

Interaction of Selected Social Cognitive Variables in Predicting Musical Creativity among Form Four Students in Nairobi City County, Kenya

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Abstract

The main objective of music education is enhancement of students' musical creativity. However, over the last six years (2012 to 2017) there has been a declining trend in the Kenya Certificate of Secondary Education music performance. This is compounded with consistent underachievement in prime creative areas like composition, aural and harmony, which signifies a decline in musical creativity among students. Although studies have associated psychological factors with musical creativity, limited local studies have examined how social cognitive attributes within the students may predict musical creativity. The purpose of this study was to determine the relationships among musical self-concept, achievement goal orientation and learning strategies, and musical creativity of secondary school music students in Kenya. The prediction equation of musical creativity given the three constructs was also established. Framed upon componential theory of creativity, musical self-concept theory and the (2 x 2) achievement goal orientation model, the study adopted an ex post facto research design. The study targeted all the year 2017 form four music students in Nairobi County. The study used purposive sampling and a census to select 201 participants (139 females and 62 males) with a mean age of 17.24 years (SD = .78). A pilot study involving 20 students was conducted. Quantitative data were collected by use of Musical Self-perception Inventory, Music Achievement Goal Questionnaire, Music Learning Strategies Questionnaire and Consensual Musical Creativity Assessment Scale. Data were analysed using both descriptive and inferential statistics. Descriptive statistics comprised of frequency distributions, percentages, measures of central tendency and variability. Inferential statistics including Pearson's correlation coefficient and multiple regression analysis were used in hypotheses testing. Results indicated a significant positive correlation ($r(199) = .25, p < .01$) between musical self-concept and musical creativity. A significant positive correlation ($r(199) = .39, p < .01$) was also observed between mastery-approach goal and musical creativity. In contrast, there were significant negative correlations ($r(199) = -.19, p < .01$) and ($r(199) = -.28, p < .01$) between performance-approach and performance-avoidance goals respectively, and musical creativity. The results also indicated a significant positive correlation ($r(199) = .52, p < .01$) between deep processing learning strategy and musical creativity, and a significant negative correlation ($r(199) = -.24, p < .01$) between surface processing learning strategy and musical creativity. However, nonsignificant correlations were revealed among persistence and peer learning strategies, and musical creativity. The equation for predicting musical creativity was significant ($F(8,192) = 18.47, p < .01$). Deep processing learning strategy had the highest positive predictive value ($\beta = .47, p < .01$) on participants' musical creativity. The study recommended that parents and teachers should create conducive home and school environments, which fosters positive musical self-concept, mastery-approach goal orientation and deep processing learning, to enhance musical creativity among students.

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