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Chinese Immigrants Parents and Children's
Perspectives and Behaviors in Extra-Curriculum Music Learning

by

Junyi Zhang

A Thesis

Submitted to the Faculty of Graduate Studies

through the Faculty of Education

in Partial Fulfillment of Requirements for

the Degree of Master of Education at

the University of Windsor

Windsor, Ontario, Canada

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Chinese Immigrants Parents and Children's
Perspectives and Behaviors in Extra-Curriculum Music Learning

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June, 27, 2016

DECLARATION OF ORIGINALITY

I hereby certify that I am the sole author of this thesis and that no part of this thesis has been published or submitted for publication.

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ABSTRACT

Music training has become a popular subject within out-of-school academic learning in most Asian families. After immigrating to Canada, Chinese parents often maintain their enthusiasm for music education and put their children in music activities. It is imperative to investigate these parents' needs and expectations regarding their children's education and examine how these expectations shape the educational experiences of their children. The purpose of the current research is to examine the perceptions of Chinese immigrant parents and children in regards to private music education, and how those perspectives drive their behaviors. Data were collected through one-on-one interviews. The research findings indicate some fundamental issues influence the relationship between the parents and children during the music education. The study also got into the discussion of what an ideal parent-children relation look like and how the parents could help children to reach their music goal successfully.

DEDICATION

To myself

To my mother and father

To all immigrant parents and their children

ACKNOWLEDGEMENTS

My sincerely thanks to my supervisor and mentor Dr. George Zhou who give me the generous support and encouragement during my Master of Education studies. I have gain considerable inspiration and knowledge as well as guidance from you. It is my great honor to gain the precious opportunity from you to pursue my educational research. Thank you for your genuine enthusiasm, and it is my pleasure to be your students. Without your guidance and encouragement, my thesis would not have been possible.

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CHAPTER 1

INTRODUCTION

China's booming economy creates an opportunity for many Chinese families who immigrate to other countries. According to Statistics Canada, there was a significant rise in the number of Chinese immigrants in Canada during the two decades that followed the Chinese economic revolution. Citizenship and Immigration Canada (2014) reported that almost 314,090 Chinese moved to Canada as permanent residents in the decade between 2005 to 2014. As a result, people with Chinese ancestry have become the second largest minority group in Canada (Chui, 2013). Many have come to Canada because they want their children to have a higher standard of living, a better physical and social environment, and access to the increased educational opportunities provided in the West, as opposed to the poor living standards, polluted environment, and highly competitive academic conditions in China (Zweig, Chen, & Rosen, 1995).

For Asian families, education is a way to improve social status and living standards (Zweig et al., 1995), or to improve what Bourdieu (1984) called "cultural capital", which values education as one of the most effective ways to strengthen an individual's position in hierarchical and stratified social systems. Bourdieu (1986) believes that families perform a basic function for society: transmitting useful cultural

capital to their offspring through a particular type of education without delay, including leisure events, languages skills, mannerisms, and cultural knowledge. The idea of culture capital suggests that social status can be reinforced and manifest through many approaches, including education without financial assets. Research asserts that parents realize that encouraging their children to participate in the out-of-school development activities such as music training was a sign of “fundamental” parental skills (Ilari, 2013; Vincent & Ball, 2007). Since many Chinese immigrants have come to Canada in order to provide their children with better educational opportunities (Qin, 2008), it is imperative to investigate these parents’ needs and expectations regarding their children’s education, and also how these expectations shape the educational experiences of their children.

Music education is regarded as a dominant element in harmonizing Chinese human beings into the well-organized Confucian society (Ho, 2003). Huang (1988) indicate that educating Confucius ideology is the main reason for China’s consistent culture throughout its long history. The ancient Chinese people believed that music was the most effective way of influencing individual’s emotion. Today, art education integrates subjects like dance, drama, drawing, and music, which are all believed to be connected with emotions, culture, science, and life in general (Law & Ho, 2009, P502).

Lee (2011) claimed that music training has become a popular subject within out-of-school academic learning in most Asian families, a phenomenon that applies to Chinese families, in particular with regard to the ‘piano fever’ that is common in Chinese families (Trelawny, 2008, June 5). According to *Music China*, almost 40 million children in China take piano lessons, and an estimated 50 million play the violin (Lin, 2008, Jun 8). Also, according to the Chinese Music Instruments Association (2014), 360,000 pianos were sold in China in 2013, and also the increasing rate in piano sales is nearly 30% annually in China (The Chinese Piano Market, 2015 February).

There are multiple factors contributing to this trend. Firstly, the Chinese government education policies encourage the study of music, as “Students who graduate from high school with a ‘special ability’ such as playing classical music have an edge when applying to college (Huang, 2012, p. 163).” Therefore, many parents believe that playing an instrument will help to secure enrollment in a prestigious university and improve their employment prospects upon graduation (Huang, 2012, p. 163). Secondly, classical music has been valued as an approach of harmonizing human beings into the well-ordered Confucian society (Ho, 2003). The current Chinese government believes that the Confucian identification of music as a basic

ideology of indoctrinating citizens has endured. The Confucian concept that “Good music creates good morals” drives the music fever phenomenon prevalent in China.

Chinese parents highly value private art lessons, which demand an application of self-discipline and self-cultivation. Playing Western classical music requires memorization of the details of typical compositions, as well as mastery of the rigorous techniques. In this way, the private teachers can help students develop “these skills through close contact,” which works in concert with Confucian tradition, as it “values music study as an indispensable way to train the mind (Huang, 2012, p. 171).” Another factor that may contribute to high numbers of Chinese children enrolled in music lessons is the power associated with famous performers. Yundi Li, one of the most famous pianist in China, states that, “They want to hold [him] up as a model of what Chinese children can achieve...to show that the dream is not so far off,” and that “with a talent and hard work... dream[s] can come true (Church, 2010, March 7, p. 28-30).”

After immigrating to Canada, Chinese parents often maintain their enthusiasm for music education and put their children in music activities. Cho (2015) found that Chinese immigrant parents believed that music could promote children’s intellectual development and benefit children’s academic learning in multiple ways. Unfortunately, Chinese parents often put their children in music lessons without

talking to their children ahead of time. A study shows that the average ages for pupil beginning to enroll in music learning are between four to seven years old (Han, 2012). Parents ask their children to start music lessons at an early age when children are not mature enough to make decisions regarding this life choice (Cho, 2015). This can be particularly frustrating for the children because while parents push their children to excel at learning music (Lin, 2008) in their early age, few of them will support their children to continue learning music, when their children move to high school grades for fearing that music learning might interfere with children's academic studies (Cho, 2015). This may be partially due to the fact that some parents do not believe their children will pursue music as a career (Ho, 2009). These conflicts and mixed intentions create potential issues that warrant investigation.

Purpose Statement

It has been documented that effective parental involvement leads to students earning higher grades and test scores (Fan & Chen, 2001), reducing the achievement gap between high and low performing students (Lee & Bowen, 2006), and increasing positive behavior and emotional development of children (Sheldon & Epstein, 2001). The Ontario Ministry of Education issued a parental engagement policy to guide its implementation at schools, boards, and the ministry (Ontario Ministry of Education, 2010; Wong, 2015). As a unique group, the involvement of Chinese immigrant

parents deserves special attention given their different views on education and parenting. Although there a number of studies reported on this theme (Jiang, Zhou, Zhang, & Beckford, 2012; Liu, 2015; Zhong & Zhou, 2011), there is little research that focuses specifically on first-generation Chinese immigrant families. The current study focuses on this unique group in which both parents and children are immersed into two cultures: Chinese culture and Canadian culture. It is important to be exploring how their social context will influence their perspective in music lessons.

The central intention of this research is to explore the perspective of Chinese parents and children regarding private music education, as well as how those perspectives drive their behavior. Based on this knowledge, this study will benefit not only the educator, but also the Chinese immigrant parents who want to develop a better understanding of their children's perspective towards music learning with the aim of improving the effectiveness of their children's learning. Due to the lack of information based on this unique group's perspective towards music lessons, the study will also lay the groundwork for future studies regarding music education.

Research Questions

The following two questions guided my study:

1) Why do Chinese immigrant parents want their children to be involved with extracurricular music lessons?

2) How do Chinese children experience private music lessons and what are their perceptions or feelings about it?

Personal Connection

My personal background is one of the reasons I decided to conduct this research. I am a Chinese and started playing the piano when I was five years old. I have been playing music for over eighteen years. During the 1990's, the phenomenon of "piano fever" was prevalent in most Chinese families (Trelawny, 2008, June 5). My mother did not have the chance to learn a music instrument when she was young, so she put her zeal and expectation on her only child and pushed me to play the piano when I was seven years old. I was fascinated with playing the piano at the beginning, but I could hardly bear the high expectations from my mother in the years that followed. However, even though my interest in piano decreased due to the pressure from my mother, I could not stand against her. This was in part based on the traditional ideology of China, which believes that offspring should follow parents willingly in order to show respect to them. I did not want let my mother down, and continued learning music until I got older. I demonstrated talent in music and entered a Chinese university that focused on music education. I reestablished my interest in

music and began teaching the piano at a private music institution during my third year of university. During my teaching experience, I noticed that many parents sent their children to learn piano around the age of four. Additionally, parents pushed children to play the instrument even though children had no intention to learn music and rarely practiced piano after the class. Ironically, some parents did not encourage their children to continue learning music even though some were talented musicians.

As a teacher, my curiosity in private music was growing. The experience of the private music and my childhood gave me a deeper understanding of the field of private music education. Likewise, as an insider of Chinese culture, I was completely immersed in Chinese culture during my formative years and early adulthood. I fully understand what participants want to share. It not only helps me to appreciate the perception of participants, but also support me in collecting and analyzing data. However, one thing that needs to be emphasized is that the role of the researcher should remain neutral and not offers any judgment or advice during data collection (Patton, 2002). My role, as a sole researcher, is to guide participants to contribute as much information as possible, rather than criticize or judge them.

CHAPTER 2

THEORETICAL FRAMEWORK

Epstein's Parental Involvement Theory

Parental involvement theory is the major theoretical framework for the study. According to Epstein (1995; 2010), "If educators view children simply as students, they are likely to see the family as separate from the school (Epstein, 2010, p. 81)." The issue, as Epstein argues, is that school, family, and community should work together to build a partnership to make 'caring' a core concept in students' learning environment. They could help each other and motivate students to produce their successes. There are six major types of activities that define parental involvement: parenting, communicating, volunteering, home learning, decision making, and participation.

Parenting. Parenting is defined as constructing a supportive environment for children. To do this, parents should create a school-like family that recognizes that "each child is also student (Epstein, 2010, p. 83)." Parents should support school activities and make school work at priority. The expected result of parental involvement is that children will have more respect for their parents and develop more

positive attitudes and values. This is the ideal parental involvement based on theoretical expectation, but it is hard to utilize in practice due to time constraints.

Communicating. Communicating is described as establishing a positive communication bridge between parents and teachers while monitoring children's home-to-school achievements and progress. All parties work to establish an effective two-way channel between home and school. For instance, children have a responsibility to transfer information from school to home, while schools communicate more with the parents of students in order to identify and evaluate the students' academic performance and difficulties.

Volunteering. Volunteering is defined as recruiting and organizing parental "help and support (Epstein, 2010; p. 85)." Volunteers should be widely recruited so as to acknowledge each parent's time and talent. A flexible schedule will make it easier for parents who want to volunteer for events.

Learning at Home. Learning at home refers to providing sufficient support to families and helping students at home so that they can finish homework and other curriculum-related activities. A reflection activity from "learning at home" should be organized to give students some space to discuss their homework and lessons. Parents should be involved with students and teachers via homework, and monitor their children's progress.

Decision Making. Decision-making is classified as parents' involvement in schools' decision-making wherein they have a voice and capacity to affect school's decisions. Decision making includes both adults and student representatives; this ensures all parties get to have input for each decision. It also extends to participation in communities and schools.

Participation. Participation is described as working with the community and reinforcing home-to-school bonding in order to develop students' learning achievements. Parents who lead need to be offered training to ensure they can transfer the information between school and family properly.

Even though Robinson and Harris (2014) argue for Epstein's frameworks, including elements like volunteering and decision making is limited to helping student's academic study, we have to admit that the six types of parental involvement from Epstein not only concentrate on parental involvement, but also building strong relationships with schools, families, and communities. Epstein's model creates an ideal parental involvement community.

Psychological Factors on Parental Involvement

Hoover-Dempsey and Sandler (1997) proposed a theoretical model of parental involvement that describes how psychological perspectives determine

parental involvement. This model would later be revised by Walker, Wikins, Dallaire, Sandler, and Hoover-Dempsey (2005), who suggest that numerous psychological and environmental contributors affect parents' participation behavior and the pattern of involvement in children's learning (see figure 1). These contributors include (a) the construction of parents' motivational beliefs; (b) parents' perceptions of invitations for involvement from others; and (c) parents' perceived life context.

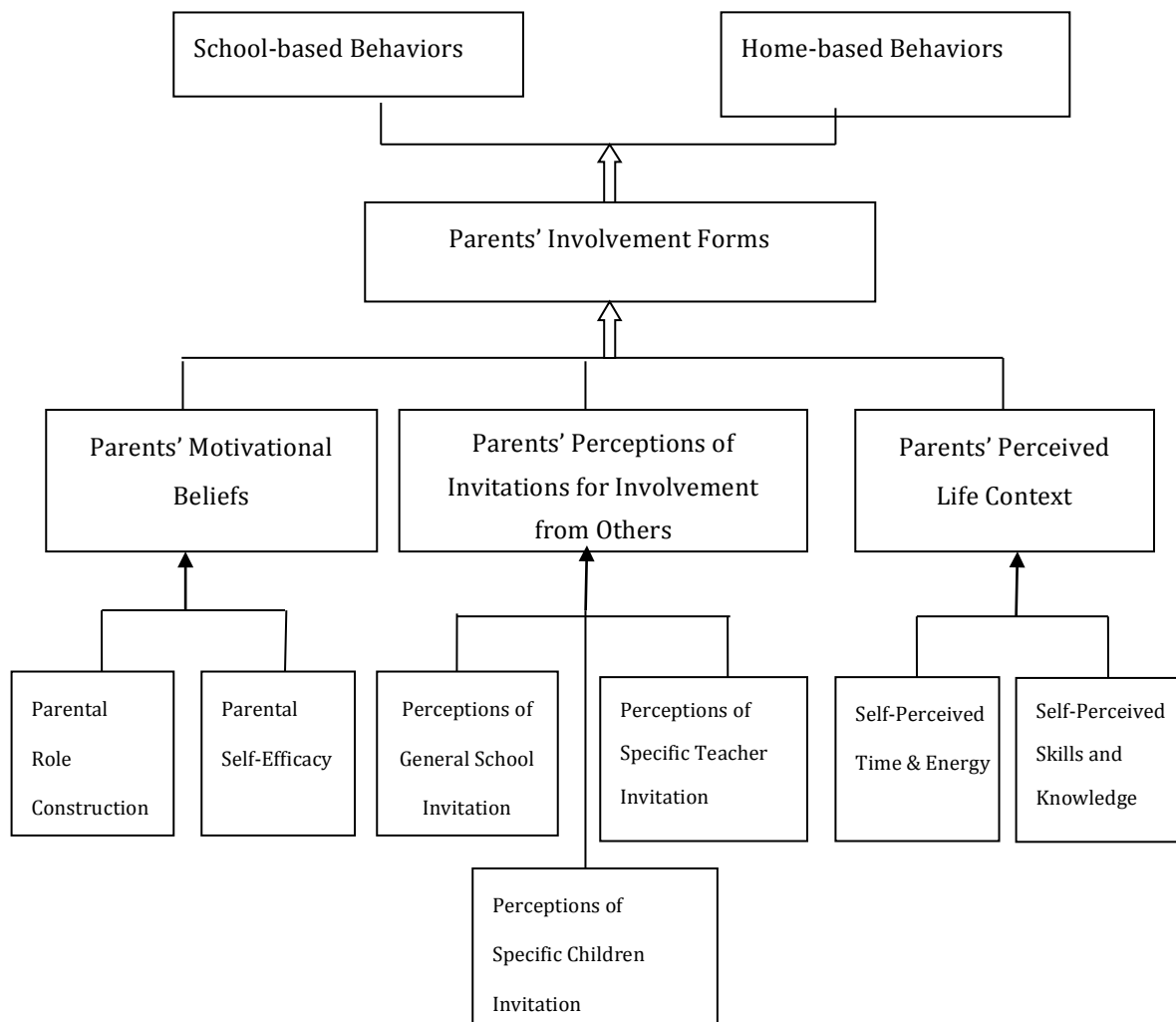


Figure 1: Walker et al.'s (2005) Model of The Parental Involvement Process

The concept of parent's motivational beliefs is divided into two parts: the parent self-constructed role, and self-efficacy role. Parents' self-construction is based on the general expectations of groups. For instance, in a home, parents are expected to take care of their children. Likewise, in a group or community, parents are expected to participate in students' learning process. Nevertheless, the process of defining a role is characterized by collaboration within groups and individuals over time. Parents are also expected to provide stability and change over time. Due to social expectations, parents behave how they are expected to when adjusting to and performing those behaviors. Alternately, the self-efficacy of parents refers to beliefs in their capability to act in ways that will produce a significant influence on children's goal selection, persistence, effort, and critical goal accomplishment. Individuals' perception of their abilities to maintain a level of control affects their lives. For instance, parents' who believe they have stronger self-efficacy will set higher goals for themselves and will have a higher commitment to meet their goals than parents' who have lower self-efficacy (Bandura, 1989). This means that parents who are optimistic about their efficacy are more willing to help their children succeed in school, while parents with low efficacy are less likely to be involved as they doubt if such an investment is worthwhile. Parental beliefs drive their decision and actions regarding participation in schooling children. Parents should develop their positive attitude toward and understanding of parental expectations "as a function of their membership and

participation in varied groups pertinent to child-rearing (Hoover-Dempsey & Sandler, 1997, p. 17).” Likewise, parental action can be affected by parental role construction, and their belief in the value of supporting children’s education will influence their decision-making regarding their involvement in children’s institution.

There are three features that explain parents’ perceptions of invitations for involvement: general school invitation's perceptions, specific teacher invitation's perceptions, and perceptions of specific children invitation. Firstly, general school invitations can be as broad as schools supporting student learning and success and can be as simply as school creating a welcoming climate for parents and offering clear suggestion for parents to provide home-based support to children's learning. Additionally, specific teacher invitation refers to playing a direct role in motivating parents' involvement. Examples include encouraging parents to visit the school and contact teachers frequently, as well as establishing a welcoming classroom for parents and involving parents in children's homework (Shumow & Miller, 2001). Furthermore, the specific invitation from children could not only inspire parental involvement, but also create a cozy environment for parent-child interactions (Grolnick et al., 1997).

Parents' perceived context life includes self-perceived time and energy, as well as self-perceived skill and knowledge. With respect to parent’s self-perceived time and energy, many parents are busy at work and rarely to spend enough time and

energy on their children. Moreover, the lack of parent's self-perceived skill and knowledge could also have a significantly negative effect on parents with respect to children's education as they may be afraid of misleading children's learning process. However, other researchers argue that even parents who hold a low level of education can still make a positive contribution to their children's learning when teachers actively assist them in this regard (Dauber & Epstein, 1993).

Implicit Theory

Just as parents' perceived and actual efficacy will influence whether they participate, psychological beliefs will significantly affect parents' behavior and decision making. The implicit theories of intelligence might explain varying levels of parents' efficacy as they suggest that every individual tends to believe one of two theories: entity theory or incremental theory.

Entity Theory. Entity theory argues that intelligence is "fixed and not easily changed (Hoover-Dempsey & Sandler, 1997, p. 24)." The parents who subscribe to entity theory believe that even if children's learning outcome is below standards, that the problem it is not with children's attitude, but rather the with their capability. This kind of parent believes intelligence is a gift and cannot be significantly influenced by effort. These parents sometimes lack confidence in their children's capacity as well. Parents who believe the entity theory tend to have a low sense of self-efficacy and

maintain that their child's ability cannot change through effort. They likewise believe that parental involvement will have a minimal influence on children's learning outcome.

Incremental Theory. Alternately, incremental theory postulates that “intelligence is malleable and subject to change (Hoover-Dempsey & Sandler, 1997, p. 24).” In contrast to parents who embrace entity theory, parents who adopt incremental theory believe that the intelligent could increase by effort. This belief will motivate them to set a higher learning goals for their children and enhance their children's capability, as well as their own. Parents not only focus on how to help their children efficiently, but are also keen to find new ways to help their children overcome difficulties in learning. Parents who hold incremental value have a strong sense of efficacy and are better able to support children in their academic success. They also tend to get more involved in their children's learning process.

Hoover-Dempsey and Sandler (1997) also argue that parental involvement is associated with general opportunities, invitations, and demands for involvement. The general invitation could come both from children and teachers. The parental involvement model put forward by Eccles and Harold (1993) suggests that positive relationships between children and parents could encourage parental involvement,

which is also linked to children's performance. These studies thus found that a welcoming environment may encourage parental involvement.

In conclusion, studies found that parents with a strong or moderate level of role construction are more likely to be involved in their children's education. Likewise, their sense of self-efficacy in regards to helping students succeed also helps to determine the level of parental involvement, while parents with a sense of low self-efficacy, even with invitations from teachers, are less likely to engage in parental involvement. However, Hoover-Dempsey and Sandler (1997) believe that a well-designed invitation will instill parents with an improved sense of self-efficacy, and in turn increase the likelihood of parental involvement.

Autocratic, Permissive, and Democratic Parenting Styles

Different parental styles could also lead to different patterns of parental involvement. A parent fact sheet put together by Epstein (2010) compares three parenting styles: autocratic, permissive, and democratic. This comparison is done in order to determine what type of parental style will influence patterns of parental involvement.

Autocratic Parents. Autocratic parents want to control their children and frequently punish them if they cannot reach the parents' expectations. Children who

live with these kinds of parents are likely obey authority, but lack self-discipline or the capacity to make decisions in the future. Among Asian families, including Chinese-Canadian, the autocratic parental style is the most common.

Permissive Parents. Alternately, permissive parents demonstrate an attitude that is the opposite of autocratic parents. They are more easygoing and constantly want to please children and build a comfortable environment for them. These kinds of parents are often too busy to take care of their children, and their children may eventually become disrespectful and self-centered.

Democratic Parents. The democratic parental style combines the permissive style and the autocratic style. Parents who use the democratic style want to lead children, teach them how to respect people, and take responsibility for themselves and others. It is unlike like autocratic style, which restricts children, and the permissive style, which indulges children. Democratic parents will raise children to be responsible, and cooperative. Though it is an ideal parenting style, few parents raise their children this way.

CHAPTER 3

LITERATURE REVIEW

Unique Social Context of Chinese Immigrates Family

The unique challenge that most of new Chinese immigrants encounter is the gap between their home culture and the local culture. Chinese parents are rooted in traditional Chinese ideology, which believes that children should find fulfillment in their parents' expectations to show their respect (Pomerantz & Grolnick, & Prince, 2005). Asian children, including Chinese immigrant students, do not want to let their parents down, and most of them want to reach their parents expectation. They are therefore deeply influenced by their parents' values (Bao & Lam, 2008). As Bao and Lam (2008) state, Chinese children are often influenced by those who they feel a strong social-emotional attachment. In short, most of the decision-making in regards to music lessons comes from parents who believe that children have the responsibility to obey them whether the children like it or not. Asian parents usually see education as the most effective way to gain personal advancement, such as higher social status, respect, and wealth. Asian parents not only emphasize the academic achievement, they also greatly value their children's art education, such as private music training (Ilari, 2013). This value of education is also carried into their new residence during the

immigration. As a result, many Chinese immigrant children are enrolled in extracurricular music lessons.

In contrast, Western culture does not view children as an accessory of their parents. Parents play a role not only in that they have a responsibility to raise their children, but must also guide friends who keep company with their children until they are adults. Most Western children believe that it is disrespectful when parents make a decision without consulting them (McPherson, 2009). Such values influence Chinese immigrant children due to their intensive exposure to them in their daily life and school education. As a result, new immigrant families find it difficult to navigate two divergent cultures simultaneously. Efficiently dealing with this conflict in out-of-school music education is a significant challenge for Chinese immigrant parents, especially for the parents who need to educate their children and get involved in their music lessons process. Research in this process could offer a more comprehensive understanding of the perspective these new immigrant families have regarding extra-curriculum music education.

Benefits of Music Learning

Music could benefit students in multiple ways. Studies demonstrate that children should get vigorously involved in music instrument learning because it could help them develop their brain functions (Schlaug, Jänke, Huang, Staiger, & Steinmetz,

1995; Flohr, 2010). Data from neuroimaging suggests that playing music supports neural mechanisms, which are distributed throughout the brain. Module theory also asserts that diverse brain areas support music in coordinated activities, which is composed of “sub modules.” Sub modules control music syntax operators, timber operators, and rhythm operators (Flohr, 2010). This means that playing music could help individuals develop more fluid brain connections than those present in the individual who are never exposed to music activities. Furthermore, music education will not only positively affect the brain in childhood, but throughout the lifespan of an individual (Caine & Caine, 1994; Thulborn, Carpenter, & Just, 1999). During the initial phase, sound and movement are the two fundamental means of perception, and affects the cultural development process of humans (Bruner, 1983). Schlaug et al., (1995) compared 60 musicians and 60 individuals who did not have experience in music training and found that musicians who started playing music before seven years of age displayed bigger corpus callosum size than non-musicians. Studies also found that during the first ten years of life, the human brain appears to be more malleable than in adulthood (Flohr, 2010). Consequently, many Chinese parents believe that learning music at an early age could better enhance a child’s cognitive development. That could also explain why so many parents push children to take part in the music activities at early ages.

Music Education: In and Outside of School

In 1986, the first organization of Art Education Department was established by the National Education Commission. Its aim was to develop and implement better policies for school music education in China. In the 1990s, the education reform recognized music education in main land China's education system (Guo, 2004). Music education also promoted by Chinese Vice Premier Li Lan Qing (2004), who played a major role in education reform during his term as Vice Premier. He advocated for art education, stating that the art and music education needed to be promoted in formal curriculum of elementary school and high school. He also stated that there was a need to encourage students in higher education to attend courses in art and humanities.

It is important to note that the general music education in main land China does not aim to raise specialist musicians; instead, it teaches traditional culture or the strong moral values (Zhu and Liao, 2003). After the Culture Revolution, the folk songs and dances of the minorities were introduced in the 1980's as a way to unite the people of China (Mackerras, 1984). For instance, the "International Song (Shanghai Music Publisher [SMP] , 2001)" is one of the priority songs should that is learned in the music textbooks. Other songs in music textbooks, such as "If There Was No Communist Party, There Would Be No New China (SMP 2002, P35)," though overtly

propagandist in nature, work toward similar goals. However, due to the economic revolution, Chinese government encourages the students to appreciate the values of the music from other countries in order to cultivate a broader sense of aesthetics and greater respect for other cultures of the world. Some senior high schools in China put pop music into its curriculum, such as Shanghai Music Conservatory (Shanghai Evening Post, 2002, September 30). Even though it is difficult to manage music education between traditional Chinese values and Western culture, including both in China's curriculum is beneficial for students as expands the ways in which they think about music.

Current school music lessons in China are embraced in the 9-year compulsory education, from grade one (around 7-years-old) to grade 9 (around 15-years-old). There are three levels of the music curriculum that are recommended for implementation. The theme of "music games" is implemented in grades 1 and 2 and focus on building pupil's interest in music. In grades 3-6, pupils concentrate on the "feelings and structures of music." During this time, students also need to learn some simple instrumental performance. In grades 7-9, students' music appreciation is the main topic in music education. Students engaged in fewer singing activities, in part due to the boy's puberty voice change.

Even though the Chinese education system places a high value on the function of music lessons in intelligence, nationalism, character education, and global culture, the duration of the music lessons decreases as students get older. In elementary school, students will take music lesson twice a week; but when student enter middle-school, around grades 7-9, the music lessons are held only once a week. For students in grades 10-12, music class will be reduced to twice a month, and may even be replaced by science lessons or math lessons. Some high schools even remove the music class from curriculum together.

Though music education is underestimated at schools, it is given more attention outside of school. As Robinson (2006, June) notes in a TED talk, “Every education system on earth has the same hierarchy of subjects. At the top is mathematics and languages, and then the humanities and the bottom are the arts.” The hierarchy in the education system is based on two main ideas: industrialism, which includes subjects that can facilitate careers with more security and higher incomes; and academic capability, which includes subjects that can ensure more opportunities to access higher education as the education system designed for the higher entrance exam. Even though it cannot be ignored that music could be valued as a career path and as a field of academic study, many individuals believe that music fails to satisfy either category, not only in China, but globally. However, even though music

curriculum can be perceived as having a lower status in the education system, private music instruction appears to be the second most popular subject following English with respect to extra-curriculum enrichment activities in Asian families (Lee, 2011). According to the Trelawny (2008, June 5), almost 30 million Chinese students take part in private piano lessons, and this is just an investigation into one instrument in music learning. However, it still unclear as to what motivates such a large number of Asia parents to enroll their children in out-of-school music activities, especially given that music education is not given priority in contemporary global education systems. This research addresses this complex phenomenon.

Parental Involvement in Music Learning

Parental involvement has been explored in many educational fields, studies, and policies, and is used to develop children's positive learning outcomes (Jeynes, 2007). It could affect children in multiple ways, including personal achievement, attitudes, behavior and learning (Asmus, 2006; Pomerantz, Grolnick & Prince, 2005). Parental support could likewise enhance children's success and achievement significantly (Hung, 2007). Creech (2001) agrees with this viewpoint, claiming that the level of parental involvement carries a significant influence on students' learning interest, learning attitude, and learning motivation. Research based on mathematical learning indicated that if children perform poorly in math, Chinese parents might

blame students who lack training at home rather than lack of training at school (Hess, Chih-Mei, & McDevitt, 1987). These studies demonstrate that parental support is positively correlated with improved learning outcomes, and that in China, where academic performance is highly valued, parents take their role in education seriously.

In private music education, the influence that parental support has on children has been identified, particularly at the early stage of learning (Wigfield, et al., 1997). Parental involvement and financial support for children in music lessons are significant because children rely on parents' funding in extracurricular activities. Funding could give students a better study environment and more opportunities (Eleanor, 2007). Even though entering extracurricular music education is considered a financial burden for many working-class families, enrolling children in music activities is a common parental practice, particularly in Asia (Vincent & Ball, 2007). There are other instances of powerful parental involvement accompanying children in the music-learning process (Comeau, Huta, & Liu, 2015). For instance, parents may sit in a private music class, or sit beside their children when they practice. Parents' strong involvement in music education could enhance children's interest in learning and positively affect their self-regulation skills. Sitting beside children demonstrates that parents value music lessons and could motivate their children to learn (Comeau et al., 2015). Without this support, children may struggle, as demonstrates by Freeman

(1976) and Parry-Jones (1999), who claim that children might give up a music instrument learning if their home climate is not adequately supportive. Other types of parental involvement in children's music lessons could include taking children to concerts, buying instruments or additional resources, or picking a better private music teacher to enhance learning context (McPherson, 2009). However, it could be argued that if parents' participation does not improve music achievement, they might push their children too hard. Pressure could negatively affect children's interest in music education, especially at the early age of learning.

The impact of parental involvement in music education can vary at different ages. Kehrberg (1984) found that a significantly positive relationship between parent involvement and children music achievement emerges in elementary level students, but this relationship tended to be weaker at the secondary level. The claim that parental support has less influence with older children was reinforced by Ho (2002), who suggests that parental involvement in music activities becomes less valuable than support from their music teacher when students get older (Ho, 2002), while Dregalla (1983) found no relationship at all between high school students and parental involvement.

The ideal parental participant style has been defined in many studies. Creech (2001) believes that sufficient parental support could increase optimism in children's

learning interest, attitude, and also motivations. Students with a high achievement need parents who are enthusiastic and encourage them, especially during the early stages of instruction process. Researchers also claim that East Asian children practice an average of 5.4 hours weekly, almost 65% more than Western children, who only play average 3.5 hours (Stevenson & Lee, 1990). However, McPherson and Davidson (2006) suggest that adequate parental involvement does not always help children cope with difficulties through the early stage of music lessons. Even with the best intentions, parents might negatively impact their children's learning despite investing significant time and money. Sometimes, parents might force their children to practice more to improve their performance, which makes both children and parents feel exhausted. As a result, once these parents feel that their children cannot keep up or lack the capacity to excel in music, some of them might terminate their children's music lessons for a subject that is more valuable and less stressful. It is therefore vital to determine what kind of support parents can offer to most effectively facilitate their child's learning.

Parental Perspective towards Music Training

While East Asian parents are often enthusiastic about their children's instruments learning, what is interesting is that "Western classical music is at the core of Chinese students' music engagement (Cho, 2015, p. 164)." In Hong Kong, most of the parents send their children to a public music institution during their leisure time

and have examinations at the Associated Board of the Royal Schools of Music (ABRSM) to earn a certificate (Cheung, 2004). ABRSM is an organization that offers official music level certification, but their central department is located in London, England. The exam from ABRSM is based on the Western music instrument, as well as Western classical music. This kind of certificate not only verifies children's instrumental capacity, but can also help to ensure entry into future schools. Many Asian parents believe that Western classical music can help their children reach a higher status. Likewise, many South Korean children play piano, which is the most popular instrument among school-age students in that country (Lee, 2011), followed by the violin and flute (Han 2012). Korean parents believe that playing instrument is the fastest way to touch the higher social status, and piano is the significant idol, which could represent the Western upper class. This point of view also reaches the same perception with Chinese parents in some ways.

Children's Voice in Music Training

Apparently, children's perspectives are significant for us to understand the outside school music learning phenomena. However there is little research reported in the literature. I have found an unpublished master's thesis emphasize the children's perspectives toward out-of-school music learning (Liu, 2015). According to Liu (2015), almost all Chinese immigrant young participants had been forced to take some

art training lessons, such as piano. Some of the children even had reached the higher level on it. Some of them liked the piano but dislike practicing it. That behavior is one of the significant factors caused conflict with their parents. One of the parents refused to support the continuing piano learning even though the children had got the certificate for teaching piano and still wanted to keep learning it. Parents claim cost and time are the main reasons they want the children to quit music: “ I don’t want to spend 50 dollars just for him to practice one hour a week. He should practice more...he plays games too much (p.63).” But children argue parents should listen to child’s idea: “I don’t want to quit...if a child does not like it, parents should not force him to waste time to reach level 8, then never play piano again ...she forces me to quit while I like it (p.62).”

Limitation of the Previous Studies

When exploring parents’ participation in children’s music education, it appears that mothers play a more direct role than fathers (West, Noden, & Edge, 1998; Miljkovitch, 2004). Some studies from Korea even focus exclusively on mothers’ points of view toward music learning, as fathers are less involve in children’s music education than the mother (Cho, 2015). A study conducted in Hong Kong demonstrates that during interviews with parents involved in children’s music education, fathers had almost nothing to contribute to the conversation as they

indicated that “they did not know much about their children (Ho, 2009, p. 78).”

Father’s intention in children’s music learning might be a limitation of previous studies, which should be given more attention in order to understand why father have less influence on children’s music lessons, and what that impact of this lack of participation means for children. Additionally, although there are several studies that focus on ideal parental behavior, these studies seldom emphasize parents’ perceptions towards children’s extra-curriculum music learning. Questions concerning why Chinese immigrant parents put their children in music lessons should be included in future research. Likewise, past studies have rarely addressed immigrant children’s voice in music education even some studies clarify that children’s perspectives is essential in education (Messiou, 2006). Inquiry into children’s voice was one of the reasons that I conducted this research.

CHAPTER 4

METHODOLOGY

Research Design

A qualitative research design with a focus on a multiple case study was utilized in the research. Strauss and Corbin (1990) define qualitative research as “any kind of research that produces findings not arrived at by means of statistical procedures or other means of quantification (p. 17).” This research aims to investigate the perceptions of Chinese immigrant parents’ and children’s thoughts regarding private music institution, and how those perceptions drive their behaviors. This information will be gathered from the narratives told by Chinese immigrant parents and children who participated in this study. In this type of research, Creswell (2013) states that the aim of qualitative studies is to understand the experiences of individuals from their viewpoints by using their words. As a result, a multiple case study design was employed in the current research. A case study is an important type of ethnography design that focuses on an activity involving individuals (Stake, 1995). In a multiple case study design, researchers pay attention to more than one individual who are within a group and focus on an in-depth exploration of each individual “case” (Yin, 2014). This allows the researcher to identify common issues based on the cases

studied. This is more effective than a single case study, which may be tainted by anomalous factors.

Criteria for Participants

The research was conducted in Windsor because it is one of the most diverse cities in Canada (Statistics Canada, 2006), and, therefore, provides more potential participants. Four Chinese immigrant families were recruited for this study, and a total of 8 people joined in the research. The inclusion criteria required that participants be members of a Chinese-Canadian immigrant family who has at least one child. The younger participants must learn music outside of school, and their age should not go beyond that of an elementary school student, which is defined as between 7-15 years old. The children must have been learning music for more than two years. The primary reason for choosing children whose ages are not beyond elementary school is because most of students take music lessons in those ages, or even younger. The parents from each participating family are first-generation Canadian immigrants, which provided me with unique insights into how both Chinese culture and Canadian culture affects parents' perspective and behavior when they participate in their children's learning process.

Participant Recruitment

Alderson (1995) suggests that the potential benefits arising from the research should be a requirement in order to reassure the research is worthwhile. There are no direct benefits to the subjects from their participation in this study. However, the findings will help the participants who want to develop a better understanding of their children's perspective towards music learning with the aim of improving the effectiveness of their children's learning process. The post-study information will be provided to participants upon their request by email or hard copy. The study report will be published on the University of Windsor's REB website.

As Creswell (2012; 2015) states, "We identify our participants and sites on purposeful sampling based on places and people that can best help us understand our central phenomenon (p.204)." Therefore, I used multiple recruitment approaches to access potential participants in local music institution. After getting consent from the Research Ethic Board (REB), I utilized a snowball-sampling approach to recruit a local music teacher and enroll participants by sending the recruitment letter to them. Additionally, I also posted the recruitment letter in two local music institutions. Both recruitment approaches underscored the fact that participation was voluntary. Once adult participants expressed the intention to volunteer in the study, they had to sign a consent form, an audio taping consent form, and a guardian consent form. Their

children signed the consent form while supervised by their parents. It is essential to gain the agreement from the parents or other guardians before contact with children because children are considered as dependents and vulnerable personnel (Greene & Hogan, 2005). Meanwhile, the children were free to assent to participate or not in the research, without their parents' concern. Once children and adults feel respected and interested, they are often willing to participate (Greene & Hogan, 2005).

Before the interview, a \$20 gift card from the Long & Mcquade, a local music store, was awarded to each participant. If a participant chose to withdraw it before the interview, no compensation is offered. If a participant chose to withdraw following the interview, the compensation was still offered. Subjects had the right to withdraw any time before the data was aggregated. I protected the participants' privacy throughout the research process by using codes to represent participants during the interview. For instance, when I interviewed the mother from the first family, she was recorded as MF1, meaning the mother from the first family. Likewise, when I interviewed the child from the third family, he/she was recorded as CF3. When participants share the same number, it meant they come from same family. After the data was aggregated and interpreted, participants no longer had a right to withdraw. Participant information was carefully secured and kept confidential by me. Interview data was recorded on audiotapes, which were then transcribed and checked. The raw

data from the interviews was saved on my personal computer, which requires a password. Only I could access this computer. The audio information will not be published, nor would the study mention any participants' personal identifications. Raw data, which was linked to the identification of participants, was deleted once the report is done.

Data Collection

The interview was utilized to collect data as interviews can explore the details of a problem or issue (Creswell, 2013). Rubin and Rubin (1995) clarify that the goal of a qualitative interview is to develop an understanding “of specific circumstances, [and] how and why things actually happen in a complex world (p.38).” In order to protect the privacy of participants, only I conducted interviews for the current study.

When I received an email or phone call from potential adult participants, I asked them basic background questions in order to make sure the potential participants met the exclusion criteria. After that, I asked the children whether willing to join the research or not. Fortunately, all of the potential young participants were willing to volunteer for the research. The interview location was a vital part of the research. Three of the families invited me to their respective homes, and one of the interview was conducted in the Leddy library as the family stated that “the library [was] more convenient for them.” Both locations were comfortable and private, which made it

easier for participants to feel comfortable when sharing information. All of the adult participants were mothers. One of the fathers asked his wife to take part in the research, as he was too busy to do the interview. Interviews were recorded and transcribed for analysis. Each of the interviews conducted with the adults lasted approximately 45-50 minutes, while the interviews with the children lasted approximately 25 minutes.

During the data collection, my role in the interview was to be an active researcher and encourages participants to share their narratives from their perceptive, rather than push participants or pass judgment on them. To ensure authenticity, I interviewed children separately to ensure that the authenticity of the answers would not be diluted by pressure from or the presence of their parents. This would protect the privacy of each participant as well. Though it would have been ideal to interview both mother and father, none of the fathers were interested..

The interview was conducted in either English or Chinese depending on participants' preference: all adults prefer to be interviewed in Chinese, as it is their native language, while the children preferred English as most of them were born or lived in Canada most of their lives. Conducting the interview in a familiar language facilitates a comfortable climate, which helps participants to open up with me. The

potential limitation of the bilingual interview is minimal, because I am fluent in both Chinese and English.

I also took field notes during data collection process. During the interview, I not only recorded the content of conversations, but also collected field data, such as detailed descriptions of interviewees, locations, time, as well as voice, gesture, and other notes that simple transcription might ignore or miss.

The children were highly protected during the interview. As Greene and Hogan (2005) note, “The main relevant differences between children and adults are with respect to ability and power (p.5).” Many children are not used to being asked their point of view or may feel that their perceptions are often disregarded by key adults like parents, teachers or others (Cloke, 1995). In order to empower children, I endeavored to gain the point of view from children at the beginning of data collection and “involve them actively in the whole research process (Greene & Hogan, 2005, p.6).” There was an expected difficulty that most of children would be shy during the beginning of the interview. However, after few minutes, when they were familiar with the interview context, most of the children were willing to answer the questions and share their narratives.

Instrument

The instrument for this study is the interview questionnaire (see Appendix 1). The first part of the instruments contained a close-ended question that aimed to collect general information about participants, such as educational level, age, job, as well as how many years they have been in Canada. In addition to collecting general information, such questions can serve as icebreakers at the beginning of each interview and can help to build trust with interviewees, putting potentially defensiveness of participants at ease. The second part consisted of open-ended questions, which gave the participants liberty to use their words when sharing their narratives and experiences (Kvale, 1996; Rubin & Rubin, 1995). The interview questions were carefully developed to avoid discomfort among participants and to protect their mental health. However, participants might not follow some of the questions, as they are an open-ended question. Therefore, I followed the participants and modified the questions during the process. No participants felt uncomfortable during the interview or quit the study after.

Data Analysis

I transcribed the data during the process of data collection in order to save time. I then managed the data by computer and created a folder in order to store the information for each family. The data was transcribed from Chinese or English

depending on the participants' preferences. Transcribing into original language described by participants helped me to more accurately capture as well as provide a better understanding of the meaning. The qualitative data were examined and analyzed several times. Then the data were coded to identify emerging patterns and themes.

Ethical Considerations

There are two ethical issues that were carefully considered: the confidential issues about participants' identification and answers, and the potential psychological issue associated with the interview process. Firstly, I assured the participants that their identification and answers would be protected and kept confidential. I utilized a tape recorder to collect the audio information during the collecting data process. The raw data was transferred and stored in my computer for transcription, and only I had the code for the computer. Meanwhile, only the supervisor and I had the right to access the recorded data. The participants' identification was highly protected by me during the process of the research. As to the potential psychological issues, participants may have recalled negative memories during the interview, and children can be emotionally impacted by interview questions. To manage this psychological issue and minimize feelings of sadness or distress, I provided the participants with the right to pass over questions they did not want to answer. Furthermore, I provided a comfortable environment for the interview and built trust with each participant.

CHAPTER 5

INTERVIEW RESULTS

Demographic Information

In this qualitative study, four parents and their relevant children were interviewed, for a total of eight participants in the study. The interview information and quotations presented were extracted from one-on-one interviews, recorded data, and the field notes taken during the interview. For the convenience of reporting, each family is referred to by numbers and capital letters. The data took note of personal background information related to the participating parents, including their gender, years in Canada, number of children, degree, occupation in China or Canada, working status, and Education in Canada (Table 1).

Gender, Years in Canada. The four adult interviewees were all mothers. When first contacting the adult participants, two of fathers contacted with me and mentioned that they were very interested in this research, but they would ask their wives to take part in the interview as they were too busy to participate in the interview, and their wives knew much more about child. Three of mothers had been in Canada for more than ten years while the other mother (MF2) had been in Canada seven years.

Degree and Working Status. The four mothers had received higher education in China and collectively earned degrees from multiple levels of education: two mothers earned junior college degrees, one earned a bachelor's degree, the other earned a master's degree. Three out of four mothers had been pursuing further education in Canada. In those three mothers, two of them were studying early-age education at St. Clair College, and one was studying at university. Each of the participants held positions in professional careers in China: MF3 was the founder of an early-education school, MF1 and MF2 were both accountants, and MF4 was an instructor at a university. When they moved in Canada, MF1 and MF3 were attending St. Clair as students; MF2 is attending the University of Windsor as student; but the major job of those three mothers is care of family. At the time of the interview, only MF3 had a job in a language institution. All of mothers mentioned that they spend more time taking care of families and children than their spouses. MF1 mentioned the difficulty of her career and life:

I think the early-age education is a sunrise industry, so I entered a Canadian college to gain the certificate. After that, I began working at an early-age institution in Windsor, teaching 4-6 years old children. However, when the government put 4-5 years olds in the elementary school, it was a big shock to those institutions, and most early-age institutions closed. That was one of the

reasons I lost my job. So now I do part-time job sometimes. I separated from my spouse, and I am raising my two kids on my own.

In addition, MF3 indicated there was a time conflict between taking care of her daughter and personal career: “I am a teacher in an institution, so sometimes my work conflicts with my daughters’ piano lessons. Right now my husband takes our daughters to their piano lessons, but most of time, I was taking my girls to the after-school activities.” Similarly, MF2 highlighted the tight schedule of motherhood, even going so far as to use the word “mission” to represent the work as a housewife: “My husband and I are both university students, but I spend more time focusing on my family. University is my side job; family is my priority mission.”

Compared with the other participants, the MF4 seemed to enjoy being a housewife as she never had a job in Canada:

I used to be an employee in an international bank in China...but when I moved to Canada, I took care of my child and have not had to go to work since arriving in Canada. My husband earns the money for the whole family, so I am a full-time housewife and taking care of my family with full of my heart.

Table 1. Parental interviewees' personal background

ID	Gender	Year in Canada	No. of Children	Work in China	Work in Canada	Degree in China	Education in Canada
MF1	F	10	2	Teacher	Part-time job	Junior college	Early-age education
MF2	F	7	2	Accounting	No (Housewife)	Junior college	Accounting at UW*
MF3	F	14	1	Teacher	Teacher	Master	Early-age education
MF4	F	10	2	Accounting	No (Housewife)	BA	N/A

UW*: University of Windsor

Why immigration? The most common reason for immigration among the adult participants was family unification. Three out of four mothers (MF1, MF3, MF4) mentioned that they wanted to accompany their husband and move to Canada. Only MF2 indicated that the primary reason for immigrating was to secure a better standard of living:

I followed my husband's decision with regard to immigration. We did not have a lot of ideas about it; we just followed the trend of immigration like other Chinese people. I think the living context in Canada might be one of the

immigration reasons. My husband and I love the social environment in Canada. It is extremely peaceful and slow compare to China, and Canadian society is simpler than China as well. I would like to settle down here.

Children Interviewees Background Information. The data also catalogued general background information with respect to the child participants, outlining their gender, rank, age, grade, and birthplace and Years in Canada (Table 2).

Table 2. Children interviewees' background information

ID	Child Birth Order	Gender	Age	Grade	Birthplace	Years in Canada
CF1	2 ND	M	7	2	Canada	7
CF2	1 ST	F	12	7	China	7
CF3	1 ST	F	11	6	Canada	11
CF4	2 ND	M	8	3	Canada	8

Two boys and two girls participated in the study, and each of children came from different families. The age of boys CF1 and CF4 are 7 and 8 respectively; the age of girls CF2 and CF3 are 12 and 11 respectively. CF1, CF3, CF4 were born in Canada, while the other child CF2 had been living in Canada since she was 5 years old. All of them volunteered for the study and were willing to share their experiences with music learning without being pressured.

Children's General Activities. All of the adult participants clarified that they were taking their children to join different types of out-of-school activities, such as music classes, drawing classes, and sports activities. MF1 and MF3 noted that they put their child into several after-school activities. The other two mother MF2 and MF4 stated that they enrolled their children in fewer after-school activities than other Chinese immigrant family and noted that they did not pressure their children too much. All of parents mentioned that their children started out-of-school activities at around 4-5 years old. The two boy participants mentioned that their favorite activities were the sports activity; two girls mentioned that they preferred playing piano, which was their favorite activity at the time of the interview.

MF1 has a 7-year-old boy, and she explained that she kept her son busy after school because of she wanted him to learn more things and not waste time:

I take my child to learn multiple types of activities. Some foreign parents also mention that Chinese parents and children are 'too busy'. Chinese (immigrant) families push their children to learn lots of things. My little child has learned how to draw, play piano, speak Chinese, swim, do karate, and play soccer. He also plays hockey and skates in the community center, but most classes are private lessons, and you have to pay lots of money for them. I just want my child to learn more things while he is young. However, you know,

compared to other children in main land China, our children are very happy and relaxed...I just want to keep my boy busy, because sometimes he might complain he is very bored. If he keeps busy, he will learn more things and not waste time by staying at home and playing video games. Sometimes I feel that those out-of-school activities are like having fun to kids.

Likewise, MF3, who only have one child, an 11-year-old girl, indicated that her daughter has learned some out-of-school activities, highlighting the benefits of her classes:

I have my child learn piano, draw, and play basketball. When she was 4-years-old, she also took swimming and skating lessons... The reason I enrolled her in those activities is based on the theory of brain function. Each of those activities may not only positively influence her language capability, but could also enhance the memory ability. When she started piano at six, her teacher was highly complementary about her memory ability! I will keep those activities for her in order to increase her multiple brain functions and body functions.

When comparing the parents in the study, it becomes clear that MF2 and MF4 have different ideas regarding out-of-school classes. They both believe children do not need to participate in too many out-of-school activities. MF2 raised two girls

and her 11-year-old daughter participated in the study. She lets her learn multiple activities, including piano lessons that started when she was 4-years-old. However, after her daughter grew up, she thought that her daughter did not need to keep doing so many after-school classes because the cost of time and money:

Kids just need to focus on what they loved and what they can do...Meanwhile, it is too hard to handle all of the activities because it cost too much money and too much time. Her favorite thing is the piano, so we kept the piano and drawing classes.

FM4 raised two kids, one little boy and one grown up stepdaughter. Her 8-year-old boy participated in the study. FM4 claimed her idea of “not pushing too much” was based on the perception of creating less pressure context for children:

We participate in limited leisure activities. He only learns music, sports, and Chinese, and had been learning violin since age four... We do not want to push him too much, because we do not want too much pressure on him. As parents, we also do not want to feel too tired. However, as I mentioned, the music, sports and Chinese are all extremely important things. Those not only keep his cognitive capabilities, but also build his teamwork skill.

CF4 has different attitude in music compare his mother. He complains that his mother pushed him too much with respect to learning the violin, and this pressure has lead him to view his interest in music negatively.

Instrumental Learning Status. All of the child participants were receiving formal instrumental training, and CF2, CF4 noted that they had learned two types of instrument. All the child participants mentioned that the decision making toward out-of-school instrumental learning had come from parents. They did not have any comments on this decision. CF1, CF2 and CF4 started learning instrument around age of 4; CF3 started learning music since age of 6. Highlighting just how early many children start, MF3's mother clarified that "it is a little bit late starting music at age of 6 compare with other children." Piano is the most popular music instrument among children. Three child participants choose piano as their priority instrument; CF4 quit the first instrument, violin, and chose piano as the second instrument (see Table 3).

Stopped Instrumental Learning. The participants who had stopped learning offered several reasons for suspending instrumental learning: stress, difficulty, conflicting emotions, and time conflicts. CF1 had learnt piano before and had stopped. According MF1, the reason CF1 stopped was mother's higher expectation and CF1 conflicting emotions:

I push him too much during the learning process, so he had strongly conflicting emotions...and my friends suggest that it was too early to learn music at age of five as boy's cognitive ability is less than girls. So we decided to stop it. However, I discussed it with my son and we decide to start again when he is 8 years old. He agreed with that.

Similarly, CF4 had learnt violin at age of 4, but he had quit it at age of 7 and changed to piano. The boy noted that he thought the violin is too difficult: "Compare with violin, the piano is much easier, so I like play piano more than violin." His mother also mentioned the conflict between her and her son:

I am a perfectionist and I love music so much. Violin is too difficult for him and his was very stressed. So we decide to quit violin, not only because I pushed him too much, but also he is resistant to violin. We decided to change it to piano as it is easier than violin.

CF2 offered a different perspective on suspending instrumental learning. CF2 had started to learn flute and piano at the same time, but after few years later, she determined it was impossible to still learn flute as the piano took too much time. Thus, she and her mother made the decision to keep playing the piano but quit the flute. It important to note that after a conflict with their parents, CF1 and CF4 claimed the decision to learn a second instrument was based on a joint discussion with their

parents. In this way, they all have the right to make decisions for themselves in contrast to the initial decision-making, which had been made by the parents exclusively.

Table 3. Instrumental Learning Regarding Students

ID	Name of Instrument	Whether the instrument is still being learnt?	When started (how old)	Years of learning	Level of instrument
CF1	Piano (1 st)	No Reason: conflicting emotions.	5	3	2
CF2	Piano (1 st)	Yes	4	9	9
	Flute (2 nd)	No Reason: time conflict	4	N/A	N/A
CF3	Piano (1 st)	Yes	6	5	5
CF4	Violin (1 st)	No Reason: strong conflict emotions.	4	2	2
	Piano (2 nd)	Yes	7	2	2

Reasons of Parents Put Students in Music Learning

Parents noted that there were several different reasons for putting their children in extracurricular music lessons: a) the benefits of music lessons; b) the need

to follow the music trends of friends or family members; c) parents' personal music experience and anticipation; d) consideration of extra credit.

Benefits of Music Lessons. All of interviewed parents believed that the music could benefit students in multiple ways. They believed that music not only develops children's brain function, but also cultivates other abilities. For example, MF1 mentioned the Montessori teaching ideology which based on early-age education:

The Montessori educational ideology values music education, which can develop children's brain functions and the hand-brain coordination... This is one of the vital reason I put my child into piano lessons. It is not only to benefit for his music capabilities, but also profit for his other abilities...

Likewise, MF4 believed that music lessons not only developed individual's brain function, but also cultivated mental capabilities:

Music is so amazing. Music training could facilitate the growth of your patience and the ability of concentrate. It could also help you balance the left and right side of your brain. I also believed that music could benefit for individual's academic learning in the future, such as math and physics...I like

to read book that talk about how to raise children. I want him to be a healthy person, not only in physical, but also mentally.

MF3 is a language teacher, and she analyzed the relationship between her daughter's language talent and music capability:

The language function and music function are in the same side of brain. I figured out her language talent because she was learning very well in French and English at the early stages. So when I let her learn music at 6, she was exceptional at memorizing the melody... I think music is a good way to help with the collaboration of the two hands and develop the brain cells...children should learn music as soon as possible.

Following the Music Trend. MF1, MF2, MF3 clarified that other Chinese immigration family's decision-making in regards to music lessons influenced their decision-making. They followed the music trend like other Chinese immigrant families.

FM1 mentioned that she follows the trend with her family members and friends in her son's music training:

I am influenced by my family members and friends a little. I know almost all of the Chinese immigrant families, and their children learn at least one

instrument. My second sister's children and my classmates' children all play the piano. I think playing the piano is the most fancy thing in the world, so I really want my child to learn it.

FM2 conceded that she had blindly followed China's music trend:

At the beginning of the lesson, I was blind to the issues. We just followed the trend... all of other kids have learned it...I just had one child in China at that time, so I thought, 'ok, we could learn it as well.' My child was only 4 years old at that time.

Though FM3 noted that following trend embraced by other immigrant mothers was one of the reasons, she stated that it was not the major reason:

Following the trend was one of the factors... mothers will discuss with each other what their children are learning. We exchange information about it.

However, most importantly, I think the decision to enroll in music lessons was just based on my child's specialty.

FM4 insisted that the decision to enroll her child in music lessons was based on her own personal evaluation that music lesson is important: "I did not follow what others said. Music education is an essential experience for my child's life. I just want

him to become a better person and I believe that music lessons are a part of that process.”

Parents’ Personal Music Anticipation. All adult participants indicated that parents are highly interested in music, but that they did not have experience in formal music training. It is something that each of them regrets a little. All of the parents noted that they had only received school-based music learning. Three out of four mothers (MF1, MF3, MF4) believed that there was strong connection between their personal interest and the decision enrolls their children into music lessons.

MF1 indicated that how deeply she loves music:

I have learnt organ by myself. I have learnt guitar by myself as well ... I also love listening to music, especially the sound of a piano. Sometimes I even think that it would be a wonderful experience to play the piano! I cannot deny that I projected my personal will onto my child.

Likewise, MF3 mentioned the love of music and her personal regrets:

One of the reason I enrolled my child in music lessons is my personal interest. I really like music; even though I do not have formal experience of instrumental learning... When I was young, I really liked to move my body when I listened music ... my mom had learnt violin when she was young, but

she did not give me the chance to learn it... I definitely projected my personal will onto my daughter.

MF4 noted the relations between her personal music interest and children's music training: "I really loved music when I was young, especially classical music and Chinese traditional music...I am not sure, but it might be one of the reason I let him learn it."

Extra Music Credit. Two out of four adult participants (MF1, MF2) clarified that their decision to enroll their children in music lessons was utilitarian. They believe that instrumental certification would help their children earning extra credit when children choose future schools. MF1 gave her thoughts on credit consideration: "If my child has one specialty, such as learning instrument, he might earn extra credit, and it can benefit for his future study." Likewise, MF2 noted the music credit is useful for her child, but it might not useful for all of children:

The certificate of music will help her earn extra credit. When I first enrolled her in music lessons, I wanted her to gain the extra credit...it can help her entered in a better school. My daughter's music theory scores are very high and it is very helpful. However, it is hard other children to earn the music credit because if you cannot earn the score above 93.5 out of 100, or if you are not choosing the music major in the future, this music credit is useless.

While MF1 and MF2 highly recommended the vital position of music credit, MF3 and MF4 indicated that they were not chasing the music credit, though they know there are some parents want kids to earn the music credit. MF3 offered her thoughts on this reasoning:

Some parents push their children to achieve level 9 or level 10 certification on whatever instrument they play before grade 10 in order to gain music credit. It is hard to imagine that learning music just for extra credits. I did not push my daughter too much, and I do not have those high expectations...I simply hope that the music will accompany her through the rest of her life.

Spouse's Attitude regarding Music Lessons. Though the fathers were not interviewed, the participating mothers offered details as to the roles that the father played with respect to their children's music lessons. Mothers claim that, compared to them, fathers made limited contributions to the music lessons. MF1 is separated, so FF1 rarely participated in the music lessons; though CF1 mentioned that he really wants his mother and father to accompany him together during the piano lesson. FF2, FF3, FF4 are not interested in music, but sometimes took their children to music lessons when their respective wives have scheduling conflicts with children's music lessons. MF3 had some small complaints about her husband: "He doesn't know anything about music. He slept during the piano lesson, and never communicated with

teacher after class. When I take my child to piano lesson, I always listen carefully and teach my child when she practicing at home.”

Contradiction between Children’s Music Interest and Parental Anticipation

Children’s Interest in Music. When children were asked which out-of-school activity or class was their favorite, CF2 and CF3 said that music lessons are one of the favorite activities. CF2 noted that he does not attend many extracurricular activities, but that piano lessons may be his favorite. CF3 said that it depends on her mood: “I think my favorite one might be karate or perhaps piano.”

In contrast, CF1 and CF4 mentioned that the physical activities were their favorite activities because they are fun. When asked their attitude toward extracurricular music lessons, all of child participants said that they like music class, but the reasons varied. Some thought the sound of music was beautiful; another said that it was more fun than school music class; another said the piano was easier than other instruments; and motivated teachers were also a factor. One thing should be noticed that, CF2 mentioned that she likes piano, but when noted that when she first started, at the age of four, she “did not really like it...because when [she was] practicing... when [she] was young, it was kind of boring.”

When asked if they would you continue taking music lessons if they were able to choose, CF1, CF2, CF3 affirmed that they would still play their respective instruments, for simple reasons, such as liking it, or wanting the piano to be part of their lives. CF4, who had stopped learning violin, said that he would insist playing violin, but it is not because he liked it, but rather because the violin is more fun than piano: “No, I would not learn piano...it is hard... I might learn violin because you don’t have to do a warm-up with the violin: you just go to the songs.”

Contradiction. There is a significant contradiction between children’s interest and parents’ anticipation in music lessons. MF1, MF2, MF4 clarified that even though they recognized that their children do not like playing the instrument, they still keep them in instrumental training.

MF1 believed that her son does not like playing the piano, but if he stopped his lessons, it would be waste money:

He was doing very well at the beginning...but after that, he did not listen to me as much and did not like playing the piano...I think the teacher might be one of the reason... the other significant reason is that I hit his hand when he made mistakes. He had more conflicting emotions, so I stop to hit him...I know it was wrong... he stopped learning music at 7 years of age, but we discussed it and he has agree to start again at the age of 8. The reason I keep

him in music lessons is because I think children needs more opportunities to access new things...meanwhile, if you stop it, it means you flow your money in the river, it is not worth it.

There was a misunderstanding between CF1 and MF1. In contrast with what her mother said, CF1 stated that he liked playing the piano, and especially the sound of piano. He just did not like the part of when his mother hit his hands:

Every time I made a mistake at piano, she used to hit me...I did not like when she hit me, but I liked playing the piano, because of the sound of the piano...I just don't like my mother hitting me, and I will forget about that part. She already changed it now. So we decided to start music lesson again when I turn 8.

FM2 shared a similar idea: even though she found out that her daughter did not like piano at first, she still insisted that she learn it because she believed it would be a pity to quit playing piano:

She hated piano at the beginning... So we tried a few different teachers because I did not want her to quit piano... we have now played the piano for a few years, and so it would really be a pity to quit... Moreover, those private classes are very expensive.

CF2 confirmed the conflict between she and her mother when she first started learning piano:

When I was young, playing piano was kind of boring. I did not really like it.

My mom was helping me practice and accompanying me. Sometimes she got a little angry when I made mistakes... and I cried...it was my decision to learning at first, but when I started practicing, I hated it... She did push me in the beginning.

Parent's Participation

Chinese immigrant parents do not only highly value the music learning, but also actively participate in children's instrumental education process. All adult participants mentioned that they accompanied their children to music lessons. MF1 and MF3 took notes in the class, while MF2 preferred to record the content of class. MF3 maintained that she communicated with the music teacher after class.

Interestingly, while MF2 recorded classes, CF2 observed that she rarely listened to the recording afterwards.

Parent's Active Participation in Children's Music Lessons. All of the parents take their children to and sign them up for music competitions or instrumental recitals. MF1, MF2, MF4 valued music competitions and recitals for multiple reasons,

namely that they build confidence, increase competition experiences, and earn them more opportunities for future career options.

MF2 said that she is proud of her daughter's piano capability, and argued that parents should create as many opportunities for children as much as possible:

There is an annual piano competition in Windsor. I could say my daughter is the best player in the Windsor area if she won...but in the province competition last year, we did not win the prize. So this year, we are going to sign up the national competition.... I want her to earn the experience in the competition. I want to give her more chances... it might be beneficial to her future career...Every recital is four to five hours; I spend lots of time with her in the piano recital.

MF4 gave music recitals a high evaluation:

His piano teacher asked them to participate in recitals. He was doing very well every time...it will help construct his personal confidence when he realizes that there is always positive feedback after hard work.

Conflict during Parental Participation. All of the adult participants mentioned that they have conflicts with children during the instrumental practices (Table 4). MF1, MF2 mentioned that when lessons first commenced for their children,

they hit their children's hand or got scold when they made mistakes. The other two mothers MF3, MF4 noted that they would interrupt them and directly point out mistakes while they played the instrument.

Table 4. Conflicting Behaviors at Beginning of Music Learning

ID	Parental Behavior	Children Behavior
F1	<ol style="list-style-type: none"> 1. Force children to learn music based on personal willing; 2. Push Children to practice; 3. Angry and hit Children's hand. 	<ol style="list-style-type: none"> 1. Complain mother's "hit" hand; 2. Conflict emotions and refuse to play it; 3. Slowly progress; 4. Have stopped learning piano.
F2	<ol style="list-style-type: none"> 1. Force children to learn music based on "music trend"; 2. Push children to practice; 3. Angry and hit Children's hand. 	<ol style="list-style-type: none"> 1. Dislike playing the piano at beginning; 2. Crying when mother get angry; 3. Cannot focus on practicing; 4. Leave the piano as soon as possible when practiced time is up.
F3	<ol style="list-style-type: none"> 1. Force children to learn music based on personal willing; 2. Not push too much, but directly point out children's faults; 3. Interrupt the practicing time; 	<ol style="list-style-type: none"> 1. Conflict emotions; 2. Cannot focus on practicing.

F4	<ol style="list-style-type: none"> 1. Force children to learn music based on personal willing; 2. Push children too much during the practicing; 3. Directly point out child's mistakes; 4. Different opinion regarding practicing 	<ol style="list-style-type: none"> 1. Strong Conflict emotions; 2. Stressful and refuse to play; 3. Constantly claim to stop learning the first instrument; 4. Quit the first instrument.
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After a few times, these parental behaviors had negative effects on the children's interest in music: CF1 had difficulty learning piano and had stopped playing it; CF2 did not like playing piano at first and still feels awkward when her mother accompanies her to practice; CF3 would be in a bad mood when her mother interrupted her and directly pointed out her mistakes; and CF4 constantly told his mother that he does not like playing the violin anymore, and eventually stopped playing the violin.

Parental Self-reflection. All of the parents realized their behavior contributed to conflicts with their children and they regret it. MF1, MF3 conducted deep self-reflection. After passing the early-age learning program in Canada, MF1 gains in-depth insight regarding her son's negative attitude toward piano lessons.

MF1 regrets her behaviors and offered an introspective summation of how she interacted with her son:

I push him too much. Sometimes, when I left him during piano's practicing, if he stopped playing, I would hit his hand lightly, so he was very unhappy and resisted playing the piano...I lacked patience. I know it was wrong and the hitting and pointing out of his mistakes deeply hurt him emotionally...after I learned about early-age education in Canada, I knew that there are some better teaching approaches. Parents should let children overcome difficulties by themselves, rather than judge them. Now I give him more personal space and encouraging words.

MF3 also reflected on her behavior regarding the way she directly pointed out her daughter's faults, and mentioned that this is rooted in Chinese culture:

I think I am not doing very well. For instance, when she makes mistakes during practice... Sometimes, I might interrupt her while she plays and said 'it is not what your teacher has taught to you'... after my self-reflection, I have recognized that this behavior was very impolite and rude...I suppose my behavior might reflect Chinese culture...you know in Chinese culture, we are motivated individually by criticism. Chinese people believe that critics make people progress. It is totally different than Western culture as they are always encouraging people...When I realized that my judgment would negatively influenced my daughter's motivations, I learned how to use more encourage

words. Sometimes I would give her a little present, and when she makes mistakes, I politely point it out after she finishes the piece.

Significant Influence by Good Teacher

All of parents highly valued the positive influence of their music teachers' pedagogy, which included encouraging students. MF1, though, claimed the teaching methods of her child's first private music teacher was not suited for her son and made her son feel bored:

the first teacher was a Chinese teacher and the teaching methods were better suited for older students rather than my 5-year-old son... young students need more detailed guidance and more patience...as a result, my son felt bored and uninterested in music...we are not learning piano right now.

Similarity, MF2 claims that she encouraging music teacher helped to facilitated CF2's increased interest in music by constantly praising her daughter:

My daughter hated playing the piano at first, so we changed teachers... until we found an experienced teacher who increased her interest in piano. The first teacher was a Russian who just taught piano skills and did not communicate with us. Then we came to Canada and changed few teachers. Canadian teachers prefer to communicate with you while they teach

piano...including the final teacher. Our teacher is an experienced teacher; sometimes I think he is a sales man. He always encouraged my daughter, always...To be honest, my daughter and I prefer this teacher. Right now, my daughter can sit in front of piano and play it three to four hours each day, but could only stand to play for 45 minutes when she first started.

CF2 also mention that the motivation from the teacher was very important:

When I was young, playing piano was kind of boring. I didn't really like it...

Now I really like extracurricular music lessons. First of all, it is way more fun than music lessons in school. So boring! And, I like the teacher...he is a good teacher. After lessons, I get very motivated because I find that I have tons of things to practice.

MF3 said that her child's teacher had a detailed approach that had a significant influence on CF3 interest in music:

When the lessons first started, we tried few different teachers. The first teacher had taught us for 2 years, after which we had stopped because she moved away. After six months, we have started again with a new teacher, but my daughter seemed uninterested in music in that time. The second teacher was very experienced and patient compared to the first teacher, who was

more focused on music recitals and taught very quickly. The second teacher taught us very slowly, and teaches in more detail. After two months, my daughter became interested in music over again.

Views of Further Music Studies

Students' Views. It is important to note that there are some contradictory views between parents and children regarding future music study (see Table 5). When asked their perspectives of music study, all of students mentioned that they would continue learning. CF1 and CF4 clarified that they would respect their parent's decision and would continue learning music as parents' wish. CF1 did not think much about his future career, and CF4 clearly noted that he did not want to pursue music as a career in the future because he did not like it. In contrast, CF2 and CF3 noted that they would love to play piano in the future as they like piano now, and CF2 specifically mentioned that she might pursue music as a future career because she likes piano very much. CF3 said that she might try other instruments, such as drums or guitar, and might pursue music as a side career.

Parents' Views. All of parents wanted their children to continue learning music in the future. MF1 and MF2 even want their children take part in music competitions. With respect to pursuing music as future career, all of parents clarified that it depended on the given child's capability, and parents would respect decisions

made by their children. There is no doubt that all of the parents have personal judgment toward children's music ability. MF1 and MF4 both believe their children are unlikely to pursue music as future career due to their children's lack of interest in music or their lack of music ability. MF4 noted that she wished her son would be "a music teacher in the future", but conceded that this was unlikely.

Table 5. Views of Students Further Music Studies

ID	Parental Views	Children's Views
F1	<ol style="list-style-type: none"> 1. Keep children learning piano and take part in the competition if there is no strong conflict between academic learning and music learning; 2. Does not anticipate child pursuing music as future career. 	<ol style="list-style-type: none"> 1. Keep studying the piano and respect mom's wish; 2. Not thinking too much about future career.
F2	<ol style="list-style-type: none"> 1. Children will continue to learn piano and take part in the competitions in the future; 2. Respect children's decision-making; 3. Anticipates children's music careers, but has some concern regarding future competing context. 	<ol style="list-style-type: none"> 1. Keep studying the piano and take part in competitions; 2. Not sure the future goals, but probably to pursue music as career.
F3	<ol style="list-style-type: none"> 1. Might quit the piano if academic studies require more time; 2. Children might not pursue music as 	<ol style="list-style-type: none"> 1. Want to continue studying piano, and might try other type of instrument;

	future career; 3. Respects children's decision regarding future careers.	2. Music teacher could be the side job in the future.
F4	1. Might quit the piano if academic studies require more time; 2. Children might not pursue music as future career; 3. Respects children's decision regarding future careers.	1. Keep studying the piano to respect mom's wishes; 2. Might not pursue music as future career.

Academic Learning in School. Academic learning in school is another vital fact that effects parental views of further music studies. Parents mentioned that music will benefit academic learning, but none of the parents want to support their children's music study if there is a significant conflict between school subjects and music study. MF1, MF3, MF4 do not have high expectation in music lesson, and they might compromise the music lessons if there are strong conflicts between academic learning and music studies. While MF2 valued her daughter's piano capacity, she also mentioned that music lessons is not negatively influencing her daughter's academic learning: "She is still good at school work." MF2 also anticipates her daughter to be a musician in the future, as she realized CF2 is found of piano. However, she also believes that a future in music would be difficult:

I am anticipating that she will be a musician in the future...if she likes playing the piano, I support it. It totally depends on her...but you know, there

is a lot of pressure and competition in music...and, I do not know music, so I cannot help her.

Summary

The research data were collected through face-to-face, one-on-one interviews. Interviews were conducted with four families, including four parents and their relevant children. All of the children chose to conduct interviews in English, while their mothers chose to be interviewed in Chinese. Four themes emerged through this data.

Reasons of Parents Put Students in Music Lessons

There were multiple reasons as to why parents put their children in music training, such as instill children with confidence and increase cognitive capabilities; following the music-learning trend popular among other parents; parents' personal music anticipation; and the consideration of extra music credit. In summation, parents put students in music learning based on ideal reasons.

Contradiction between Children's Music Interest and Parental Anticipation

Two girls stated that music class is one of their favorite out-of-school activities, while two boys noted they prefer physical activities. Three out of four children would continue taking music lessons if they had a choice before their first

started lesson, though one boy would not continue playing his current instrument because it is hard. However, even though some parents recognized that their children disliked the music lessons, they still keep them in the lessons simply because they thought it was a pity and waste money if children stopped learning in the middle.

Parents' Participation

Parents not only valued the music, but also actively participated in children's instrumental training process. However, parents' high expectations caused them to pressure their children at first. As a result, there were strong conflicts between parents and children. Some children even came to dislike music lessons and terminated them. Then, parents were self-reflective and sought to correct their parent-children relations and decrease the children's emotional stress.

Significant Influence of the Good Teacher

All parents valued the significant influence of effective private teachers. Parents and children believed that effective music teachers could develop children's music interest as well as boosts children's music capability through motivational teaching styles and a patient attitude.

Views of Further Music Studies

All of student participants were willing to continue music lessons as their parents wished. However, just one children want to pursue music as future career.

Parents would continue support their children's music lessons so long as there were no significant conflicts with school. They were also willing to respect their children's decisions with respect to future career options.

CHAPTER 6

FINDINGS AND DISCUSSION

The purpose of the study is to examine the perception of Chinese immigrant parents and children regarding private music education, and how those perspectives drive their behavior. The study will benefit not only educators, but also the Chinese immigrant parents who want to gain a better understanding of their children's perspective towards music learning with the aim of improving the effectiveness children's learning. In response to the two major research questions, which concerned the critical connection between parents' attitude and children's behavior regarding extracurricular music education, two questions guided this study:

1. Why do Chinese immigrant parents want their children to be involved with extracurricular music lessons, and how do they get involved in their children's music learning?
2. How do Chinese children experience private music lessons and what is their personal feeling about it?

Culture Inertia

Results shows that Chinese parents feel their children are at a disadvantage in Canada and want to give them the tools they need to combat their disadvantaged position. There is evidence suggests that some parents want

their children to earn music credit in order to secure entry to a quality school in the future. Education has been highly appreciated by Chinese people, from ancient times to the present, as many believe to be an efficient way to improve individual's social status and living standards (Li, 2001). Chinese parents have been rooted by this educational ideology for thousands of years and are unlikely to change this view, even upon moving to Canada. Thus, the cultural inertia shaped their beliefs and experiences as immigrants (Zhong & Zhou, 2011, p. 16). According to Table 1, results show that all parental interviewees hold post-secondary degrees, and three of the parents were pursued further education in Canada as they believed education is the best way to overcome cultural barriers and improve life in their new country. Though evidence also suggests that education is vital for Chinese people, the research data also shows that just one participating mother had a job in Canada at the time of being interviewed. This was despite the fact that all four participating mothers had jobs in China.

Parents not only bring the Chinese educational viewpoints to Canada, but transferring the sense of stress to Canada as well. Because China's population is so immense, and secure and profitable jobs are difficult to come by, there is a pervasive sense that one is constantly competing with those around them. Consequently, parents feel as though it is their obligation to ensure that their children have an advantage

over other children, or that, at the very least, they are not as a disadvantage. Therefore, parents make significant investments in their children's education. This is a culture they carry to Canada with them, and one that is exacerbated by the fact that native Canadians have a number of advantages over immigrants. This leads parents to put pressure on their children and constantly compare them with other children as they do not want their children to be left behind. Thus, even though Chinese families moved to Canada, which has a much smaller population and less educational pressure than China, immigrant families carry that cultural pressure with them and are afraid of their child falling behind. Therefore, parents put higher expectations and more pressures on their children, high anticipation and stress occurring conflict between each other.

Unfinished Dream

Parents' enthusiasm for music significantly links with their music participation (Conway, 2000; Davidson & Borthwick, 2002). Results indicate that most of the parental interviewees admit that the music was one of their childhood dreams, but due to numerous reasons, such as financial burdens or a lack of music resources, they did not receive formal music training when they were young. None of the adult participants experienced extracurricular music lessons growing up. Their offspring, then, became an extension of the parent's life. As a result, parents raise the expectations they had for their offspring and wanted their children to finish their personal childhood

dream. Some parents even wanted their children to be as perfect as possible with respect to their music lessons. Thus, children are exposed to high and sustained levels of undue pressure from their parents.

One of the key issues that lead to conflict is that the children often do not express their negative feelings and emotions because they are taught to remain silent. Some children claimed that even though they were not particularly interested in music, and even though they are immerse in pressure with respect to the music lessons process, they remained silent and followed their parents' instructions with regard to music lessons. There are several reasons that Chinese children remain silent. For example, children keep silent because they are taught to value the Confucian philosophy of *Zhong yong zhi dao* “中庸之道” (the middle way), which believed that people should keep silence if you do not know the appropriate words to say (Zhong & Zhou, 2011). Students might compromise with decision-making from parents and keep their own opinions. The other reason that keeps children silent is the respectful attitude towards parents which based on Confucian philosophy. Confucian ideology believes that parents and children are not equal. Parents have the right to make the decision for their children, and the way children show respect is to follow the parents regardless of their own feelings, which also refer to Chinese words *Xiao shun* “孝顺” (filial piety). As a result, even though some children are not interested

in music training, they might engage in it if their parents expect them to, which also as demonstrated by FM4.

However, conflict shows when the children get older. When they were staying in school and spend more time with local Canadian children, the Canadian school context and ideology conflicted with their traditional roots. Canadian school culture encouraged children to be themselves. Consequently, some children express their thoughts about the music training after few years, which can lead to intense conflict with parents until a resolution is reached. While children do not want hurts their parents' feeling, they want to eliminate the pressure in their lives and to be themselves. Thus, those two different types of perceptions drive children's mind, often resulting in conflict within immigrant families.

Conflict

The study's results indicate that there are obvious conflicts between parents and children in terms of music lessons. Even though Chinese immigrant parents valued music education due to its benefits, and support their children's music lessons, there are several fundamental problems that add stress to relationship between parents and children with respect to music lesson, which include a) parental pressure, b) contradiction between children's music interest and parental anticipation c) misunderstandings, and d) excessive caring.

Parents' Pressure. Parental pressure is one of the significant factors that contribute to conflicts between immigrant parents and their children. Parental pressures include the fears of being left behind and the unique context of competitive from Chinese immigrant community regarding the music learning.

The interview data shows that Chinese parents want their children to learn as much as possible in order to improve children's competitive capacity in the future. Parents also want children to earn music credit in order to enter in a better school and not fall behind other peers, which also demonstrates the idea of cultural capital, as outlined by Pierre Bourdieu (1984). Results illustrate that some parents followed the music trend blindly or did not seriously consider music lesson priority. Moreover, Chinese parents are afraid that their children will fall behind their peers, so they push their children in multiple activities, including music lessons, as early as possible. Findings show that immigrant Chinese parents believed that music lessons would have multiple benefits for their children, especially in early childhood. Therefore, as shown in Table 3, Chinese parents enroll children in music lessons around the age of 5, or even 4.

Another parallel factor is the competitive environment. Parents who live in a competitive culture, such as the Chinese immigrant community, hold high expectation for their children. Consequently, they put a lot of pressure on their children. Higher

expectations produce high pressure situations and anxiety. Some parents shout at their children, push them to practice, and even use physical punishments when their children disobey or make mistakes. Thus, the conflicts arise within families and negatively impact relationships.

Findings show that Chinese parents tend to believe the incremental theory, which suggests that a child's intelligence could increase through effort. This belief will motivate parents to set higher goals for their children and enhance their children's capability, as well as their own. Chinese parent's strongly believe in self-efficacy and have sense of responsibility with respect to support their children and actively participating in their children's learning process. They believe their partake will assist children and their active attitude will positively influence children's learning attitude as well.

Inconsistent Anticipation. This study shows that there is a gap regarding parents' ideal anticipation and real practice. Findings suggest that even though parents realize that too much pressure on children negatively impacts family relations, parents still act anxiously and push children to do well in music lessons simply because they think it is worth to support children learning music. For instance, MF4 indicated that she wants her children to have a joyful life without too much burden, so she only enrolled her children in limited activities after school. However, she still pressured her

children and pushed them to perfect the violin. Hence, her children were immersed in a stressful situation, causing them to gradually lose interest and leading to conflict.

After a few arguments, CF4 quit the violin.

While parents support music learning in early childhood, they are not likely to support their children should they seek to pursue a career in music. The primary goal of Chinese people enrolling their child in music lessons is to facilitate the academic success. Parents believe that music lessons might conflict with their children's academic studies, even though some children show talent with respect to music. For example, CF2 has music talent and wants to pursue piano as future career, but while her mother said she would respect her children's' aspirations, she also claims that the academic studies should be her child's priority because to becoming a professional piano player is quite difficult. This paradoxical voice reflects the vital position that academic learning holds in the mind of Chinese people.

Conflict also arises from the definition of life-long-joy differently between children and parents. Some parents want their children facilitate interest in music in order to reach high quality of life. The participating mothers stated that they would respect their children's decision regarding music. However, when they realize their children are not interested in music, parents still insist that they attend lessons. Some parents might excuse that quitting would be waste of time and money. This

paradoxical voice points out their controlling-parenting style, and also reflects their selfish purpose of insisting their children learn music based on their personal will. These findings refer the theory of parental involvement process (Walker et al., 2005), which believes that parents' motivational beliefs can significantly affect their pattern of involvement in children's learning. Consequently, we should constantly ask ourselves that whether the way we handle such conditions is consistent with our original thinking.

Misunderstanding. Findings show that there are some misunderstandings between Chinese immigrant parents and children in regards to private music lessons. Parents sometimes either overestimate or underestimate children's level of interest in music learning. For instance, FM1 underestimated her child's level of interest and believed that her son was not interested in learning piano because her "hitting hand" behavior; but her son indicated that he loves piano, and he just does not like when his mother hits his hands. Quitting piano, therefore, may have just been a way to protect his personal authority, rather than an expression of his dislike of the piano.

This result challenges the findings of Lagattuta, Sayfan, and Bamford (2012), who indicate a positivity bias exist within 4-11 years old children. They believe that parents report overestimated optimism and underestimate worry when their evaluations are compared with their children's views. Parents might use their personal

emotional state as an anchor point to estimate their children's unspoken perspectives (Nelson, Kushlev, & Lyubomirsky, 2014). Nonetheless, it being unable to clearly read children's thought appropriately may lead to misunderstandings between parents and children, which can have a negative influence on their relationships (Sillars, Koerner, & Fitzpatrick, 2005). As a result, misunderstandings might lead an undesirable situation where parents cannot attend to their children's needs accurately, and cannot provide suitable support. In short, effective and clear communication needs to be built in order for parents to improve the supportive environment they seek to build for their children (Goodnow, Knight, & Cashmore, 1985).

Excessive Caring. Some participating mothers admit being too controlling poisoned their relationship with their children. However, parents like to rationalize their controlling tendencies, framing it as excessive caring, which is based on the notion of unconditional love. Chinese culture promotes the belief that children are an appendage of the parents rather than an independent individual. It believes that children ought to support by parents, especially when they are too young to make wise decisions by themselves. Likewise, some participating mothers experienced the one-child policy in China, and their parenting practices were rooted in the notion that qualified parents should take care of children as much as possible. This might explain why parents make decision about music lessons without asking their children what

they want, as long as they think it is the best decision for children. This authoritarian style of parenting leads to conflict when the children resist such parental control.

Epstein (1995; 2010) suggests that the core concept of parental involvement theory is based on building a “caring” partnership in students’ learning environment. However, most parents might confuse caring parenting and controlling parenting. Some parents’ might even use “caring” as an excuse to control children. Findings indicate that children resist controlling parents in order to earn their own autonomy. We have to notice that parents’ involvement style might increase conflict with children even though it is initiated with a benevolent purpose. Parents who confuse controlling parenting methods with caring parenting methods are likely to exacerbate conflicts, which can negatively impact their children’s learning experience. This is consistent with the ideas put forward by Nodding (2012).

Dealing with Conflicts

Evidence from the study illustrates that after experiencing conflict, parents recognize the negative effects their personal behavior had on their children. Kohn (2006) offers a solution to this, stating that the “More transparent you are to yourself—the better you come to understand how your own needs and experiences affect the way you act with your children” (p. 120). Consequently, parents who are

self-critical and communicate can improve their relationship with their children and become more effective parents.

Introspective parenting can be an effective approach. The research found that almost all of participating mothers had used self-reflection to deal with conflict. When parents figure out the conflict growing within parent-child relationships, and their children have more sense of themselves, they recognize way to address conflicts. Thus, parents modified their behaviors and altered their attitudes towards children in order to develop better family relations. For example, if parents know that communication can improve parent-child relationships, then parents ought to ask and discuss with their children about returning to music lessons rather than making a decision without them. Parents must also learn that they need to motivate children rather than directly criticize them. Parents must likewise realize that physical punishment breeds conflict; thus, rather than relying on corporeal punishment, parents must be respectful.

The Value of the Music Teacher

The interview data suggests that parents value the fantastic effort from music teacher, and recognize that experienced educators can have a positive influence on their children's interest in music. Some Canadian music teacher's pedagogy builds children's music interest and self-confidence. For instance, some teachers constantly acknowledge children's achievement and appreciate children's progress, give

children's more patience, and applaud them all the time. This type of 'cheering' pedagogy contrasts with traditional Chinese pedagogy, which believes that children need to grow through criticism as critiques provide the pressure required to compel people to progress. This pedagogy, though, can negatively affect children's confidence and sense of interest. However, one cannot deny the role of the critic outright. Therefore, teachers and parents should find a middle ground in order to build a suitable way to foster motivation and interest, while also helping children to improve.

Limitations of the Study

Though the study offers some important insights, it does have some limitations. Firstly, the study is narrowed by the sample size and geographic site. The samples were focused on immigrant families live in the Windsor area. Results might vary in different locales. Further, the sample size is limited as only four Chinese immigrant families are involved. A larger sample size may have provided more reliable data.

In addition, the accuracy of raw data could be affected by participants' psychological condition and personal bias. Even though the study was conducted in an unthreading context, parents might report what they believe to be an ideal scenario rather than their authentic experience with music learning in order to leave better

impressions. Likewise, even though the data collection process separated parents and children, the child participants might have been afraid of their parents' authority and in turn hid their true thoughts. I cannot control these personal emotional situations, as interviewees attempt to please the interviewer, or anticipate what the interviewer wants to hear (Mishler, 1986; Mishler, 1999; Holstein & Gubrium 1995). Holstein and Gubrium (1995) states that "making meaning" is inevitably implicated by participants during an interview (p18). Another similar belief from Mishler (1999) claims that when respondents retelling their stories, they might reframe their knowledge in order to fit the immediate context. Respondents will reflect each question by general orientation and perform themselves in a particular way (p.23). In order to collect accurate information that was not mediated by such factors, it was important to establish a comfortable environment for the interviewees and build trust with each participant.

Because father did not participate in the study, the lack of variety in participants could likewise affect the final findings. The lack of insight from fathers could lead to bias in the data, and consequently the data analysis. As was the case with study in the literature review, the fathers' input regarding children's music learning was not represented. Without views from the fathers, it is perhaps unfair to refer to

this as a family case study; with the exception of the single mother. However, it is hard to join the whole family at the research one time due to practical issues.

Finally, the research also has limitations with respect to translations.

Depending on participants' preferences, interviews were conducted in either English, as each of the children chose, or Chinese, which each of the mothers chose. Thus, the translation of the Chinese interviews may not be as accurate a reflection of the interviewees' sentiments. However, I am fluent in both languages and minimized any potential confusion within the translation wherever possible.

Future Research

This study explored how Chinese immigrant parents get involved in their children's music learning process, how over-involvement breeds conflicts between parents and children, and how parents resolve such conflicts. Significant conflict during childhood could negatively influence children's learning interest. Further studies explored what type of solutions could be helpful for immigrant families who straddle two cultures.

As was the case with many studies surveyed in the literature review, the current study was not able to secure any interview with the fathers in these families. Thus, in order to address this gap in the research, future studies could focus

specifically on fathers, or ensure that fathers are equally represented in the research. It is vital to understand the interactions between father and children. Future studies could also explore how the children's gender influences their relationship with their father.

Furthermore, instead of explore different age groups through children in music lessons, it is interesting to have a study that looks at starting age has different impacts on music learning. For instance, further research could focus on what the different impact of the start at age of music learning: is it the start age of 5 doses better or worse job than start at age of 7 in music learning?

Last but not least, the interview data emerge an absorbing perspective that the birth order might affect the family context as well as the behavior of parenting involvement. MF2's two daughters are learning the piano. MF2 said that she was very strict for her elder daughter during piano learning at first place, but not control too much for her second daughter's music learning. This phenomenon reveals a similar idea with the founder of analytical psychology---Carl Gustav Jung, who believes that sibling positions might influence the family atmosphere (Stewart, 1992). A future study could gain a better insight of how the relations of the birth order could affect the family context and parental involvement behavior.

Implications and Conclusions

As the current parental involvement theory is more focusing on school context and Western culture (Epstein, 2010; Walker, Wilkins, Dallaire, Sandler, & Hoover-Dempsey, 2005), the findings of this study become significant since it provides a cultural angle to examine the current theory. The current theory considers three major ideas describing parental involvement: a) parents' motivational beliefs; b) parents' perceptions of invitations for involvement from others; and c) parents' perceived life context. These three psychological factors are based on two major contexts: school and home. My study investigates the parental involvement behavior in a context that is different from both school and home. It is not really like school-based behavior which most of Chinese immigrant parents passively involved; it is also not similar with home-based context where parents are fully in charge.

My research findings show that Chinese parents' involvement is very active in an out-of-school learning environment. They insisted that their children learn music even though their children hate music learning. This is a little bit in contrast to the theory of parental involvement (Walker et al., 2005), which suggests that parents' involvement is significantly influenced by invitations from school or teachers. The research findings indicate that parents highly value the music education and are

actively involved in children's music learning process with little invitation from teachers or children. Although some participants indicate the music is a very skillful subject and sometimes they could not fully understand it, they still insisted on accompanying their children's in and out of class in order to push children to learn at beginning of learning. Besides, most of parents believe children lack self-regulation ability and need to be supervised by parents. Consequently, the original theory could be modified in two parts: add the out-of-school based behavior in the original parental involvement context; pay more attention to parents' active participation rather than a passive involvement due to the invitation from school or teachers.

The current study demonstrates that even though the reasons parents enroll their children in music lessons are complex and diverse, parents seem to universally have good intentions. All participating mothers shared a belief that parents have a significant role in children's extracurricular learning, as supported by Epstein's (2010) parental involvement theory. As a result, parents are also actively participating in children's music lessons in order to facilitate their education. However, none of the parents indicated that they enrolled their children in music lessons at their children's request. Likewise, excessive care led to significant conflicts between children and parents, opening gaps that could seem unbridgeable at times. Children live in constant fear of letting their parents down, which can lead to an unhealthy fear of failure (Katz,

1997; Elliot & Thrash, 2004). Moreover, parents should reconsider the ways in which they connect with their children as the parents in the study seemed to assume it was their role to make all the decisions for their children without consulting them.

Otherwise, they may ignore their children's need. The research findings indicate that when parents make decision alone and while trying to control children, there are significant conflicts that occur between children and parents. However, when parents listen to children and respect children's opinion, things go through more smoothly and decrease the conflict among each other. Parents should treat children as independent people, rather than as an infant without any capacity. Parents can achieve this by giving children some rights when making decisions for themselves with reasonable guides (Kohn, 2006). This gives children some degree of autonomy. Likewise, parents need to imagine their children's perspective (Kohn, 2006).

In contrast, results indicate that most participating mothers realize the tension that exists between them and their children and they have altered their parenting strategies. However, as Kohn (2006) notes, parents' interactions with their children could drift "toward a controlling style without [them] even being aware of it (p. 121)."

Under the unique immigrant context, which is full of pressures and comparison, it is difficult to build a standard procedure to teach parents how to support children in order to gain music success. Parents need to clearly establish the

final goal of music lessons; no matter wants their children to make music as future career or a source of life-long joy. Parent's active music participation may not lead to optimistic outcomes; it may become an undue burden for children. Parents need to make a strong connection with children so as to minimize conflict and facilitate a positive experience with music education.

The basic purposes of music education are to develop better cognitive skills and build confidence for children, as well as to facilitate a life-long joy for them. We had to admit that just very few individuals reach the peak of the music world. That could be one of the significant reasons why lots of parental interviewees refuse to let their children be a professional music player in the future. Happiness is one of human being's eternal goals. We can still say parents reach the music success as long as children could gain happiness in the music.

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APPENDICES

Appendix A

Parent Interview Protocol

- When did you come to Canada?
 - ◆ Why do you immigrate to Canada?
- What did you do in China before moving to Canada?
- What is your educational background?
- What is your current occupation?
- Have you ever had any music training?
 - ◆ If yes, how did you get that training?
 - ◆ What type of music was the focus of training, Chinese classic or western music?
- How many children do you have?
 - ◆ How old are they?
 - ◆ Are your children born in Canada or China?
- Which kinds of extracurricular activities do your children attend?
- At what age did your children start music learning?
- Why do you put your children in music learning?
- What are the benefits you expect your children to get from music learning?
- Is it your decision or children desire to learn music?
- Does your child like music learning? What do you do if he or she does not like it?
- Do you want your children to become a musician in the future? Why?
- How are you involved in their music learning?
 - ◆ Do you encourage your child/children to practice at home?
 - ◆ Do you comment on progress?
- Do you accompany your child/children when they practice or take lessons? Why or why not?
- Do you think your involvement benefits children's music training? Why or why not?

Appendix A

父母的面谈问题

- 您大概是什么时候移民到加拿大的？（为什么移民到加拿大？）
- 在移民到加拿大之前，您在中国的工作是什么？
- 您的个人教育背景是怎样的？
- 您现在在加拿大的工作是什么？
- 您有没有进行过任何音乐的学习？（如果有，您接受过什么样形式的音乐学习 [正式或者非正式]？是什么样类型的音乐训练 [西方古典音乐还是中国传统音乐]？）
- 您有多少个孩子？（他们分别有多大？他们出生在中国还是加拿大？）
- 您的孩子有参加哪些课外活动？
- 您的孩子是多大开始进行音乐训练的？
- 您为什么让孩子来学习音乐？
- 您希望通过学习音乐可以给孩子带来哪些好处或者优势？
- 学习音乐的这个决定是父母提出的，还是您孩子提出的？
- 您觉得您孩子喜欢学习音乐吗？如果您孩子不喜欢，您一般是怎么做的？
- 您希望您的孩子在未来成为一名音乐家么？为什么？
- 在孩子的音乐学习的过程中，您是如何参与的？（您会在家鼓励孩子练习吗？如果孩子有进步，您会进行鼓励吗？）
- 当孩子在练习或上课的过程中，您会陪伴孩子吗？为什么？
- 您觉得家长的参与对孩子的音乐学习有积极影响吗？为什么？

Appendix B

Children Interview Protocol

- How old are you? Which grade are you in?
- What activities/classes do you go to after school? Which one is your favorite (why)?
- When did you start music lessons?
- How many hours do you play your instrument each day?
 - Who decide the length of the practiced time? Yourself, your parents or teacher?
- Do your parents accompany you at the music lesson? Do you like them to be around?
- Do your parents stay beside when you practice at home? Do you like them to be around when you are practicing?
- Do you need your parent to remind you to practice music every day?
- What do you like best part about practicing? Is there anything you don't like about practicing?
- Was it your own decision learning music?
- Do you like out-of-school music lessons? Why or why not?
- If you had a choice, would you continue taking music lessons? Why?
- What do you expect from taking music lesson?
- Do you intend to pursue music as your career?

Appendix B

孩子的面谈问题

- 你现在多大啦？在读几年级了？
- 你现在有参加哪些课外活动？哪一项课外活动是你最喜欢的？
- 你从多大开始学习器乐的？
- 你每天大概会练习多久？（谁规定的这个练习时长？父母，老师，还是你自己？）
- 上音乐课的时候父母会陪在你身边吗？你喜欢他们陪着你上课吗？为什么？
- 在家练习的时候你的父母会陪着你吗？你喜欢他们陪着你练习么？为什么？
- 你需要父母来督促或提醒你每天进行练习吗？
- 在练习的时候，你最喜欢的部分是什么？你最不喜欢的部分是什么？
- 是你自己做的决定来学习音乐吗？
- 你喜欢上课外的音乐课吗？为什么？
- 如果你自己可以选择，可以做决定，你会继续学习音乐吗？为什么？
- 你希望这个音乐学习能给你带来什么？
- 你希望长大以后从事有关音乐方面的工作吗？为什么？

Appendix C



RECRUITMENT LETTER

Dear Chinese immigrant parents:

My name is Junyi Zhang, and I am a graduate student working under the supervision of Dr. George Zhou in the Faculty of Education at the University of Windsor. My thesis is a study of Chinese immigrant parents' and children's perspectives and behaviors in extra-curriculum music learning. It is my pleasure to invite you and your children to participate in the study.

The central intention of this research is to explore the perspective of Chinese parents and children regarding private music education and as well how these perspectives motivate their behaviors. This research will benefit not only the music educators but also the Chinese immigrant parents who want to develop a better understanding of their children's perspective towards music learning.

If you agree to participate in this study, I will interview you and your child separately (one child per family). Each interview will last approximately 40 minutes. Both you and your child will receive 20 dollars gift card as a token of my gratitude for your participation. Your personal identification will be strictly protected. No other persons will have access to the interview data and your identification will not be reported in my thesis.

This application has been cleared by the University of Windsor Research Ethics Board. If you are interested in participating in this study, please feel free to contact me at zhang1g3@uwindsor.ca; you may also contact my supervisor, Dr. George Zhou, at gzhou@uwindsor.ca or (519)-253-3000 ext. 3813.

Thank you for supporting my study!

Sincerely,

Junyi Zhang

Appendix C



招募信

亲爱的家长：

你好！我叫张俊依，是一名温莎大学教育学院的研究生，在周国强教授的指导下做硕士论文。为此我正在进行一项关于中国移民家长与孩子对于课外音乐教育的行为与想法的研究。很高兴邀请您和您的孩子参与这一研究项目。

这项研究的主要目的是为了了解家长与孩子对于音乐教育方面的想法和行为。研究成果不仅对音乐教育工作者有巨大的指导意义，同时也有利于让中国移民家长对于孩子关于音乐学习方面的想法有更深入的了解。

如果您有兴趣参与这项研究，我会对您和您的孩子分别进行访谈。一次访谈的时间大约是四十分钟。您和您的孩子将各自获得 \$20 作为对你们参与的感谢。您的个人信息会被严格保密。除了我和我的导师周，没有其他人会接触到您的面谈资料。我的毕业论文也不会提及您的个人信息。

这项研究已经获得了温莎大学研究伦理委员会的许可。如果您和您的孩子对这项研究感兴趣，您可以联系我：, zhanglg3@uwindsor.ca. 您也可以联系我的导师周教授：(519)-253-3000 ext. 3813, gzhou@uwindsor.ca.

感谢您的支持与参与！

学生张俊依

Appendix D

POSTING RECRUITMENT LETTER

Dear Chinese immigrant parents:

My name is Junyi Zhang, and I am a graduate student working under the supervision of Dr. George Zhou in the Faculty of Education at the University of Windsor. My thesis research is a study of Chinese immigrant parents and children's perspectives and behaviours in extra-curriculum music learning. It is my pleasure to invite you and your children to participate in the study.

The central intention of this research is to explore the perspective of Chinese parents and children regarding private music education and as well how those perspectives drive their behaviours. This will benefit not only to the music educators but also the Chinese immigrant parents who want to develop a better understanding of their children's perspective towards music learning.

If you agree to participate in this study, I will interview you and your child separately (one child per family). Each interview will last approximately 40 minutes. Both you and your child will receive 20 dollars gift card as a token of my gratitude for your participation. Your personal identification will be strictly protected. No other persons will have access to the interview data and your identification will not be reported in my thesis.

This application has been cleared by the University of Windsor Research Ethics Board. If you are interested in participating in this study, please feel free to contact me at zhang1g3@uwindsor.ca; you may also contact my supervisor, Dr. George Zhou, at gzhou@uwindsor.ca or (519)-253-3000 ext. 3813. Thank you for supporting my study!

Sincerely,

Junyi Zhang

(Director)

(Date)

Appendix E



CONSENT FOR AUDIO RECORDING

Child/Research Subject Name:

Parents and Children's Perspectives and Behaviors in Extra-Curriculum Music Learning:

I consent to the audio recording of interviews.

I understand these are voluntary procedures and that I am free to withdraw at any time by requesting that the recording is stopped. I also understand that my name or (my child's name) will not be revealed to anyone and that the audio information will be kept confidential. The audio information will be deleted from the recorder after it is stored in the personal computer. Researcher Zhang and Dr. Zhou will have sole access to the data.

The deletion of the audio files will be completed after transcription and verification.

I understand that confidentiality will be respected and that the audio information will be for professional use only.

Signature of Parent or Guardian

Date

Or

Research Subject

Date

Appendix F

PARENT/GUARDIAN CONSENT FORM

Chinese Immigrants Parents and Children's Perspectives and Behaviors in
Extra-Curriculum Music Learning

I have read the Letter of Information, have had the nature of the study explained to me and I agree to allow my child to participate. All questions have been answered to my satisfaction. I have been given a copy of this form.

I consent to my child participating in the study Yes
No

I will allow the information gained from this study Yes
No
to be used in subsequent studies

Name of Child

Name of Parent/Guardian

Date

Appendix G**ASSENT FOR ELEMENTARY CHILDREN**

I am a student researcher, and I am doing a study on feelings. I would like to ask you some questions about your feeling in music instrument learning. Also, I would like you to tell me how you feel about your parents during your music learning process. The conversation will take probably half hour.

When I am finished talking with all the kids who agree to be in my study, I will write a report on what I have learned. My teachers will read it, and it might be put in a journal, but no one will know who the kids are that answered my questions.

I will ask your dad or your mom some questions as well. I want you to know that I will not be telling your teachers or parents or any other kids what you answer. I promise to keep everything that you tell me private.

Your mom and/or dad have said it is okay for you to answer my questions on feelings. Do you think that you would like to answer them? You won't get into any trouble if you say no. If you decide to answer the questions you can stop answering them at any time, and you don't have to answer any question you do not want to answer. It's entirely up to you. Whether you decide to answer any questions or not, I will give you a small prize when you leave. Would you like to try answering the questions?

I understand what I am being asked to do to be in this study, and I agree to be in this study.

Signature

Date

Witness

Appendix H

PERMISSION LETTER

Dear Music Director:

My name is Junyi Zhang, and I am a graduate student working under the supervisions of Dr. George Zhou in the Faculty of Education at the University of Windsor. I am conducting a study about Chinese immigrant parents' and children's perspectives and behaviors in extra-curriculum music learning. The project has received clearance from the Research Ethics Board. I need your permission to recruit participants at your institution. I will ask your employer for help enrolling potential participants by sending recruitment letters. Also I will post some recruitment letters in your institution. I am really grateful for your general assistance.

If you have any concerns, please feel free to contact , Junyi Zhang, at zhang1g3@uwindsor.ca, or the research supervisor, Dr. George Zhou, at gzhou@uwindsor.ca or (519)-253-3000 ext. 3813.

Signature of Director

Date

(Name of music institutions)

Appendix I



CONSENT TO PARTICIPATE IN RESEARCH

Title of Study: Chinese Immigrants Parents and Children's Perspectives and Behaviors in Extra-Curriculum Music Learning

You are invited to participate in a research study conducted by Graduate student Junyi Zhang (Faculty of Education), at the University of Windsor. The results will be contributed to a senior project, thesis or dissertation.

If you have any questions or concerns about the research, please feel free to contact the investigator:

Junyi Zhang: zhang1g3@uwindsor.ca or my supervisor Dr. George Zhou: (519)253-3000 ext.3813

PURPOSE OF THE STUDY

The central intention of this research is to explore the perspective of Chinese parents and children regarding private music education, as well as how those perspectives drive their behavior.

PROCEDURES

If you agree to participate, you will be asked to participate in an interview that will last approximately 40 minutes. You will be asked about your opinions about private music education.

POTENTIAL RISKS AND DISCOMFORTS

There are low emotional risks, low social risks as well as medium level risk of dual role relationship with study participants. However, this study will not impact individual significantly. If you and your children feel uneasy about discussing your experiences, you can skip to the next question or withdraw from the interview at any time.

POTENTIAL BENEFITS TO PARTICIPANTS AND/OR TO SOCIETY

There are no direct benefits to the subjects from their participation in this study. However, the findings will help the participants who want to develop a better understanding of their children's perspective towards music learning with the aim of improving the effectiveness of their children's learning process. The final report will be made available to the participants by email or hard copy.

COMPENSATION FOR PARTICIPATION

You will receive a \$20 gift card for your participation in the interview.

CONFIDENTIALITY

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission. Although complete anonymity is not possible during the interview, participants' identifications will be highly protected by the investigators. Study reports will not mention any participants' personal identification.

PARTICIPATION AND WITHDRAWAL

The interview is voluntary. Consent letter will inform participants that they could withdraw the research before the data is aggregated. When a participant withdraws following the interview, their data will be deleted, and the participant will keep the compensation. The last date to withdraw the research will be February 28th. Subjects have the right to withdraw any time before the data is aggregated. After the data is aggregated and interpreted, participants have no right to withdraw it.

The other members of a family still receive the compensation if one participant from the same family withdraws prior to the conclusion of the interview.

FEEDBACK OF THE RESULTS OF THIS STUDY TO THE PARTICIPANTS

The study report will be published on the REB website.

Web address: www.uwindsor.ca/reb

Date when results are available: August. 30, 2016

SUBSEQUENT USE OF DATA

Audiotapes will be transcribed and checked and then destroyed. The audio information will not be published, just for research purpose. Study reports will not mention any participants' personal identifications. This data may be used in subsequent reports on publications.

RIGHTS OF RESEARCH PARTICIPANTS

You may withdraw your consent at any time and discontinue your child's participation without penalty. If you have questions regarding your rights as a research participant, contact: Research Ethics Coordinator, University of Windsor, Windsor, Ontario, N9B 3P4; Telephone: 519-253-3000, ext. 3948; e-mail: ethics@uwindsor.ca

SIGNATURE OF RESEARCH PARTICIPANT/LEGAL REPRESENTATIVE

I understand the information provided for the study [Chinese Immigrants Parents and Children's Perspectives and Behaviors in Extra-Curriculum Music Learning] as described herein. My questions have been answered to my satisfaction, and I agree to participate in this study. I have been given a copy of this form.

Name of Participant

Signature of Participant

Date

SIGNATURE OF INVESTIGATOR

These are the terms under which I will conduct research.

Signature of Investigator

Date

Appendix J



LETTER OF INFORMATION FOR CONSENT TO PARTICIPATE IN RESEARCH

Title of Study: Chinese Immigrants Parents and Children's Perspectives and Behaviors in Extra-Curriculum Music Learning

You are invited to participate in a research study conducted by Graduate student Junyi Zhang (Faculty of Education), at the University of Windsor. The results will be contributed to a senior project, thesis or dissertation.

If you have any questions or concerns about the research, please feel free to contact the investigator:

Junyi Zhang: zhang1g3@uwindsor.ca or my supervisor Dr. George Zhou: (519)253-3000 ext.3813

PURPOSE OF THE STUDY

The central intention of this research is to explore the perspective of Chinese parents and children regarding private music education, as well as how those perspectives drive their behaviour.

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If you agree to participate, you will be asked to participate in an interview that will last approximately 40 minutes. You will be asked about your opinions about private music education.

POTENTIAL RISKS AND DISCOMFORTS

There are low emotional risks, low social risks as well as medium level risk of dual role relationship with study participants. However, this study will not impact individual significantly. If you and your children feel uneasy about discussing your experiences, you can skip to the next question or withdraw from the interview at any time.

POTENTIAL BENEFITS TO PARTICIPANTS AND/OR TO SOCIETY

There are no direct benefits to the subjects from their participation in this study. However, the findings will help the participants who want to develop a better understanding of their children's perspective towards music learning with the aim of improving the effectiveness of their children's learning process. The final report will be made available to the participants by email or hard copy.

COMPENSATION FOR PARTICIPATION

You will receive a \$20 gift card for your participation in the interview.

CONFIDENTIALITY

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission. Although complete anonymity is not possible during the interview, participants' identifications will be highly protected by the investigators. Study reports will not mention any participants' personal identification.

PARTICIPATION AND WITHDRAWAL

The interview is voluntary. Consent letter will inform participants that they could withdraw the research before the data is aggregated. When a participant withdraws following the interview, their data will be deleted, and the participant will keep the compensation. The last date to withdraw the research will be February 28th. Subjects have the right to withdraw any time before the data is aggregated. After the data is aggregated and interpreted, participants have no right to withdraw it.

The other members of a family still receive the compensation if one participant from the same family withdraws prior to the conclusion of the interview.

FEEDBACK OF THE RESULTS OF THIS STUDY TO THE PARTICIPANTS

The study report will be published on the REB website.

Web address: www.uwindsor.ca/reb

Date when results are available: August. 30, 2016

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I understand the information provided for the study [Chinese Immigrants Parents and Children's Perspectives and Behaviors in Extra-Curriculum Music Learning] as described herein. My questions have been answered to my satisfaction, and I agree to participate in this study. I have been given a copy of this form.

VITA AUCTORIS

NAME: Junyi Zhang

PLACE OF BIRTH: Wuhan, China

YEAR OF BIRTH: 1990

EDUCATION: Jiangnan University, Wuhan, China
B.A. in Music Education, 2013

University of Windsor, Windsor, Ontario
M.Ed. in Educational Administration, 2016