks. (Photo 2) As Linda is busy reading a book, Tom taps her on the shoulder and asks to borrow her eraser. (Photo 3) Linda tells Tom that he should not be talking. (Photo 4) Linda's teacher sees her talking, and automatically gives her a bad mark for not following the rules.

(Start cassette tape recorder.)

(Photo 5) Linda is angry.

What can she choose to do next?

Think of as many different choices as you can.

(YOU MAY REPEAT THE ABOVE THREE SENTENCES IF NECESSARY.)