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OCCUPATIONAL PERCEPTIONS OF
UNDERGRADUATE MUSIC MAJORS

By

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ABSTRACT

Fifty-one undergraduate music majors were asked to choose one of four models for thirteen music and non-music occupations. The models consisted of a Black female, a White female, a Black male, and a White male. The results found that the race and gender of the models were determining factors in the participants' choice for various occupations; however, the race and gender of the participants were not determined to be major factors in their model selection. Also revealed in this study was the importance of status and the type of occupation use. The male models were chosen the most for high-status occupations, music history professor, jazz ensemble instructor, and symphonic band director. Females dominated the participant's choice for voice instructor and both mid and low status occupations.

CHAPTER I

INTRODUCTION

Perceptions

A perception is defined as the act of apprehending by the means of the senses or of the mind; the use of cognition and understanding (perception, March 04, 2008). The process of perceiving requires categorization and inferring of information on the part of the perceiver (Hastorf, Schneider & Polefka, 1970; Miller, 1983; Taguiri & Petruzzo, 1958). What is perceived is classified into categories, such as shape, size, and function, which then aids in the processing of the information for future use (Bohart & O'Toole, 1980; Hastorf et al., 1970; Hendrix, 1998; Taguiri & Petruzzo, 1958).

Peoples' perceptions are influenced by their past history and cultural background (Chesler, Lewis & Crowfoot, 2005; Hastorf et al., 1970), and people are perceived based on static attributes such as height, hair color, and clothing (Hastorf et al., 1970). Unlike inanimate objects, humans are dynamic and this characteristic plays a role in the forming of perceptions (Chaplin, Phillips, Brown, Clanton & Stein, 2000; Hastorf et al., 1970). Eye contact, speech patterns and physical touch are all dynamic features of human interaction that help to create perceptions (Chaplin et al., 2000; Kleinke, 1975) which are the basis for impression formation of others.

Impressions

Peoples' ability to form impressions begin at an early age with children accurately differentiating between male and female voices as early as 7 months (Kleinke, 1975), distinguishing between the roles of their mother and father by age four (Livesley & Bromley, 1973), and perceiving attractiveness by the age of 7 (Miller, 1970). The impressions formed are done by the processing of information we perceive through observations or audible presentations (Chaplin et al., 2000; Hastorf et al., 1970; Miller, 1970). First impressions of people are often limited to skin-deep observations (Kleinke, 1975) and are influenced by factors such as physical attractiveness, eye contact,

physical touch, facial expressions, tone of voice and physical disabilities (Borkenau & Liebler, 1992; Clifford & Walster, 1973; Kleinke, 1975). These observations are then cognitively organized and stored, and represented to form subsequent judgments about the person being perceived (Hamilton, Katz & Leirer, 1980; Lingle, Geva, Ostrom, Leippe & Baumgardner, 1975; Kleinke, 1975; Livesley & Bromley, 1973). As Livesley & Bromley (1973) explains:

Ones 'first impression' of another person seems to play an important part in determining the development of one's subsequent impressions of that person, giving rise to modifications in one's response to him and consequently modifying the other person's reactions to oneself (pg. 5).

This process continues until impressions by both persons are established.

The placement of specific attributes with our first impressions of a person is a common practice (Kleinke, 1975; Miller, 1970). For example, attractive people are described as being more confident, complex, curious, and perceptive than an unattractive person and attractive students are judged to have higher IQ's, better social relationships, and parents with better attitudes than those with lower IQ's (Clifford & Walster, 1973; Miller, 1970).

First impression formation is also affected by labels given to people, based on gender, race, social status, and education level, that are already cognitively stored (Kunda & Thagard, 1996; Moncrieffe & Eyben, 2007). This process of labeling is used to distinguish people in various categories and impose boundaries and norms in relation to others who bear similar or different labels (Moncrieffe & Eyben, 2007). For example, research investigating handshakes, which are an important component of first impressions, especially in the professional and business arena (Chaplin et al., 2000; Kleinke, 1975) has found women with a firm handshake are perceived to be more open to new experiences compared to men, who are expected to have firm handshakes because of their gender (Chaplin et al., 2000). Additionally, the labels and perceptions that influence impressions are also affected by stereotypes one has of people.

Stereotypes

Stereotypes are perceiver's beliefs, knowledge, and expectancy about a human social group based on the perceptions and impressions cognitively made (Macrae, Stangor & Hewstone, 1996). As White & White (2006) explains:

Persons acquire stereotypes, in part, through personal experience. But because stereotypes are part of the beliefs and shared assumptions that societies have about different types of people and groups, they are also part of the society's collective knowledge. Even when objectively wrong, stereotypes simplify social perception and serve as guidelines for social interaction (p. 259).

The simplification that comes from portraying a whole social group as one homogeneous unit is why certain behaviors, or dispositions, noticed in a few members of a group are often taken out of context and generalized to the whole group (Macrae et al., 1996; Pickering, 2001).

Stereotypes can be divided into two categories: personal stereotypes, which are beliefs held by a person that is not necessarily reciprocated by the majority, and social stereotypes, which are beliefs that have a consensus by a population of judges that represent the majority (Stewart, Powell, & Chetwynd, 1979). Stereotypes tend to perpetuate over time (Macrae et al., 1996) prevailing in the form of religious, race, occupational, and sex-role stereotypes, and can limit the progress people are able to make in society (Eagly & Steffen, 1984; Pickering, 2007; Stewart et al., 1979). Perpetuating opinions about a group of people are primarily based on second-hand information through communications with people (Kashima, Fiedler & Freytag, 2008), and more frequently through the mass media (Chesler et al., 2005; Kashima et al., 2008; Weigel, Loomis, & Soja, 1980). Television, movies, and emails represent some of the forms by which most stereotypes are transmitted (Kashima et al., 2008; Macrae et al., 1996).

Stereotypes prevail among males and females in the form of sex-stereotyping (Radford, 1998) and gender-roles (Yoder & Schleicher, 1996).

The choice of educational routes and achievement in different subject areas by males and females is influenced by perceptions of what males and females are

good at, which are influenced by stereotypes of male and female abilities and roles (Radford, 1998, pg. 18).

Educational progress for a gender group can be impeded based on the stereotypes of male and female abilities and their achievement in different subject areas (Eagly & Steffen, 1984; Radford, 1998). Sex-stereotyping can also cause pressure for men and women to continue perpetuating gender-based social norms in occupations rather than risk possible deviant status from society (Cejka & Eagly, 1999; Eagly & Steffen, 1984; Gould, 1992; Macrae et al., 1996).

Racial and ethnic stereotypes are also common, and many children by age 5 have racial attitudes similar to their parents and friends (Macrae et al., 1996). Children's first interaction with a person of another race is usually when they begin school. In more racially mixed schools, many students engage in social interactions with students of their own race and do not interact with students of different ethnicities (Chesler & Crowfoot, 2005). This "racial separation and stereotyping create and reinforce cultural ignorance" (Chesler & Crowfoot, 2005, pg.105), and continue to perpetuate stereotypical perceptions of different ethnicities over time.

Conclusion

The use of stereotypic knowledge to form an impression of an individual may initially be affected by a learned stereotype but may change for each individual association. Yet, Kashima et al., (2008) states "people may modify their attitude toward a positive member of a negatively stereotyped group but usually fail to generalize their constructive experience to the group as a whole" (pg.52). The authors further explain:

When using stereotypes, people make the blanket assumption that a specific member of a group is like any other member of the group. Stereotypes are also thought to perpetuate defiance between members of different groups and to generate misunderstanding among individuals with dissimilar backgrounds. The least one could do, it would seem, is to fight derogatory beliefs and replace unfavorable and potentially wrong views about the social world with more encouraging ones (Kashima et al, 2008, pg. 30).

In order to do this, people have to be made aware of preexisting stereotypes and how they affect different groups. The goal of this paper is to determine the extent gender and race stereotypes affect the perceptions music majors have about occupations and demonstrate its relevance to future occupational goals of those students and the people they may interact with.

CHAPTER II

REVIEW OF LITERATURE

Occupational Stereotypes

Occupational stereotypes are the images of people who hold specific jobs (Glick, Wilk & Perreault, 1995) and are perpetuated by the number of woman and men found in those specific fields. Research studying undergraduates pursuing degrees to begin various careers has found the appearance of persons in certain jobs may affect the profession those students choose to work (Glick et al., 1995; Shinar, 1975; White, Kruczek, Brown, & White 1989; Yoder & Schleicher, 1996). For example, Shinar (1975) began investigating the occupational stereotypes by asking undergraduates to categorize jobs as masculine, feminine, or gender-neutral. One hundred and twenty undergraduates, 60 females and 60 males, chose on a Likert-type scale how masculine, feminine or gender-neutral 120 occupations were. The occupations fit into one of eight categories: service, business contact, organization, technology, outdoor, science, general-cultural, and arts and entertainment. Additionally, these occupations fell into three levels: professional-managerial, semiprofessional-small businesses, and skilled occupations. Results found occupations stereotypically associated with males required high levels of competence and assertion, and occupations stereotypically perceived with females were associated with dependency and passivity.

Twenty years later a replica of Shinar's study found similar results to the original (Beggs & Doolittle, 1993). One hundred and forty-two undergraduates shared their perception of 129 occupations as being masculine, feminine, or gender-neutral. Many occupations mean scores were more gender-neutral than the 1975 study, possibly due to an increase of women in those occupations, but most occupations were still found to be gender-typed as masculine or feminine. Occupations still classified as feminine were a nurse, librarian, social worker, elementary school teacher, bank teller, secretary, cashier, and receptionist. The most masculine rated occupations were a farmer, minister, carpenter, navy officer, and electrician. Gender-neutral occupations were a realtor and an occupational therapist.

Jobs stereotyped as masculine, feminine, or gender-neutral have certain characteristics that associate them to a particular gender, and these characteristics are the attributes many perceive as being either feminine or masculine (Eagly & Steffen, 1984; Glick et al., 1995). Research has indicated that gender was rated 60% of the time as an attribute of the typical person in a specific job (Glick et al., 1995). Other attributes consisted of sex-related personality traits, such as submissive and aggressive, and gender-neutral personality traits such as age, social class, intelligence, and race/ethnicity. Glick et al. (1995) also discovered that jobs with occupational prestige were more often chosen for masculine personality traits, analytical and spatial skills, and for non-minority workers.

Eagly and Steffen (1984) more extensively examined attributes associated with stereotypically female and male occupations using communal attributes, characterized by selflessness and concern with others, and agentic attributes, characterized by self-assertiveness and mastery. Several experiments were done for this study that resulted in participants consistently judging women to have lower salaries than men, even when a job title was not given, and men consistently chosen more frequently to have high status jobs than women. Interesting to this research was that women were judged as being more agentic, or self-assertive, than men, even though they were earning less and in lower status jobs. The idea that a woman was not in her “more likely role as a homemaker” caused her to be seen as more assertive than a man (Eagly & Steffen, 1984, pg. 2).

Sex segregation in the workforce is a result of gender-stereotyping of occupations, and the extent to which these stereotypes reflect and promote sex segregation in employment was addressed by Cejka and Eagly (1999). Because perceivers infer people’s characteristics from observing what they do in their daily lives, the researcher believed gender stereotypes could be regarded as emergent from perceivers’ observations of the work that each gender commonly does. Three classes of gender-stereotypic attributes were deduced to be relevant to occupational success: personality traits, physical attributes, and qualities of cognition and cognitive style. Using the three classes of attributes as a basis, Cejka and Eagly (1999) had 144 psychology students’ rate eighty occupations and the degree to which the gender-

stereotypic attributes related to the success, or lack of success, in the specific occupations. Female dominated occupations were found to require female personality attributes such as being gentle, nurturing and helpful to others. Male dominated occupations required masculine qualities of personality such as being competitive, dominant, and aggressive. Physical attributes also seemed to be a factor, though they were less important to success in gender specific jobs than personality and cognitive attributes. The gendered mental images of occupations strongly correspond to the sex segregation of the occupation.

Occupational Deviance

It has been theorized individuals may not consider pursuing occupations that differ from their own socio-economic background or gender (Beggs & Doolittle, 1993; Gottfredson, 1981; Shinar, 1975). Research has found that the lack of role models will deter specific genders from pursuing a career in a particular field and may also affect the hiring practices for those genders that are underrepresented in that field (Cejka & Eagly, 1999; Eagly & Steffen, 1984; Gould, 2001; White et al., 1989). Persons who do not seem to possess the attributes related to specific types of jobs may be considered deviating from a prescribed occupational stereotype and this deviation may bring about negative retributions signaling that the stereotype still exists (Cherry & Deaux, 1978; Yoder & Schleicher, 1996).

The reactions to occupational gender deviates, or gender-incongruent occupations, were examined by Cherry and Deaux (1970). Undergraduate students were asked to hypothesize about the past and future outcomes and/or obstacles for either a male or female student in nursing or medical school. The stories that were written about the male in nursing school and the female in medical school portrayed negative consequences for both the male and female student. The use of medical and nursing school was expanded upon by Yoder and Schleicher (1996) who used the Cherry and Deaux study as a model. Students were given a brief description of a student, either John or Anne, who was at the top of their class. The occupations used

were medical school, nursing, electrical engineering, community college day care, or electrician class. Students were asked to write for five minutes what they thought happened in the past, what was going on now, and what will happen in the future for the student in the scenario. The woman in the gender-incongruent occupations, like electrical engineering and electrician class, were ostracized more and were perceived as less likable, less favorable, and less attractive than the men who were in gender incongruent occupations like nursing and day care. Occupational deviance was still perceived as negative but the results found undergraduates believed the deviation was more harmful for women than it was for men.

Deviating from a societal norm in certain fields may bring negative perceptions from others but so may explicitly stating an occupation is a male or female job (Banaji, Hardin & Rothman, 1993; Greenwald & Banaji, 1995; White & White, 2006; Yoder & Schleicher, 1996). To determine if people have implicit gender-stereotypes of certain jobs, White & White (2006) used the explicitly male occupation of engineering, the explicitly female occupation of elementary school teacher, and the gender-neutral occupation of accounting to measure the differences in explicit and implicit stereotypes. A seven-point Likert-type scale was used to measure 156 students' explicit perception of the occupations and the Implicit Association Test (IAT) to measure the students' implicit perception. The IAT test uses the speed of responses to common (strong) and uncommon (weak) stereotypical associations; quicker responses are given for common associations and slower responses are given for the uncommon stereotypical associations. The students rated accounting as a gender-neutral occupation on the Likert-type scale but the implicit results found them rating it as a more masculine occupation. These results signify that modifying an attitude explicitly may not remove ingrained societal ideas (Kashima et al., 2008).

Demographics of Teachers and Professors

In the field of education, gender-typed areas also exist and statistics reveal disparity in the distribution of males and females within the system. The U.S. Department of Education (2008) found a steady increase of people teaching in the public school from 1961 to 2001 doubling from 1,408,000 to 2,979,000. Of these teachers, 68% were female in 1961. There was a slight decline to 65.7% in 1971 and 66.9% in 1981 but a steady increase for the next twenty years with 79% of public school teachers being female in 2001.

A 2003-2004 staffing survey by the U.S. Department of Education (2008) tabled demographic information of teachers working with 9th -12th grade students by subject areas taught, with a total of 988,000 teachers. The highest percentage of high school instructors taught language arts followed by technical classes, math, social science, and special education. Last were the natural sciences, art and music, health and physical education, foreign languages, and all others. When subject areas were totaled, males and females were almost equally represented with 55.9% of all teachers being females. However, females dominated teaching language arts (73%), foreign languages (78%), and special education (72%). Males dominated the areas of health and physical education (63%) and social science teachers (65%). Arts and music, math, natural science, technical, and other areas revealed no more than a 9% difference between females and males teaching those subjects.

This gender trend was found to be somewhat reversed at the collegiate level (U. S. Department of Education, 2008) with males representing 62% of full-time instructional staff at degree-granting institutions in 2003 while female instructors represented 38% in 2003. These data specifically examined agriculture, home economics, business, education, engineering, fine arts, health, humanities, natural sciences, social sciences, and other. Males were found to occupy 91% of engineering instructor positions and 74% of natural science instructors, while female instructors represented 60.7% in education. Health and humanities were the areas males and females were within 9% of each other; all other areas males represented at least 61% of the instructors. For part-time instructors, females increased from 44% of the faculty and staff in 1992 to 48% in 2003. Sixty-eight percent of part-time instructors in agriculture

and home economics were females compared to 35% of full time instructors being female. Seventy-percent of part-time faculty and staff teaching in the area of education were females and 90.8% of the part-time faculty and staff teaching engineering were males.

The ethnicity of full time faculty and staff in degree-granting institutions show fairly consistent occupational trends as well. In 2003, 80% of the faculty and staff were white, dropping from 87% in 1992. Asian and Pacific Islanders made up 9%, Blacks made up 6%, and Hispanics, American Indian, and Alaskan natives combined made up the other 6%. For part-time instructional faculty and staff, 85% were White, 6% Black, 4% Asian and Pacific Islander, and 5% Hispanic, American Indian, and Alaskan natives. These gender and race trends create an idea of the models students will see in certain areas which may possibly affect the career they pursue (Glick et al., 1995; White et al., 1989; Yoder & Schleicher, 1996). These trends may also may affect students' view of the credibility of professors who do not fit the stereotypical appearance of the majority in a certain area (Hendrix, 1998; Harlow, 2003).

Professor Credibility

Professor credibility, as determined by students, can be found in many different areas, such as music and English, and may be based on several criteria (Bohart & O'Toole, 1980; Duke & Victoria, 1989; Hendrix, 1998). One criterion is that of effective teaching (Madsen, 2003; Hamann, Baker, McAllister & Bauer, 2000). Another criterion is that of credibility construct which consists of five dimensions: character, sociability, composure, extroversion, and competence (Hendrix, 1998). All of these criteria are based on students' perception and can be examined by the student within the classroom environment.

Dukes' and Victoria's (1989) study focused on four attributes of effective teaching: knowledge of teaching information, enthusiasm for teaching, rapport between teacher and student, and organization of the learning situation. Their examination of those four attributes also included gender and status as a factor for determining professor credibility. One hundred and forty-four male and female undergraduates read

four teacher/student scenarios depicting teacher effectiveness, either positive or negative, and rated the teacher on a seven-point Likert-type scale. The results found that students' ratings equaled that of how positive or negative the attributes exhibited by the teacher were in the scenario. The students also based their decision solely on those objective characteristics rather than on the status or gender of the teacher in each scenario.

Teacher's qualification and involvement in the field have also been examined to determine if those factors play a role in students' perception of teacher credibility and effectiveness. Two studies specifically using professor research and publications were conducted to determine if students perceived teachers with more research and publications to be better teachers than those without (Bohart & O'Toole, 1980). During this time there was a growing need for professors to publish in order to receive tenure, and it was believed this need superseded the importance of whether teachers were effective and benefiting their students. The first study consisted of twelve statements and students indicated agreement or disagreement by choosing a number from a seven-point Likert-type scale. The second study used a survey with nine open-ended questions. The results of the first study found that undergraduates disagreed with the belief that publishing made a better teacher and opposed firing a good teacher who did not publish. The second study's participants also felt that a good teacher should not be fired for lack of publications and thought that their teachers' research played little or no role in their education. Overall students did not perceive a teacher to be better based on their publication record. The researchers theorize this was perhaps due to the students not being aware of the individual's research or finding the research did not affect the performance of the teacher in the classroom.

Professor Credibility in Music

The effectiveness of a lesson is often perceived to be good based solely on a teacher's delivery style and how much students are engaged in the lesson, regardless of the accuracy of the information (Hamann et al, 2000; Madsen, 2003). For example, Madsen (2003) examined the perception of effective music teaching based on accuracy

of instruction, teacher delivery, and student attentiveness. Her study used music students in grades 6-12 as well as undergraduates and professional educators. The participants observed and rated the three components and Madsen discovered that students perceive teachers as being effective when the teacher was enthusiastic and students were engaged in the learning process, even when the information delivered was inaccurate. This demonstrates that students develop positive perceptions of a teacher and their lesson despite inaccurate information given by the teacher. Even though the professional educators and pre-service teachers based their judgment more on the accuracy of the material taught, overall effectiveness was mostly determined by teacher enthusiasm and student involvement.

In a similar study, Hamann et al., (2000) had music majors at every level observe four lessons that demonstrated different combinations of two qualities: teacher delivery and content. The lesson combinations were: good teacher delivery and good content, good teacher delivery and poor content, poor teacher delivery and good content, and poor teacher delivery and poor content. Each student rated the lessons on how interesting they found them and how they liked the teachers' delivery using a 5-point Likert-type scale. As in Madsen's study, the students perceived a teacher as being effective if the teachers' delivery was good, regardless of the accuracy of the information being taught.

Race and Gender as Factors of Professor Credibility

Various studies have examined college students perceptions of professor credibility (Duke & Victoria, 1980; Hamann et al., 2000; Madsen, 2003); however, Hendrix (1998) believed those studies had not taken into account the Black professor in a predominantly White educational environment and the effect that might have on a student's perception. Hendrix asserted that it was logical to speculate that a classroom of predominantly White students may present particular challenges to building credibility and acceptance for the Black teacher responsible for teaching certain subject matter. Undergraduate students in her study based credibility on the professors' knowledge and their ability to translate that knowledge into statements understood easily by the

students. Several Black students interviewed were aware that the qualifications of Black professors were often questioned by their White classmates through comments and overheard conversations, as well as challenges directed toward the professor during class lectures. Black students as well as Pacific Islanders believed Black professors' work harder to earn their degrees and to be employed at a predominantly White institution, and many students believed that Black professors were more credible teaching ethnic courses.

Harlow (2003) also found that students perceived Black professors as more credible teaching ethnic courses when she examined professors' emotional management and how the experience in the undergraduate college classroom affects them. The professors who have to prove credibility in the undergraduate classroom are sometimes emotionally strained due to challenges to their authority by students (Harlow, 2003; Moore, 1996). Her sample consisted of 29 Black and 29 White professors, 26 females and 32 males, and all were full-time tenure track professors at a Midwestern university with a 91% White student population. She interviewed each participant and compiled their responses. Seventy-six percent of Black professors reported students questioning their competency, qualifications, and credibility compared to 7% of the White professors. The female instructors, White or Black, felt they had to be more authoritative in the classroom than their male counterparts. One hundred percent of the Black female professors had to remind students to call them by their appropriate titles, such as Doctor or Professor, as compared to 0% of the White male professors. Black woman at the assistant and associate levels reported challenges to both their competence and control in the classroom. They felt it was due in part because of the lack of Black people in positions of power and the perception this may create for students. Black professors were conscious about doing well because they did not want to reinforce negative attitudes and stereotypes about Black people's intelligence; one of the Black male professors' stated his credentials on the first day of class to counteract the negative stereotypes that students of all races have internalized. Sixty-two percent of the Black professors felt they had to earn students' respect, while the White professors reported that their intellectual authority was assumed and taken for granted. Overall this study found that Black faculty members struggle with student challenges.

Their authority and academic abilities are considered less credible compared to their White colleagues, especially when they are not teaching a subject directly related to their race.

Race and Gender in Music

Gender and race have factored in the area of music education and they may influence the judging of musical performances (Elliot, 1995; VanWeelden, 2004; VanWeelden & McGee, 2007), the choosing of instruments for children (Abeles & Porter, 1978; Delzell & Leppla, 1992), and students' preference to play certain instruments (Fortney, Boyle & DeCarbo, 1993). To determine the extent race and gender play on musical performances, Elliot (1995) asked 88 music majors to judge musical performances of four flautist and four trumpeters performing an etude. The performers consisted of two males and two females, one Black and one White student for each gender. One flute track and one trumpet track was used for all four performers. The results found the flute was rated significantly higher than the trumpet; however, females playing trumpet scored significantly lower than females playing the flute and Black performers, male or female, scored significantly lower than White performers. Biases were evident in the preferred instrument selection, preferred genders performing on certain instruments, and the race of the performer.

Biases were also found in other studies of musical performances, specifically VanWeelden (2004), who investigated whether racially stereotyped music and conductor race influenced how the quality of a conductor and their ensemble is perceived. This study asked 169 music majors to evaluate choral performances by judging qualities such as intonation and diction, as well as conductor's effectiveness, based on specific characteristics such as eye contact and overall effectiveness. Three Black and three White conductors were evaluated using a 45 second recording of a spiritual as the "choir." The results found the Black conductors were rated higher than the White conductors in all areas. To further examine the results, VanWeelden & McGee (2007) expanded the methodology including not only a recording of a spiritual, often characterized as a "Black song," but also a Western art song, often characterized

as a “White song” (pg.14). Three hundred and fifty-three music majors, both Black and White, evaluated the ensemble and the conductors’ effectiveness conducting both pieces. Two White and two Black conductors participated in this study and each conductor was videotaped conducting an imaginary choir with identical recordings used for all conductors. The results of this study found that the participants rated the White conductor and his “ensemble” higher when conducting the Western art song and the Black conductor and his “ensemble” higher when conducting the spiritual. These results imply that perceptions can arise not only from the race and gender of the conductor but also based on stereotypes given to certain types of music.

Sex-Stereotyping of Instruments

Associating a gender with a musical instrument is also a form of stereotyping in the field of music and has been shown to influence and determine the instrument selection of children (Abeles & Porter, 1978; Delzell & Leppla, 1992; Griswold & Chrobak, 1981). Abeles and Porters (1978) foundational study examined the behavior of adults, college students, and children in instrument selection. One hundred and forty nine parent-aged adults were surveyed and were found to prefer the clarinet, flute, and violin for their daughters, and the drum, trombone, and trumpet for their sons. The cello and saxophone were not found to be significantly preferred for a specific gender. The second part of their study found those same six instruments were chosen as the most feminine and the most masculine instruments by 32 music majors and 26 non-music majors. In the third part of the study, 598 children were visually and aurally introduced to the same eight instruments used in the two previous parts of the study. The results found that greater sex-stereotyping of instruments occurred as children got older. It also revealed that females overall chose a wider variety of instruments to play than males, who had a more limited group of instruments they were willing to play. Griswold and Chrobak (1981) expanded Abeles and Porters study by having college students rate 17 instruments, as well as the jobs of instrumental and choral conductor, as masculine and feminine. The harp, flute, and choral conductor were rated as the most feminine, with the guitar, bass drum, and instrumental conductor rated as the most

masculine. It was concluded that instrument stereotyping was related to exposure to the study of music, music professionals, and the music educators of the students.

To continue investigating the instrument selection of students, Zervoudakes and Tanur (1994) gathered data from 600 institutions of learning, 100 of which were colleges and universities. They analyzed 590 concert programs and gender coded instrumentalists by first name. Females playing male-typed instruments increased at the college level but so did the playing of more female-typed instruments. Additionally, as the education level increased, the number of female instrumentalist decreased. The trend of female instrumentalist decreasing in higher education is also evident in jazz ensembles. Gender and participation in college jazz ensembles were significantly related with only 26% of females continuing jazz in college (McKeage, 2004). The researcher hypothesized the main reason being that many instruments traditionally found in jazz are male-typed instruments.

To determine if any changes in gender association had occurred since Title IX of the Educational Amendment (1972) brought attention to gender associations within school, Delzell and Leppla (1992) further examined sex stereotyping of music instruments. In the first part of the study, undergraduates were asked to designate one of two instruments as being more masculine than the other. The findings were identical to Abeles and Porter's results with one difference; the clarinet became the second most feminine instrument instead of the third most feminine. The second part of the study asked fourth grade students to choose their top three instruments to play and their last choice instrument to play, giving reasons for their first and last choice. The most common reasons for choosing instruments were because they liked it, they liked the sound of the instrument, they thought it was fun to play, and they had a friend who played it. The reasons for not wanting to play an instrument was because they thought it was difficult or not fun to play, just did not like it, thought it was too big, and did not like the sound. The results were consistent with related studies providing more information on why students may or may not select a certain instrument.

Students' preferences for certain instruments were also examined by Fortney, Boyle and DeCarbo (1993) using 990 middle school students in Dade County Florida. Their results mirrored that of the previous studies with the flute and clarinet still

remaining the females' first choices and brass instruments and percussion remaining the males' first choices. However, one reason found for instrument preference not seen in previous studies was the influence of people, such as music teachers and parents, on a child's selection of an instrument.

Many students decide what instruments to play based on the suggestions and recommendations of their band director. To determine if sex stereotyping of instruments existed with band directors and how they assigned them to beginning band students, Johnson and Stewart (2004) surveyed 84 band directors. The directors observed photos of students, half of them seeing the gender of the student and half only seeing the mouth area. Results found that knowing the sex of the student did not have a significant impact on what instrument they would recommend the students to play.

Conclusion

Student perceptions of professor credibility are based on various factors including accuracy of instruction, lesson effectiveness, teacher qualification, and teacher delivery style (Bohart & O'Toole, 1980; Dukes & Victoria, 1989; Hamann et al. 2000; Madsen, 2003). Physical attributes, such as gender and race, have also been found to affect students' perceptions of professors and the subjects they teach (Harlow, 2003; Hendrix, 1998). In the field of music, race and gender have been factors in categorizing instruments, and people who play those instruments, but it has not been examined in regard to perceptions of occupations; however, occupational sex-typing has been studied for other occupations (Cejka & Eagly, 1999; Shinar, 1975; Yoder & Schleicher, 1996).

Whitfield (1976) suggest teachers need to learn more about how students perceive them and the influence those perceptions can have on student-teacher interaction. This information may help teachers to better understand the basis of student perceptions and become prepared to effectively meet the needs of all their students. Additionally, because undergraduate music majors have studied with various music teachers in many different music settings prior to, and in college, they may have unique gender and racial perceptions. Though there have been studies addressing

occupational stereotypes, gender-roles, and perceptions in music, no study has directly examined undergraduate music majors' gender and race perceptions of occupations, especially music occupations.

Purpose

The purpose of this study was to determine what specific gender and race perceptions music majors' have about University music occupations and non-music occupations. The research questions which were addressed in this study included:

1. What gender and race perceptions do music majors have about 13 music and non-music occupations combined?
2. What gender and race perceptions do music majors have about music and non-music occupational groupings?
3. What gender and race perceptions do music majors have about collegiate music ensembles and non-music high status occupational groupings?
4. What gender and race perceptions do music majors have about collegiate academic music and high status occupational groupings?
5. What gender and race perceptions do music majors have about collegiate music ensembles and collegiate academic music occupational groupings?
6. What gender and race perceptions do music majors have about each occupation independently?
7. What gender and race perceptions do male and female music majors have about the previous research questions?
8. What gender and race perceptions do Black and White music majors have about the previous research questions?

CHAPTER III METHODOLOGY

Subject Description

Participants ($N=51$) for this study were undergraduate music majors from five universities located in the South and Southeast regions of the country. Participants were males ($n=22$) and females ($n=29$), and represented both African-American (Black) ($n=28$) and Caucasian (White) ($n=23$) students.

Dependent Variable

Survey Form

The survey form consisted of a demographic section followed by 13 job occupations. The demographic section was located at the top of the survey and asked participants to choose whether they were music or non-music majors, year in college, gender, and ethnicity. The 13 job occupations listed on the survey included: a college voice instructor, a district attorney, a real estate agent, a music history professor, a bank president, a university jazz combo instructor, a restaurant server, a phone operator, a symphonic band conductor, a nurse, a gospel choir director, an architect, and a music theory professor. Each job title was followed by the letters A, B, C and D. A copy of the survey form is located in Appendix A.

Independent variables

Pictures

Four pictures of people representing each occupation were viewed by the participants for each of the 13 occupations listed on the survey form. While the pictures were different for each occupation, the four pictures always consisted of a Black female model, a White female model, a Black male model, and a White male model. The pictures were taken from various sources on the internet and were consistent aside from gender and race. Examples of picture consistency included nurses in scrubs with a stethoscope, the real estate agents professionally dressed in front of a house with a

for sale sign, the jazz combo instructors held some type of instrument stereotypically played in jazz music, and the phone operators all had on phone earpieces.

Gender and Race

Participants for this study included males and females who represented both Black and White races. The students were all music majors classified as undergraduates at a college or university.

	Black	White	Total
Males	14	8	22
Females	14	15	29
Total	28	23	51

The DVD

A PowerPoint presentation was prepared and saved on a DVD to correspond with the written survey. For every occupation stated on the survey there were two corresponding slides on the DVD. The first of the two slides consisted of the number of the survey item followed by the title of the occupation such as “1 – College voice instructor” and stayed on the screen for duration of ten seconds. The second slide for each occupation consisted of four pictures of persons representing the occupation, a Black female model, a White female model, a Black male model, and a White male model. The four pictures for each occupation remained on the screen for five seconds. Additionally, each occupation presented the pictures in a different randomly selected order.

A total of four DVD's were made. Each DVD contained the same example and 13 job occupation slides with the same four pictures for each occupation. To control for order effect, a random selection of the four pictures for each of the occupations,

including the example, was determined a priori. This random selection was done for each of the four DVD's so no DVD was exactly the same in respect to the order of the pictures.

Procedures

The researcher was granted permission to use Human Subjects for this study by the IRB committee. The approval letter can be found in Appendix B. An email letter was then sent to college instructors at four institutions to determine their availability for participation in this study. A copy of the letter is located in Appendix C. Four instructors agreed to administer the survey to their students. The researcher also administered surveys to students at the university where she attended as well. A DVD, subject consent forms and surveys, a site participation form, a script for after the study, and directions for the instructors were sent to the participating universities. Instructors were informed initially of the use of a PowerPoint presentation as part of the study and were asked to procure a screen and projector, or a system that could project the computer program onto the screen, for the participants to view. They were also asked to have the Department Head, or another appropriate authority figure, to sign the site participation permission form prior to administering the study. A copy of the site participation permission form is located in Appendix D.

Before viewing the DVD, each participant was asked to read the subject consent form given to them. A copy of the subject consent form is located in Appendix E. The instructor then read a direction statement, which was located in the packet given to each of the University professors. This statement, which can also be found in Appendix F, read:

“There are 13 job occupations listed on the survey in front of you. For each occupation, pictures of four different people will be shown to you on the screen. Each picture will have a corresponding letter to match the survey. Based on the title and your knowledge of that occupation, choose only one picture of the person that most closely represents your “First Impression” of a person who holds that occupation. Please circle the letter of the person you choose for each

occupation on the survey. The survey number and the occupation name will be shown on the screen prior to the four pictures being shown. You will have 5 seconds to view the people and choose your answer once the pictures are on the screen. Here is an example. (Example shown on screen) Any questions?

Please do not talk for the remainder of the study. Thank you.”

After the students completed the survey, instructors were asked to read a script explaining the purpose for the study. A copy of this script can be found in Appendix G.

Research Design

The total number of times a model was chosen was calculated, and a percentage based on the calculation was found. For all 13 occupations and 51 students, each of the four models had an opportunity of being chosen 663 times. Sums and percentages were calculated for each research question which was determined by the number of occupations, and grouping of students used for each one.

Equipment Needed

1. A projecting system with computer hook-up
2. A screen
3. A DVD
4. Site Participation Form
5. Subject Consent Form
6. Surveys
7. Instructions for administering survey
8. A script for after the survey

CHAPTER IV RESULTS

People form perceptions about others based on various factors including age, weight, race, socio-economic status and gender. Some of these perceptions may be formed during childhood through personal experiences as well as through stereotypes that may be learned through family, friends, and the media. Students form gender and race perceptions about teachers and the subjects they teach. These perceptions may be the basis for making future judgments concerning who should or should not work in certain jobs or teach certain subjects. The purpose of this study was to determine the race and gender perceptions of music majors for music and non-music occupations.

Calculation of the Surveys

A combined total of 51 undergraduate music majors from five universities completed the survey. The music majors were divided by gender, males ($n=22$) and females ($n=29$), as well as by race, Black ($n=28$) and White ($n=23$). The survey consisted of 13 occupations; six university music positions and seven non-music occupations of varying status. Students were asked to choose one race/gender model, a Black female, a White female, a Black male, or a White male, which most closely matched their first impression of the best representation for each occupation. A race/gender model could be chosen a total of 13 times for each survey. Additionally, because there were 51 participants, the combined total each model could be chosen was 663. Table 1 lists the sums and percentages for each model for all occupations combined by all music majors.

Table 1

Sums and Percentages for All Occupations by All Music Majors.

Race/Gender Models	Σ	%
Black Female	132	20
White Female	133	20
Black Male	175	26
White Male	223	34

The results found music majors chose female models, both Black and White, 20% of the time when all occupations were combined. The male models were chosen more often than females with the White male model being the most selected.

The students were divided by gender and race to determine if these percentages would remain consistent. Due to uneven number of participants within each group, each race/gender model could have been chosen a different amount of times. The total number of times each model could have been chosen by male students ($n=22$) was 286 times and by female students ($n=29$) was 377 times. The total number of times each model could have been chosen by Black students ($n=28$) was 364 times and by White students ($n=23$) was 299 times. Table 2 lists the results.

Table 2

Sums and Percentages for All Occupations by Student Gender and Race.

Race/Gender Models

Participants	Σ	%
Black Female		
Male Students	61	21
Female Students	71	19
Black Students	83	23
White Students	49	16
White Female		
Male Students	55	19
Female Students	78	21
Black Students	70	19
White Students	63	21
Black Male		
Male Students	77	28
Female Students	98	26
Black Students	96	26
White Students	79	26

Table 2-Continued

<u>Race/Gender Models</u>	Σ	%
Participants		
White Male		
Male Students	93	32
Female Students	130	34
Black Students	115	32
White Students	108	36

There were slight differences in percentages after dividing the students by gender and race. When divided by gender, all students chose the male models more so than female models. However, male students chose the Black female and Black male models slightly more than the female students. Conversely, female students chose the White female and White male slightly more than the male students. In regard to race, Black students chose the Black female 7% more than White students, yet both student groups chose the Black male the same percentage of time. The remainder of the results can be found in Table 2.

The occupations were next divided into music ($n=6$) and non-music ($n=7$) categories. Again, because there were 51 participants, the combined total each race/gender model could have been chosen for music occupations was 306 times and for non-music occupations was 357 times. Results are shown in Table 3.

Table 3

Sums and Percentages for Music and Non-Music Occupations by all Music Majors.

Race/Gender Models	<u>Music Occupations</u>		<u>Non-music Occupation</u>	
	Σ	%	Σ	%
Black Female	52	17	80	22
White Female	42	14	91	25
Black Male	93	30	82	23
White Male	119	39	104	30

There was no more than an 8% difference between all the race/gender models for the non-music occupations. The White male model was chosen the most number of times while the Black female model was chosen the least number of times. A greater percentage difference was found between all the models when examining the music occupations. For this grouping, the White male model was still chosen the most; however, the White female model was chosen the least and by a 25% percentage margin. The remainder of the results can be found in Table 3.

The music and non-music categories were next examined after dividing the students by gender and race. For the music occupations, each race/gender model could have been chosen 132 times by male students and 174 times by female students. For the non-music occupations, each model could have been chosen 154 times by male students and 203 times by female students. In regard to student race, each model could have been chose 168 times for music occupations and 196 times for non-music occupations by Black students. White students could have chosen each race/gender model 138 times for music occupations and 161 times for non-music occupations. Results are listed in Table 4.

Table 4

Sums and Percentages for Music and Non-Music Occupations by Student Gender and Race.

<u>Race/Gender Models</u> Participants	<u>Music Occupations</u>		<u>Non-music Occupations</u>	
	Σ	%	Σ	%
Black Female				
Male Students	23	17	38	25
Female Students	29	17	42	21
Black Students	34	20	49	25
White Students	18	13	31	19
White Female				
Male Students	16	12	39	25
Female Students	26	15	52	25
Black Students	19	11	51	26
White Students	23	17	40	25

Table 4 - Continued

<u>Race/Gender Models</u> Participants	<u>Music Occupations</u>		<u>Non-music Occupations</u>	
	Σ	%	Σ	%
Black Male				
Male Students	41	31	36	23
Female Students	52	30	46	22
Black Students	51	30	45	23
White Students	42	30	37	23
White Male				
Male Students	52	40	41	27
Female Students	67	38	63	31
Black Students	64	38	51	26
White Students	55	40	53	33

There was very little difference in model choice for both music and non-music occupations by male and female students. Both Black and White male models were chosen substantially more than the Black and White female models for the music occupations when compared to the non-music occupations. However, there was a greater discrepancy of choice between the two types of occupations by the Black and White students. The male models were still chosen the most for music occupations, with Black students choosing the Black female model 7% more than White students. The remainder of the results can be found in Table 4.

To examine the perceptions between specific music and non-music occupations, each occupational category was divided further. University music occupations were divided into ensemble music occupations, which were a university jazz combo instructor, a symphonic band conductor, and a gospel choir director, and academic music occupations, which were a college voice instructor, a music history professor, and a music theory professor. The non-music occupations were split into high status occupations, which were the district attorney, bank president, and an architect, mid-status occupations, which were the nurse and the real estate agent, and low status occupations, which were the phone operator and restaurant server. Music ensemble ($n=3$), academic music ($n=3$), and high status occupations ($n=3$) were examined to determine music majors' perceptions. Each model could have been chosen 153 times for each occupational group. Results are shown in Table 5.

Table 5

Sums and Percentages for Music Ensemble, Academic Music, and High Status Occupations by All Music Majors.

	<u>Music Ensemble</u>		<u>Academic Music</u>		<u>High Status</u>	
	Σ	%	Σ	%	Σ	%
Race/Gender Models						
Black Female	32	21	20	13	15	10
White Female	6	4	37	24	15	10
Black Male	76	50	17	11	45	29
White Male	39	25	79	52	78	51

Overall, the results found that one, or both, of the male models were chosen more than the female models for each occupational grouping. The Black male model was chosen 50% of the time for music ensemble occupations while the White male model was chosen 52% and 51% for academic music and high status occupations. However, both the Black male and Black female models were chosen a low percentage of time in regard to the academic occupations. The White female model was chosen the least, 4%, for a music ensemble occupation by all music majors but the second most for academic music occupations (24%). Additionally, the White and Black female models were the least chosen for high status occupations, only 10% of the time for each, by all music majors. See Table 5 for the remainder of the results.

Students were then divided by gender and race. For each occupational group, each model could have been chosen 66 times by males, 87 times by females, 84 times by Black students and 69 times by White students. Results are listed in Table 6.

Table 6

Sums and Percentages for Music Ensemble, Academic Music and High Status Occupation by Student Gender and Race.

<u>Race/Gender Models</u>	<u>Music Ensemble</u>	<u>Academic Music</u>	<u>High Status Occupation</u>
	Σ	Σ	Σ
	%	%	%
<u>Participants</u>			
Black Female			
Male Students	15	8	4
Female Students	17	12	11
Black Students	20	14	7
White Students	12	9	8
White Female			
Male Student	1	15	8
Female Students	5	22	7
Black Students	1	19	8
White Students	5	18	7

Table 6-Continued

<u>Race/Gender Models</u>	<u>Music Ensemble</u>		<u>Academic Music</u>		<u>High Status Occupation</u>	
	Σ	%	Σ	%	Σ	%
Participants						
Black Male						
Male Students	33	50	8	12	21	32
Female Students	43	49	9	10	24	28
Black Students	42	50	9	11	28	33
White Students	34	49	8	11	17	25
White Male						
Male Student	17	26	35	53	33	50
Female Students	22	25	44	51	45	52
Black Students	21	25	42	50	41	49
White Students	18	26	37	54	37	55

The Black male model was chosen the most for music ensemble occupations by all students with only a 1% difference between race and gender groups. The White male model was chosen the most for both academic and high status occupations with a 2% difference between male and female students and a 4% and 6% difference between Black and White students. The White female model was chosen the least for music ensemble occupations with a 5% difference between males and females and a 6% difference between Black and White students. All sums and percentages can be found in Table 6.

Lastly, music majors' race and gender perceptions for each occupation individually were determined. Results are listed in Tables 7-11.

Table 7

Sums and Percentages for Academic Music Courses by all Music Majors and Divided by Gender and Race.

	<u>Black Female</u>	<u>White Female</u>	<u>Black Male</u>	<u>White Male</u>
	Σ	%	Σ	%
College Voice Instructor				
All Students	17	33	1	24
Male Students	7	32	0	36
Female Students	10	35	1	14
Black Students	11	39	0	29
White Students	6	26	1	17

Table 7 - Continued

	<u>Black Female</u>	<u>White Female</u>	<u>Black Male</u>	<u>White Male</u>
	Σ	%	Σ	%
Music History Professor				
All Students	0	0	12	24
			39	76
Male Students	0	0	6	27
Female Students	0	0	6	21
			23	79
Black Students	0	0	7	25
White Students	0	0	5	22
			18	78

Table 7 - Continued

	<u>Black Female</u>	<u>White Female</u>	<u>Black Male</u>	<u>White Male</u>
	Σ %	Σ %	Σ %	Σ %
Music Theory Professor				
All Students	3 6	16 31	4 8	28 55
Male Students	1 5	8 36	2 9	11 50
Female Students	2 7	8 27	2 7	17 59
Black Students	3 11	10 36	2 7	13 46
White Students	0 0	6 26	2 9	15 65

Both female models were chosen the most for a College voice instructor by all students. However, when the students were divided by gender, both males and females chose the female models the most but male students also chose the White male model 36% of the time. When the students were divided by race, 52% of White students chose the White female, which was 20% more than the Black students, who chose the Black female model the most for this occupation.

Over 70% of all the students, and divided by gender and race, chose the White male model for the music history occupation. Similarly, the White male model was chosen 55% of the time for the occupation of music theory professor by all students, with the White female chosen the second most. Male and female students differed by 2% between the Black models and 9% between the White models. Eleven percent of Black students chose the Black female model for the music theory occupation compared to zero percent of White students. The results also found the Black students chose the White female model 10% more for the music theory occupation than White students and the White students chose the White male 19% more than Black students. The remainder of the results can be found in Table 7.

The music ensemble occupations results are listed in Table 8. The occupations included in this category were university jazz combo instructor, symphonic band conductor, and gospel choir director.

Table 8

Sums and Percentages for Ensemble Music Occupations by All Music Majors and Divided by Gender and Race.

	<u>Black Female</u>	<u>White Female</u>	<u>Black Male</u>	<u>White Male</u>
	Σ %	Σ %	Σ %	Σ %
University Jazz Combo Instructor				
All Students	3 6	2 4	31 61	15 29
Male Students	3 14	0 0	12 54	7 32
Female Students	0 0	2 7	19 65	8 28
Black Students	3 11	0 0	17 61	8 28
White Students	0 0	2 9	14 61	7 30

Table 8 - Continued

	<u>Black Female</u>	<u>White Female</u>	<u>Black Male</u>	<u>White Male</u>
	Σ	%	Σ	%
			Σ	%
<hr/>				
Symphonic Band Conductor				
All Students	2	4	22	43
			25	49
Male Students	2	9	10	45
Female Students	0	0	12	41
			14	50
Black Students	2	7	12	43
White Students	0	0	10	43
			11	48

Table 8 - Continued

	<u>Black Female</u>	<u>White Female</u>	<u>Black Male</u>	<u>White Male</u>
	Σ %	Σ %	Σ %	Σ %
Gospel Choir Director				
All Students	27 53	1 2	23 45	0 0
Male Students	10 45	1 5	11 50	0 0
Female Students	17 59	0 0	12 41	0 0
Black Students	15 54	0 0	13 46	0 0
White Students	12 52	1 4	10 43	0 0

Sixty-one percent of all music majors' perceived the Black male model as the university jazz combo instructor. In regard to student gender grouping, the results found male students chose the Black female model a small percentage of the time (14%) but never chose the White female model (0%). Conversely, the female students chose the White female model a small percentage of the time (7%) but never chose the Black female model (0%). Additionally, Black and White students equally chose the Black male model 61% of the time but differed concerning the Black and White female models. The White male model was chosen the second most with the female models chosen by only 10% of all students.

The male models were chosen the most for the occupations of symphonic band conductor, with only a 6% difference between the Black and White models, when all students were combined. The female models, however, were rarely chosen by any of the participants. Male and females again differed slightly, with male students choosing the Black female model and not the White female model, and the female students choosing the White female model more so than the Black female model. When the results were examined by student race, Black and White students again chose the Black male model 43% of the time with Black students choosing the Black female model, and White students choosing the White female model more than the other.

A little over 50% of the students chose the Black female model for the gospel choir director occupation. Results also found the Black male model was chosen 41% of the time or greater. No student chose the White male model for this occupation. Female students chose the Black female model 14% more than males and males chose the Black male model 9% more than females. The remainder of the results can be found in Table 8

The three high status occupations, district attorney, bank president, and architect were next examined independently. The results are listed in Table 9.

Table 9

Sums and Percentages for High Status Occupations by AI Music Majors and Divided by Gender and Race.

	<u>Black Female</u>	<u>White Female</u>	<u>Black Male</u>	<u>White Male</u>
Σ	%	Σ	%	Σ
District Attorney				
All Students	4	6	14	27
	8	12	27	53
Male Students	1	2	5	14
	4	9	23	64
Female Students	3	4	9	13
	10	14	31	45
Black Students	2	5	7	14
	7	18	25	50
White Students	2	1	7	13
	9	4	30	57

Table 9 - Continued

	<u>Black Female</u>	<u>White Female</u>	<u>Black Male</u>	<u>White Male</u>
	Σ %	Σ %	Σ %	Σ %

Bank President

All Students	7	14	4	8	13	25	27	53
Male Students	2	9	3	14	8	36	9	41
Female Students	5	17	1	3	5	17	18	62
Black Students	4	14	1	4	10	36	13	46
White Students	3	13	3	13	3	13	14	61

Table 9 - Continued

	<u>Black Female</u>	<u>White Female</u>	<u>Black Male</u>	<u>White Male</u>
	Σ %	Σ %	Σ %	Σ %
Architect				
All Students	4 8	4 8	18 35	25 49
Male Students	1 5	3 14	8 36	10 45
Female Students	3 10	1 3	10 35	15 52
Black Students	1 4	2 7	11 39	14 50
White Students	3 13	2 9	7 30	11 48

The White male model was selected the most for each of the three high status occupations with the female models chosen less than 20% of the time for all three occupations. For district attorney, White students chose the Black female model more than the White female model and conversely, the Black students chose the White female model more than the White students. For bank president, 62% of females chose the White male model with the Black female and male models chosen 45% less and the White female model even less. Sixty-one percent of White students chose the White male model for bank president with the other three models tied for second with 13%. Students differed slightly in their model choice for architect as well. Female students chose the Black female model and White male model more than male students; however, Black students chose both female models slightly less than the White students but chose the male models slightly more. All results are shown in Table 9.

The results for mid-status occupations, real estate agent and nurse, and the low-status occupations, restaurant server and phone operator, can be found in Tables 10 and 11.

Table 10

Sums and Percentages for Mid-Status Occupations by AI Music Majors and Divided by Gender and Race.

	<u>Black Female</u>	<u>White Female</u>	<u>Black Male</u>	<u>White Male</u>
	Σ %	Σ %	Σ %	Σ %
Real Estate Agent				
All Students	17 33	10 20	17 33	7 14
Male Students	10 46	6 27	4 18	2 9
Female Students	7 24	4 14	13 45	5 17
Black Students	9 32	6 21	9 32	4 14
White Students	8 35	4 17	8 35	3 13

Table 10 - Continued

	<u>Black Female</u>	<u>White Female</u>	<u>Black Male</u>	<u>White Male</u>
	Σ %	Σ %	Σ %	Σ %
Nurse				
All Students	15 29	24 47	7 14	5 10
Male Students	9 41	7 32	4 18	2 9
Female Students	6 21	17 59	3 10	3 10
Black Students	9 32	14 50	3 11	2 7
White Students	6 26	10 44	4 17	3 13

Table 11

Sums and Percentages for Low Status Occupations by AI Music Majors and Divided by Gender and Race.

	<u>Black Female</u>	<u>White Female</u>	<u>Black Male</u>	<u>White Male</u>
	Σ	Σ	Σ	Σ
	%	%	%	%
Restaurant Server				
All Students	17	25	9	0
	33	49	18	0
Male Students	9	8	5	0
	41	36	23	0
Female Students	8	17	4	0
	27	59	14	0
Black Students	10	14	4	0
	36	50	14	0
White Students	7	11	5	0
	30	48	22	0

Table 11 - Continued

	<u>Black Female</u>	<u>White Female</u>	<u>Black Male</u>	<u>White Male</u>
	Σ %	Σ %	Σ %	Σ %
Phone Operator				
All Students	16 31	18 35	4 8	13 26
Male Students	6 27	10 46	2 9	4 18
Female Students	10 34	8 28	2 7	9 31
Black Students	14 50	9 32	1 3	4 14
White Students	2 9	9 39	3 13	9 39

The Black female and male models were both perceived by 33% of all the students as a real estate agent. The White male model was chosen the least for this occupation with the only exception to this result found when examining the female students' choice. Male students, however, chose the Black and White female models the most for this occupation. When the students groups were divided by race, Black and White students showed little difference in their real estate occupation perceptions. For the nurse occupation, females were chosen the most with the White female model chosen by 47% of all students. Female students chose the White female model, and male students chose the Black female model the most as a nurse.

Results for the low status occupations found the female models were chosen the most for the restaurant server occupation; male students chose the Black female model the most and females chose the White female model the most. Divided by race, both Black and White students chose the White female model the most followed by the Black female model. For the phone operator occupation, the Black male model was chosen the least. Female students chose the Black female model and White male model more than the male students. Black students chose the Black female model 41% more than White students and White students chose the White male 25% more than Black students. All results are shown in Tables 10 and 11.

CHAPTER V

DISCUSSION

The results of this study show that occupational stereotypes continue to exist in non-music, as well as music, occupations. Music professions, such as a music theory professor and a jazz ensemble director, are perceived to be dominated by specific male, female, and Black and White persons. These results are consistent with other research that has examined the effect of race (Harlow, 2003; Hendrix, 1998), as well as gender (Shinar, 1975; Yoder & Schleicher, 1996) on perceptions of occupations. This study sought to determine what gender and race perceptions music majors' have about certain University music occupations and how they compare to non-music occupations. Specifically this research sought to answer the following research questions:

1. What gender and race perceptions do music majors have about 13 music and non-music occupations combined?
2. What gender and race perceptions do music majors have about music and non-music occupational groupings?
3. What gender and race perceptions do music majors have about collegiate music ensembles and non-music high status occupational groupings?
4. What gender and race perceptions do music majors have about collegiate academic music and high status occupational groupings?
5. What gender and race perceptions do music majors have about collegiate music ensembles and collegiate academic music occupational groupings?
6. What gender and race perceptions do music majors have about each occupation independently?

Additionally, each research question was examined by student gender as well as student race.

Music Majors' Perceptions of All Occupations Combined

The undergraduate music majors chose the White and Black male models 60% of the time, and the Black and White female models 40% of the time, when all occupations were combined. More specifically, the White male model was chosen the most (34%) followed by the Black male model (26%). This result is not surprising due to many occupations being perceived as masculine (Beggs & Doolittle, 1993) and a high percentage of White males are found in higher education positions (U.S. Department of Education, 2008). The female models, both Black and White, were equally divided amongst the students when all 13 occupations were combined. Again, this result is not surprising as females are often represented less in many occupations (Cejka & Eagly, 1999; U.S. Department of Education, 2008) and most occupations are found to be gender-typed (Eagly & Steffen, 1984; Shinar, 1975) but not necessarily race-typed. Overall, these numbers demonstrate Differences were found between model choices for occupational groupings; however, few differences were found in the occupational perceptions of male and female participants, as well as Black and White participants. that music majors perceived most of the occupations as masculine and requiring more male-specific attributes. These results are consistent with data collected in previous research that found jobs of high-status and requiring high levels of competence associated more often with males (Glick et al., 1995; Shinar, 1975; White et al., 1989).

Music majors' gender produced only a 2% difference in the number of times a model was chosen when all occupations were combined. The size of the difference signifies that, generally speaking, occupational perceptions were consistent between males and females. It is interesting to note that female students chose the White male model more than male students. This result is consistent with previous research in which females and males do not choose models necessarily based on their own gender, but rather base their perceptions on the distribution of males and females in occupational roles (Cejka & Eagly, 1999). Black and White students' showed a small percentage difference in model choice, more toward their own race, but the Black male model was chosen equally by both Black and White students. These results also imply

that gender, as opposed to race, is the dominant factor in students' occupational perceptions; future research would better confirm if this is consistently true.

Music and Non-Music Occupations

Dividing the occupations into music and non-music occupations found greater discrepancies in race and gender perceptions of the music majors. All students chose the Black and White male models substantially more for the university music occupations (69%) than the Black and White female models (31%) and again, the White male model was chosen the most. These results are consistent with the national average for race and gender trends of professors in higher education which show that 62% of full-time instructors are male (U.S. Department of Education, 2008). The six music occupations in this study may also be considered masculine positions as the instrumental conductor was found to be in previous research (Griswold & Chrobak, 1981). The non-music occupations showed greater consistency with only an 8% difference between the lowest (Black female) and highest (White male) model chosen. This may be due to an almost equal representation of low, mid, and high status occupations used in the survey (Eagly & Steffen, 1984).

Dividing the music majors by gender did not create much difference in the model selection for music and non-music occupations; however, the race of the students did, with percentage differences for the Black female model, White female model, and White male model choice. The Black male model again was equally chosen by both groups. The Black and White students' choosing of the racially similar model more than the other model may be influenced by observing someone of their own race, or even perceiving themselves, in those occupational positions (Beggs & Doolittle, 1993; Glick et al., 1995; Yoder & Schleicher, 1996).

Music Ensemble, Academic Music and High Status Occupations

The gospel choir director, jazz ensemble instructor, and symphonic band conductor are occupations found to be race related (Hendrix, 1998; Harlow, 2003),

dominated by males (McKeage, 2004) or rated as masculine (Griswold & Chroback, 1981). These reason may be why for the three music ensemble occupations half of all student participants chose the Black male model 12 times as often as the White female model. These results somewhat corresponds with research that finds a decrease in female instrumentalist in higher education (Zervoudakes & Tanur, 1994), a 26% decrease of females continuing jazz in college (McKeage, 2004) and spirituals, a predecessor of gospel music, perceived as “Black” music best conducted by a Black conductor (VanWeelden, 2004; VanWeelden & McGee, 2007). Though choral directing is perceived as a feminine occupation (Griswold & Chroback, 1981), these results may demonstrate that the type of choir being conducted, as well as the race of the conductor, might make a difference with how masculine or feminine the occupation is perceived. Future research in this area would help to determine if those factors would make a difference.

The credibility of Black professors has been found to increase when they were teaching courses dealing directly with their race (Hendrix, 1996; Harlow, 2003) and the academic music classes used in this study, college voice instructor, music theory, and music history, could not be categorized as race related courses. The lack of race relevance may be why all students chose the Black male (11%) and Black female model (13%) the least for academic music occupations. These results demonstrate a substantial difference with the White male model and White female model, which were chosen 67% for academic music occupations.

Research has shown that for high status jobs, men were chosen more than woman (Cejka & Eagly, 1999; Eagly & Steffen, 1984) and jobs with occupational prestige chosen for masculine personality traits and non-minority workers (Glick et al., 1995). Music majors affirmed these results by choosing the male models four times more than the women for the three high status occupations and the White male model the most. The lack of White female models in music ensemble and high status professions may be the reason all students consistently chose the White female the least for those occupations (Cejka & Eagly, 1999). Black students also chose the female model of their race 7% more than White students for music ensemble but 3% less for high status occupations. The socio-economic background of the students may

also be reflective of their choices for high status occupations with the White male model reflecting a socio-economic status that the other race/gender models did not (Beggs & Doolittle, 1993; Gottfredson, 1981; Shinar, 1975).

Individual Occupations

Music majors did not perceive the Black male model as a college voice instructor but both female models were chosen by 74% of all students. These results correspond with research that found choral conducting to be rated as a feminine occupation (Griswold & Chroback, 1981). These results may qualify singing being perceived as a feminine behavior as well, but further research is needed to confirm this. Females were not perceived as a music history professor by any of the students, again, possibly due to the lack of female role models in those positions (Cejka & Eagly, 1999; Gould, 1992; 2001) or its perception as a possible “masculine” occupation. Also, the fact that it was regular music history, as opposed to jazz history, may be the reason the Black male model was chosen by only a quarter of the students. Different from music history is music theory, which was perceived as an occupation by a White professor, with the White male model receiving the highest percentage. The lack of race relevance to the Black models and the lack of Black professors seen in those positions are most likely the reasons for these results (Hendrix, 1998). Further research into the previously unexamined music occupations, such as music history and music theory, would be very helpful in confirming these results on music majors’ perceptions.

Males were perceived as University jazz combo instructors by all students, the Black male model more so than the White male model. Jazz is often related to Blacks and African-American history, which may be why the Black male model was chosen by 61% of all students. Males were also perceived as a symphonic band conductor, which corresponds with prior research on the rating of choir and band conductors (Griswold & Chroback, 1981). The race of the model played an apparent role in students’ selection for a gospel choir director. Gospel music, influenced by spirituals which is perceived as a music relating to the African-American culture and history (VanWeelden & McGee, 2007), was perceived as best taught by people of that heritage. Jazz and gospel music

are two areas in the field of music that have not been thoroughly investigated, and further research would be helpful in determining perceptions of music majors of those areas.

The non-music occupations showed consistent agreement with prior research on status, gender, and race as influential factors in occupational stereotypes (Glick et al., 1995; Shinar, 1975; Yoder & Schleicher, 1996). All students consistently chose the male models, with the White male model chosen the most, for the high status occupations. This confirms previous research that found high prestige and wages associated with masculine image and non-minority people (Cejka & Eagly, 1999; Glick et al., 1995).

The Black female and male models were perceived as a real estate agent more than the White female and male models by all students. Choosing a male and female equally for an occupation is consistent with research that showed this occupation as gender-neutral (Beggs & Doolittle, 1993); however, no research has shown it as a race-related occupation. The results for the nurse were also consistent with research that found it perceived as a feminine occupation, and female dominated occupations being associated considerably with nurturing qualities and being helpful to others (Beggs & Doolittle, 1993; Cejka & Eagly, 1999).

Lack of occupational prestige is possibly the reason the White male model was not perceived as a restaurant server by any undergraduate music majors (Glick et al., 1995). A phone operator seemed to be more gender-neutral and not perceived as a low status occupation even though more females were chosen, and the Black male model was chosen by only 8% of the students. Fifty-percent of the Black students chose the Black female, possibly signifying it as a racially appropriate occupation.

Conclusion

Race and gender of the models did seem to be a determining factor in students' choice for various occupations. These results coincide with prior research that found students do perceive specific genders and races in certain jobs and positions (Beggs & Doolittle, 1993; Cejka & Eagly, 1999; Harlow, 2003). What was not a major factor was

the undergraduates' gender and race. Students divided by race and gender showed very little discrepancy in their model selection, and when there was a difference it was not consistently based on similar gender and race trends.

Also revealed in this study was the importance of status and type of occupations used. The models most chosen for high status occupations were males (Beggs & Doolittle, 1993) with music history, jazz ensemble and symphonic band director falling within that group as well. Females dominated the students' choice for voice instructor and both mid and low status occupations (Cejka & Eagly, 1999). In terms of race, a gospel choir director was perceived as an occupation for the Black models, and a music theory professor was perceived as an occupation for the White models.

Limitations of the Study

There were several limitations that arose during the course of this study. First was the uneven number of subjects and distribution of subjects within race and gender groups. The lack of equality among the subjects did not allow for an exact comparison of all possible groups such as White male music majors compared to Black male music majors. Future studies should ensure there is an even number of males and females as well as Black and White, students participating in the study. Also, other race and ethnicities should be included so a more well-rounded view of all music majors will be analyzed.

A second limitation of this study was the occupations that were chosen for use on the survey. Future studies should ensure that occupations cover research proven stereotypes for male, female and different races, with an even number of occupations used. Past research has shown that instrumental conducting is perceived as masculine and choral conducting as feminine (Griswold & Chroback, 1981) so both should be represented to determine present perceptions as well as new perceptions. An even number of ethnic and academic music occupations should be chosen as well. A college voice instructor was used so an equivalent occupation could be a private instructor of another instrument such as the piano, violin or tuba. For non-music occupations there were three high-status, two mid and two low status occupations. An even number of

high, mid and low status occupations should be represented with gender biased and gender neutral occupations used as well.

Another limitation of the study was the students' choice of models for the occupations. The participants always had a Black female, White female, Black male and White male model in which to choose from and they were only allowed to choose one. Future studies could give participants the option of choosing more than one, or no model at all. Though more options may hinder true perceptions and stereotypes from being identified, it would allow for more freedom for the participants. Other ethnicities as model choices should also be used.

Suggestions for Future Research

Future research in the area of person perceptions should identify prevailing occupational stereotypes, especially in the field of music, in education professions as well as others. Studies should continue to be administered to determine how undergraduate and graduate music majors perceive their professors and if matriculation in the higher education system helps to change those perceptions. Students within the public school system could also be surveyed to determine what age music occupations begin to be stereotyped.

After determining the race and gender perceptions of multiple occupations in music, another study could determine if those perceptions affect how students view the credibility of professors' and other job-holders. If a person is in an occupation students perceive as gender or race appropriate, such as a Black male gospel choir director, determining the students' confidence in the teachers' ability to be an effective teacher would be helpful. Also, determining students' confidence in the credibility of a professors' ability that is not in a congruent job, such as a White male as a gospel choir director, would be helpful to know as well.

To further build upon the information found in the two previous ideas, qualitative information could be taken from music students to determine their reason for their perceptions. Students should be given the opportunity to express their ideas in written form as well as through interviews. This will hopefully better reveal the basis for the perceptions and stereotypes of the students. Lastly, the effect student perceptions have

had on music professors, teachers and graduate students, both in congruent and incongruent occupations, could be examined, also through interviews and written responses. This information will allow others to see the effect student perceptions may have on professionals, both positively and negatively, and possibly help prepare persons who may have to deal with the same concerns in the future.

Closing and Implications for Practice

Very little research has investigated race and gender perceptions in the field of music; more specifically occupational perceptions of music majors and music occupations. The results from this study allow the reader to glimpse the perceptions and occupational stereotypes that exist for music and non-music occupations and the differences that exist between male, female, Black, and White music majors. Though the population of participants used in this study was fairly small, the implications can be seen as far reaching. My hope is that the information revealed in this study will allow professors of various ethnicities and genders to be more aware of the possible perceptions of their students. These perceptions may affect the professors' ability to communicate effectively with their students and limit their influence as a teacher. Professors, as well as others in various occupations, have the privilege and responsibility to help change and remove occupational stereotypes by demonstrating that job capabilities are not determined by race or gender. Educators of children are also responsible for addressing the stereotypes that exist by presenting various gender and race models of professionals, whether in person or by other means, to their students. Occupational desires of children should be encouraged and never limited due to a students' race, gender, or other differences. These suggestions will perhaps halt the perpetuation of occupational stereotypes and perceptions that presently exist.

APPENDIX A
SURVEY FORM

APPENDIX B
HUMAN SUBJECTS (IRB) APPROVAL LETTER



Office of the Vice President For Research
Human Subjects Committee
Tallahassee, Florida 32308-2742
(850) 644-8673 · FAX (850) 644-4392

APPROVAL MEMORANDUM

Date: 12/14/2007

To:
Tanya Allen
3285 Sawtooth Dr.
Tallahassee, FL 32303

Dept.: **MUSIC EDUCATION**

From: **Thomas L. Jacobson, Chair**

A handwritten signature in black ink, appearing to read "Thomas L. Jacobson".

Re: **Use of Human Subjects In Research
Perceptions of College Music Professors and the Courses They Teach**

The forms that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Secretary, the Chair, and two members of the Human Subjects Committee. Your project is determined to be Expedited per 45 CFR § 46.110 (B) cat. 7 and has been approved by an accelerated review process.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals, which may be required.

If the project has not been completed by **12/13/2008** you must request renewed approval for continuation of the project.

You are advised that any change in protocol in this project must be approved by resubmission of the project to the Committee for approval. Also, the principal investigator must promptly report, in writing, any unexpected problems causing risks to research subjects or others.

By copy of this memorandum, the chairman of your department and/or your major professor is reminded that he/she is responsible for being informed concerning research projects involving human subjects in the department and should review protocols of such investigations as often as needed to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

This Institution has an Assurance on file with the Office for Protection from Research Risks. The Assurance Number is IRB00000446.

Cc: Kimberly Van Weelden
HSC# 2007.1014

APPENDIX C
CORRESPONDANCE WITH PARTICIPATING SCHOOLS

Tanya R. Allen

tra06c@fsu.edu

Dear Dr. _____

I am currently working on my thesis under the direction of Dr. Kimberly VanWeelden and would like your cooperation and assistance in the selection and participation of subjects for my study. The study will focus on music majors' possible occupational stereotypes, for both music and non-music professions, based on gender and race.

Schools participating in the study will receive a site participation form, the research DVD, survey form and procedural instructions for the cooperating teacher. Subjects will be asked to watch the DVD and circle one choice for each numbered item while viewing the DVD. Teachers will be asked to read the procedural instructions before the DVD begins, secure and operate a computer, projector and screen, and mail the surveys and DVD back in a pre-paid envelope, which I will provide. The entire presentation should take no longer than twenty minutes.

In order to ensure that the study is conducted correctly I am asking that the subjects meet the following criteria:

1. The subjects are music majors
2. The subjects are freshmen, sophomore, junior, or senior undergraduates.

If you agree to participate, please email the following information to me at tra06c@fsu.edu.

1. Your name
2. School's name and address
3. Work phone number
4. Number of evaluation forms needed

If you are **unable** to participate, please email me to prevent follow-up emails at tra06c@fsu.edu.

Thank you for your help and cooperation.

Sincerely,

Tanya R. Allen
Masters Student
Florida State University
February 20, 2008

APPENDIX D
SITE PARTICIPATION FORM

Site Participation Form

By signing this form, _____ voluntarily agrees to participate in the thesis study entitled "Students perceptions of the race and gender of music professors" conducted by Tanya R. Allen from Florida State University. The study is investigating the perceptions music majors have about professors teaching certain music courses based on gender and race. Student participants will be asked to pick one of four persons that best represents a certain occupation for them.

(Signature of Head of the Department or other authority figure)

(Title)

APPENDIX E
SUBJECT CONSENT FORM

Subject Consent Form

Music Majors perceptions of college music professors and the courses they teach

I am being asked to read the following material to ensure that I am informed of the nature of this research study and of how I will participate in it. If I consent to do so, **COMPLETING THE SURVEY** will indicate that I have been so informed and that I give my consent. Federal regulations require written informed consent prior to participation in this research study so that I can know the nature and risks of my participation and can decide to participate or not participate in a free and informed manner.

PURPOSE

I am being invited to participate voluntarily in the above-title research project. The purpose of this project is to determine the person best seen working in a particular occupation.

SELECTION CRITERIA

I am being invited to participate because I am a music major currently seeking a degree in music. Approximately 100 music majors will be asked to participate in this study.

PROCEDURES

If I agree to participate, I will be asked to consent to the following:

1. Complete a demographic section of the survey form which will ask for my major, year in school, gender, race.
2. Fill out the survey by choosing a person from five possible choices off the screen for each occupation given.

A maximum of fifteen minutes will be needed for my participation.

RISKS

There are no known risks to the participants in this study.

BENEFITS

There are no direct benefits to the participants in this study.

CONFIDENTIALITY

At no time will your name be needed on any form. All evaluation forms and other data will be identified by CD number to ensure confidentiality.

PARTICIPATION COST AND SUBJECT COMPENSATION

There will be no cost to the subjects or compensation to the subjects to participate in this project.

CONTACTS

I can obtain further information from the principal investigator, Tanya Allen, at tra06c@fsu.edu or 850-329-7133 or the Project Advisor, Professor Kimberly VanWeelden, at kvanweelden@fsu.edu or 850-644-4042. If I have questions concerning my rights as a research subject, I may call the Florida State University IRB Secretary at (850) 644-8633.

AUTHORIZATION

Before giving my consent by **COMPLETING THE SURVEY**, the methods inconveniences, risks and benefits have been explained to me and my questions have been answered. I may ask questions at any time and I am free to withdraw from the project at any time without causing bad feelings. My participation in this project may be ended by the investigator for reasons that would be explained. New information developed during the course of this study which may affect my willingness to continue in this research project will be given to me as it becomes available. This consent form will be filed with the completed survey with access restricted to the principal investigator, Tanya Allen, or authorized representative of the Music Department. I do not give up any of my legal rights by completing the survey. A copy of this form will be given to me.

INVESTIGATOR'S AFFIDAVIT

I have carefully explained to the subject the nature of the above project. I hereby certify that to the best of my knowledge the person who is completing the survey understands clearly the nature, demands, benefits, and risks involved in his/her participation. A medical problem or language or educational barrier has not precluded this understanding.

Signature of Investigator

Date

APPENDIX F
INSTRUCTIONS FOR ADMINISTERING SURVEY

Instructions for administering the survey

Please have the DVD player, screen, and computer set up before administering the study. After this is completed, pass out the subject consent form and survey (4 pages), have students read the subject consent form then fill out the top demographic section of the survey. Upon completing that section, please read the following statement to the subjects:

“There are 13 job occupations listed on the survey in front of you. For each occupation, pictures of four different people will be shown to you on the screen. Each picture will have a corresponding letter to match the survey. Based on the title and your knowledge of that occupation, choose only one picture of the person that most closely represents your “First Impression” of a person who holds that occupation. Please circle the letter of the person you choose for each occupation on the survey.

The survey number and the occupation name will be shown on the screen prior to the four pictures being shown. You will have 5 seconds to view the people and choose your answer once the pictures are on the screen. Here is an example. (Start PowerPoint presentation. Example) Any questions? Please do not talk for the remainder of the study. Thank you.”

(Press any key once and the PowerPoint will continue on its own until the end)

APPENDIX G
SCRIPT FOR AFTER COMPLETION OF SURVEY

Please read after the study is complete

Thank you for your participation in today's study. Several studies have looked at college students' perceptions of professor credibility based on gender and race. Many of these studies show that students question the qualifications of female and African American professors teaching specific subject areas, including math and science. These negative perceptions can affect the way students receive information from those professors as well as the frequency whereby they question the validity of the information given by the professor. Studies have also shown that these perceptions can also negatively affect the professors psychologically and emotionally.

The study you just participated in is focusing on college students' perceptions solely in the field of music. More specifically, we want to know if students perceive females as equally competent at teaching certain music course as males and vice versa as well as the perceived competence of African Americans and Caucasians teaching those same music classes.

All the information collected in today's study will be confidential, and there will be no way of identifying your responses in the data archive. We are not interested in any one individual's responses but want to look at the general patterns that emerge when the data are aggregated together.

Your participation today is appreciated and will help determine if negative perceptions do exist and need to be overcome in the field of music education. We ask that you do not discuss the nature of this study with others who may later participate in it, as this could affect the validity of our research conclusions. If you have any questions or concerns, you are welcome to talk with Tanya Allen at tra06c@fsu.edu. If you have any questions about subjects' rights, you may contact the FSU IRB Secretary at (850) 644-8633

THANK YOU AGAIN FOR YOUR PARTICIPATION.

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