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Middle School Education in Music Media Literacy Could Combat the Potential Negative Effects of Exposure to Sexual Content in Music

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University of Central Florida



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MIDDLE SCHOOL EDUCATION IN MUSIC MEDIA LITERACY
COULD COMBAT THE POTENTIAL NEGATIVE EFFECTS OF
EXPOSURE TO SEXUAL CONTENT IN MUSIC

by

STEPHANIE MIHALACHE

A thesis submitted in partial fulfilment of the requirements

for the Honors in the Major Program in Psychology

in the College of Sciences

and in the Burnett Honors College

at the University of Central Florida

Orlando, Florida

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Thesis Chair: Dr. Chrysalis Wright

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ABSTRACT

The current study focused on examining the relationship between music media literacy and middle school students. The goal of the study was to bring awareness towards adding music media literacy in the middle school curriculum; in order to further educate middle school students on the potential negative effects of popular music on their attitudes and behaviors, help middle school students understand the processes involved in the creation of popular music, and help middle school students understand how popular music can reflect and impact society as a whole. Participants (n=20) were selected through social media ads, ads posted on listservs, and word of mouth. A series of analyses were conducted in SPSS (Statistical Product and Service Solutions) to find any difference in how participants viewed music based on demographic factors. Results showed the students view the lyrics in music to be from real-life scenarios, such as sexualization, sexual activity, substance abuse, violence, and aggression. As well, participants showed to view music as a portrayal of both men and women factually in the real-world. These findings support the need for music media literacy in middle school curriculum.

Keywords: sexualization, high risk-behaviors, real-life scenarios

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CHAPTER ONE: INTRODUCTION

Whether a child is in the car, bookstore, restaurant or shopping in a mall, popular music is nearly impossible to avoid. Its presence can be found anywhere today, including the internet, school, video games, and television. Music can be very a good fend towards depression to those that happen to deal with emotional stress but with the prodigious role that music plays in children's lives today, it has raised questions of its negative effects impacting children's behavior in society and school. Indeed, music has a significant impact on the socialization of children, and parents are often unaware of the lyrics in the music that their children listen to. Research has found that harmful behaviors in children may result from sexual messages that are frequent in song lyrics. Zurbriggen and colleagues (2007) refer to sexualization as when a person is sexually objectified, equated to being sexy, and where one believes that their value comes from sexual appeal. Not only is sexualization present in lyrics but also strong themes of drug use and violence exist. Additionally, according to the Council on Communications and Media (2009), lyrics have recently included topics such as racism, homophobia, hatred towards women, homicide, and suicide. Researchers believes that hip-hop music contains the most lyrics related to such topics. For example, Frisby and Behm-Morawitz (2019) propose that hip-hop music is a type of audio pornography that supports sexism and violence.

Focusing on sexualization, researchers El-Guebaly and Butterwick (2016) overlooked the deeper problem of needing health literacy programs for young mass media viewers. Ultimately, what is at stake here is that mass media effects the sexual health of young viewers due to the sexually explicit media that is included, including erotica and pornography (El-Guebaly & Butterwick, 2016). El-Guebaly and Butterwick (2016) acknowledged that further research is needed in order to introduce mass media literacy in a fun and interactive way for young ages. In

making this reference, the purpose of this study is to find the negative impacts of music on children's behaviors and determine the need for music literacy in today's society. For the purpose of this study, negative impacts include sexual activity, substance abuse, violence, and aggressive plus high-risk behaviors. As for music literacy, all types of school interventions should be considered along with methods to eliminate the negative effects of music.

The Need for Media Literacy

According to Beach and Bolden (2018), music literacy can help students understand explicit and implicit messages that are present in music, which can later help them construct a new understanding of what a song is expressing. This is important because the Council on Communications and Media (2009) claims that the choice and interpretation of music can change with culture, ethnicity, and age. As well, research reported by the Council on Communications and Media (2009) found that music exposes violence, sexual messages, sexual stereotypes, and the use of substances, which produces significant behaviors in young viewers. This study will focus on the lack of music literacy and stress how music literacy should be increased in order for children to gain a better understanding of how the media and music rely on themes of violence and sexualization.

Critical music media literacy is an essential skill for children to understand how to engage with a song's meaning because it can help with examining various social issues that may be found in the media (Beach & Bolden, 2018). Critical literacy can enhance music teachings by students being able to explore their own identity and analyze and critique a message that is represented through the song both visually and auditorily (Beach & Bolden, 2018). Children should be presented with more opportunities to learn how to examine the contents of a song by exploring various viewpoints, uncovering sexual messages, understanding the experience that the

songwriter has been through, and deciphering the hidden political messages behind lyrics. According to Villani (2001), children are exposed to music through television, music videos, advertising, video games, and computers throughout the day. Because music plays such a significant role in a child's life, children should be exposed to a more in-depth music literacy education. Research states that music is multimodal in nature, just as language is, meaning that there are several ways of social communication in music (Riddle, 2016). According to Riddle (2016), social communications in music can be both dynamic and interrelated, which is important to this study because modalities can be possible in literacy and music learning by various audio representations. In addition to the increased need for music media literacy for children, the education on figurative language in music should be at a level where a child is able to be recognize narrative, persuasive, and expository texts in order to understand the message behind the lyrics that incorporate sexuality (Riddle, 2016).

Media Literacy in Public Schools

The need for music literacy has been a subject of intense research with a common theme being to add music literacy into the public-school curriculum, due to today's curriculum lacking in literacy on media. Research evokes the idea that there is a strong link between music and language (Riddle,2016). Music plays a significant role in a person's development and aids identity development in young listeners. Riddle (2016) stated that research has established ways to make meaningful links between music and literacy learning to connect the lives of young learners by "...building important social and emotional connections to their lives, as well as acting as a backdrop to other daily activities and as a refuge from the complexity and confusion of the world" (Riddle, 2016, pp.17).

The Council on Communications and Media (2009) suggests that many individuals struggle with identity today, and many tend to hide their feelings in various music lyrics or try to express their thoughts by shoving headphones in and disconnecting with the world. Children identify themselves by connecting to an artist and song lyrics, which could be both bad and good (Riddle, 2016). Research shows that most children tend to identify themselves in a more negative way by expressing themselves through high-risked behaviors including the abuse of drugs, violence, and suicide (McDermott & Sekarasih, 2020).

According to Fletcher (2018), children who listen to rap music experience higher levels of depression, anxiety, and aggression. Therefore, music literacy should be added to public schools in a more effective curriculum. It is essential for children to understand all aspects of language in a song, such as themes, content, and structure because comprehending all would allow them to recognize the good versus bad in a song's message. In making this comment, Fletcher (2018) shows how his clients refer to artists as they understand how it feels when being stuck in a specific moment throughout your life, "Clients will point to references of ACEs in the lyrics and say, it's nice to know someone else has experienced this or I like knowing that I'm not alone and that they got through it" (Fletcher, 2018, pp.4).

Research shows that there are some music literacy strategies so far that have been added to school curriculums. For example, one strategy that has been implemented is the analysis of the lyrics of a song for poetic devices, parts of speech, and figurative language (Riddle, 2016). Other examples include, but are not limited to, playing music in the background while students are working on a writing task, having lessons rather than speaking to the students, and many more (Riddle,2016). Yet, research does not yet show specific strategies of how one child could take lyrics apart in order to understand negative and positive behaviors they could develop after being

exposed to those specific lyrics. Analyzing songs for parts of speech and figurative language can most definitely help reduce high-risk behaviors in children, but there should be other strategies added, which show a lack of music literacy in public schools.

The Need for Popular Music Media Literacy

There are multiple reasons why music literacy is needed for popular music, including how the music influences an individual, music regulations, how themes of sexualization expand in the lyrics of a song, the influence of numerous factors on the amount of exposure to music, such as race, sex, and social class and for determining miscellaneous ways of adding music literacy education about popular music (Wright et al., 2018). According to Ey (2016), educational curriculum does not touch topics related to sexual content and considers that media literacy is in need of more attention. As such, music literacy interventions are important because it could eliminate negative effects and help young audiences to avoid negative behaviors. Primary negative effects persist on the increase of violence, aggressive behaviors, alcohol-tobacco use, drug use, and risky sexual behaviors (Wright et al., 2018). Therefore, it is vital for children to understand what the lyrics mean in music and to recognize what one is being exposed to. It has been suggested that popular music media literacy should be mandatory in the education system, starting at a noticeably youthful age (Wright et al., 2018). This implementation will allow individuals to know how to analyze and use critical thinking skills correctly and ultimately avoid negative exposure.

It is common for children to take lyrics literally, which may lead them to acting like a celebrity stage persona (Wright et al., 2018). According to Ey (2016), popular music media literacy must include topics where a student is able to understand the difference between fantasy and reality due to children taking stage persons as a real-life persona. With this in mind, music

literacy would help children understand when to take lyrics literally. According to Robillard (2012), children have no core knowledge of how critical media literacy plays a role in understanding music. Robillard (2012) also believes that sex education program would be beneficial to young viewers.

Media Literacy Recommendations

Research shows that there is a lack in the education curriculum that provides a well-defined music literacy course. The Report of the Division 46 Task Force on the Sexualization of Popular Music established several recommendations for including music media literacy in the education system. They specify that popular music media literacy “when aimed at children should ensure materials are presented at an age-appropriate level, academic level, and reading level” (Wright et al., 2018, pp.5). There are many recommendations for the curriculum, which is specific to how children could avoid negative outcomes from the music that they listen to. One strong recommendation that stands out for this study is, “media literacy should cover controversial topics related to media (e.g., violent and sexual content portrayed in music media) in an age-appropriate manner” (Wright et al., 2018, pp.5).

Another recommendation is that sex education should include not only gender identity but also behavioral scripts along with how to positively portray stereotyping in music media (Wright et al., 2018). Research also established recommendations based specifically on popular music literacy. For example, Division 46 Task Force on the Sexualization of Popular Music contends that it is beneficial to add how popular music can influence personal development, shape beliefs, attitudes, self-concept, decisions, and behaviors (Wright et al., 2018). More recent research has also found four ways to integrate media literacy in the classroom (Daunic, 2019). One of Daunic’s recommendations is to use media literacy to reinforce existing teaching

objectives in which one could use media-infused projects in a classroom routine by using computers or tablets (2019). To support this suggestion, Daunic shows how media literacy can help a middle school project by creating stories of American history by finding news, commercials, political ads, movies, and more to help students learn how the media affected (and still affects) people in real-life events (2019). These findings have important implications for the broader domain of how education on music literacy can help stop children from being negatively exposed to music.

Media Literacy Theories

Research has established various theories in relation to music literacy. The cultivation theory is one such perspective. This theory proposes that as consumers are increasingly exposed to media messages their perceptions become more in line, or cultivated, toward those messages and begin to view what is portrayed in media as a reflection of reality (Gerbner, Gross, Morgan, & Signorielli, 1994). Nowotny and Wright (2016) applied the cultivation theory to focus on mass media and popular music. The cultivation theory emphasizes that one will adopt behavior from the exposure of sexual views because musicians validate risky sexual behaviors throughout their lyrical content (Nowotny & Wright, 2016). Research applying the cultivation theory continue to confirm the findings that “viewing media tends to heighten perceptions of danger and risk and maintain an exaggerated sense of mistrust, vulnerability, and insecurity” (Gerbner, Gross, Morgan, & Signorielli, 1994, pp.107).

The cultural spillover theory extends the cultivation theory. This theory suggests that one’s behavior is legitimized where there is widespread cultural approval (Baron, Straus, & Jaffee, 1988). Basically, the theory is stating that if a behavior is accepted, then all others that adopt that behavior will be justified. For instance, “when women present sexually or are

objectified in music videos, the spillover effect will justify the objectification of women in other contexts” (Wright et al., 2018, pp.16). Causally linked to the purpose of this study, this theory believes that lyrics of popular music that contains sexual violence have been accepted in the real-world, and that people have adopted sexual violent behaviors.

Other researchers, such as Barlett and & Anderson (2012), have applied the general learning model to the relationship between exposure to sexualized music and sexual outcomes. The general learning model suggests that there is a well-built relationship between media exposure and learned beliefs, behaviors, and attitudes. In saying this, there is more than one belief in this research that a person’s attitudes can be related to exposure to sexual content in the lyrics of popular music and other forms of media.

The Report of the Division 46 Task Force on the Sexualization of Popular Music also apply the reinforcing spirals perspective. This view holds that media use is shaped by individual characteristics that influence attitudes and beliefs (Slater, 2015). The reinforcing spirals perspective emphasizes that “the sexual content in media may increase interest in sexuality, which, in turn, stimulates further interest in sexual content as well as increasing the likelihood of sexual activity” (Slater, 2007, pp. 283). This points out that all exposure to sexual media content and lyrics in popular music may influence individuals in regard to personal identification, attitudes, and behaviors, which can lead to an overall negative impact on them.

The Current Study

The purpose of this study is to focus on music media literacy for middle school students. The goal of the music media literacy is to educate middle school students on the potential negative effect of popular music on their attitudes and behaviors, help middle school students

understand the processes involved in the creation of popular music, and help middle school students understand how popular music can reflect and impact society as a whole.

This study involves a questionnaire followed by the distribution of music media literacy to middle school students and was approved by the Institutional Review Board at the University of Central Florida (see Appendix A). In this study, middle school students answered questions related to their current views on popular music and were then provided access to a middle school music media literacy education website to review. This study is exploratory in nature to determine how middle school students view popular music, in their real-life.

CHAPTER TWO: METHOD

Participants

There was a total of 20 participants for the study. As for age, the majority were between the ages of 12 and 14 ($n = 18$, 90%). Thirteen participants in the study identified as White, which is 65% of the participants. As for biological sex, the majority identified as females ($n = 13$) with the remaining males ($n = 7$). All participants were in grades 6th, 7th, or 8th. Descriptive statistics for participants can be found in Table 1.

Materials

Realism

Four questions derived from (Austin & Johnson, 1997a) were used to assess if participants viewed music as reflecting real life. Example questions include “Real people act like music artists” and “Music reflects issues that happen in real life.” Items were scored on a 5-point Likert scale ranging from 1 *strongly disagree* to 5 *strongly agree*. Alpha reliability for the current study was .61.

Similarity

Four questions derived from (Austin & Johnson, 1997a) were used to determine how similar participants viewed music to themselves. Example questions include “I do things that music artists do” and “I like things that music artists like.” Items were scored on a 5-point Likert scale ranging from 1 *strongly disagree* to 5 *strongly agree*. Alpha reliability for the current study was .67.

Media Skepticism

Six questions derived from (Scull et al., 2018) were used to determine how skeptical participants were of media. Example questions include “Music misrepresents what might happen

if people have sex” and “Music misrepresents what might happen if people use drugs or alcohol.” Items were scored on a 5-point Likert scale ranging from 1 *strongly disagree* to 5 *strongly agree*. Alpha reliability for the current study was .68.

Perceived Realism

Six questions derived from (Scull et al., 2018) were used to determine how participants viewed music as representing reality for teens and young adults. Example questions include “Musicians and other people in music are as sexually experienced as average teens or young adults” and “Men in music videos behave similar to men in real life.” Items were scored on a 5-point Likert scale ranging from 1 *strongly disagree* to 5 *strongly agree*. Alpha reliability for the current study was .52.

Perceived Similarity

One item, “I am like music artists,” was derived from (Scull et al., 2018) to determine how similar participants viewed themselves compared to music artists. The item was scored on a 5-point Likert scale ranging from 1 *strongly disagree* to 5 *strongly agree*. Because only one item was used to determine participants’ perceived similarity, calculating alpha reliability is not feasible.

Awareness of Media Influence

Ten questions derived from (Pinkleton et al., 2008) were asked of participants to determine participant’s level of awareness regarding the potential influence of music. Example items were “Messages in music affect the way kids my age think about gender” and “The way race is shown in music affect the way kids my age behave.” Items were scored on a 5-point Likert scale ranging from 1 *strongly disagree* to 5 *strongly agree*. Alpha reliability for the current study was .94.

Demographics

Four questions were used to determine participants current age, racial identification, biological sex, and grade level in school. All questions can be found in Appendix B.

Procedure

Participants were recruited via social media and listserv ads as well as word of mouth. Because participants in this study are all minors, parents first signed an informed consent document and middle school participants agreed to participate via the child assent form. Once parent and child agreed to participate, they were provided with the questionnaire via Qualtrics. After completing the questionnaire, participants were provided a link to the middle school popular music media literacy website for review (<https://musicwit.weebly.com/>).

CHAPTER THREE: RESULTS

The following sections are used to describe the analysis that was conducted to complete the study objectives. The sections include: (a) intercorrelations of study variables, and (b) a multi-variate analysis of variance to determine if there were any differences in how participants viewed music based on demographic factors (e.g., age, race, biological sex, and grade). There was no missing data in this study.

Intercorrelations of Study Variables

The questionnaire examined the variables of realism, similarity, media skepticism, perceived realism, perceived similarity, awareness of media influence, and demographics of participants. Correlations were conducted in SPSS to determine if there was any significant relationship between the variables that were examined, including the demographics (i.e., age, race, sex) and grade in middle school on how they perceive music. All four factors in music perceptions had various outcomes on the significance of the correlations.

In order to further the analysis, the race variable was dummy coded because the majority of students were identified to be White. Race was coded as 1 = White and 0 = non-White. There was no significant correlation between race and the dependent variables. The biological sex of the students and the study variable of influence both showed one negative significant correlation with skepticism, meaning that participants who doubted the truth of music having a negative influence towards misrepresentation. There was a positive significant correlation for the demographic variables, between grade level and student age, which was expected because a child's age is based on what grade they are enrolled in. There was also a positive significant correlation between the two study variables of similarity and "I am like music," which was expected as well because being similar is based on how children think alike in the same grade range. Perceived realism and realism were also significant, indicating that the same construct

was measured by both variables. The results of the correlation analysis among the outcome variables can be found in Table 2.

Perception of Music

I conducted a multi-univariate analysis of variance to determine if there were any differences in how participants viewed music based on demographic factors (e.g., age, race, biological sex, and grade). No significant differences were found.

General descriptive statistics were then conducted in SPSS to get a general idea of how participants viewed music in their real-life. Data shows that participants disagreed on the questions based on skepticism, meaning that participants reported not believing that music affects their real-life experiences, though the majority of participants somewhat agreed with the realism questions in the study. There was a total of six questions on perceived realism, and participants agreed about the realism of music, the lowest average presented in the data collection was 2.5 and then it increased, meaning that students viewed music to be an accurate representation of a young adult's life. Therefore, the data also reads that participants viewed music as depicting reality.

Overall, participants reported that music is honest, and that music portrays both men and women factually in the real-world. Therefore, the sexualization in music may affect the behavior of middle school students. Middle school students disagreed with the idea that music was dishonest in its representations of reality.

CHAPTER FOUR: DISCUSSION

The purpose of this study was to examine how middle school students are affected by sexual content in music and how they perceive music. The presence of sexualization in music has led researchers to further examine the need of literacy programs for young mass media audiences.

Overview of Results

As a result, indeed we do need media literacy in order for children to understand how to engage with a song's meaning. A child should be able to explore their own identity to music and be able to examine the different contents of a song between negative and positive messages. If a student does not receive a more in-depth music literacy education, then how would they be able to uncover sexual messages that may be present?

The results show that sexualization is present among middle school aged children. By not having a music literacy class implemented in their curriculum, it sets off a negative influence on the middle school students. Students view the lyrics in music to be from real-life scenarios, and this shows to be a negative outcome because of the presence of sexualization in their life. From a youthful age, they experience sexual activity, substance abuse, violence, and aggression plus high-risk behaviors that they may adopt from popular music. In order to eliminate these messages out of lyrical content, it is important for the child to receive education on music literacy.

Cultivation Theory

The cultivation theory relates to the results of the current study. The theory proposes the idea that when a consumer is increasingly exposed to messages in the media, their perceptions become more cultivated towards the messages to be portrayed as a reflection of reality (Gerbner,

Gross, Morgan, & Signorielli, 1994). The realism section of the current study was used in order to get an overlook of how the participants viewed messages in media to reflect reality.

Participants agreed about the realism of music, they viewed music as depicting reality in their daily life. The cultivation theory emphasizes that a consumer is likely to develop behavior from sexual exposure in lyrics when they view music as real-life scenarios, which leads to risky sexual behaviors (Nowotny & Wright, 2016). Therefore, to avoid children from acting upon risky sexual behaviors, music literacy should be introduced in a middle school student's curriculum.

This study focused on how the lack of music literacy can lead to sexualization among young consumers. The results of this study indicated that participants believed that mass media is an accurate representation of their life. Therefore, we see that popular music can affect a middle school student, by he or she adopting lyrics to real-life scenarios. This is not surprising, and it was expected, considering that most students listen to popular music that has been reported in previous research to deliver media trends in a dangerous and risky way (Gerbner, Gross, Morgan, & Signorelli, 1994).

Cultural Spillover Theory

The data in this study relates to the cultural spillover theory as well. This theory indicates that behaviors are adopted when behavior is accepted (Baron, Straus, & Jaffee, 1988). The data from the middle school students presented that popular music is accepted in the real-world, meaning that they have adopted sexual behavior due to the lyrics and content that they are exposed to. It was expected, for students to disagree with the study variable of skepticism of music affecting their real-life, because they have already adopted negative behavior due to their exposure and have already accepted the content as a reflection of reality.

General Learning Model

By viewing the data of the middle school students' perceptions, it resulted that children must get a more in-depth curriculum in media literacy. The participants showed to believe that music is honest, which can be a con because they are reflecting sexual content in music to be accurate in their real-life scenarios. Therefore, children should be able to recognize what one is being exposed to, when listening to a song, and be able to separate the good from the bad messages. By implementing music media literacy in the education system to be mandatory, the children would be able to use their analyzing skills in avoiding negative exposure. The general learning model was tested in a current study, where middle school students' attitudes showed to be related to exposure to sexual content in mass media, which ties together with this study results. Negative exposure is supporting the results of the current study, because participants were indicating that sexualization in music is interpreted in real-world activities. This was not a surprising outcome, considering previous research has shown relationship between exposure to sexual music and sexual outcomes (Barlett & Andreson, 2012).

Reinforcing Spirals Perspective

Results of the current study can also be explained through the reinforcing spirals perspective. According to the reinforcing spirals perspective, an individual is shaped by the use of media (Slater, 2015). Therefore, it is not surprising that this study found a significant relationship between sexualization in music and negative exposure on middle school students. Based on the reinforcing spirals perspective, the study's findings support the notion that middle school students adapted behavior based on negative exposure from popular music.

Limitations and Directions for Future Research

There were a few limitations in this study, which developed certain weakness that may affect the reliability of the results. The original intent for this study was a pre-test, post-test design. Due to the lack of participation of students, the study had to be adjusted.

The study results only pertained to the pre-test, due to not having all students completing the post-test. Another limitation was that the study had a small sample size from middle school students, which ties to the last limitation of it being an online study. Being an online study, means the population was only limited to the internet. Therefore, the results cannot be generalized for all middle school students. Another limitation of the study, likely related to the small sample size, was the lower than desired alpha reliability for many of the scales. Usually, .70 is the desired alpha reliability level. While many of the scales in this study were remarkably close, most of the scales did not reach this level of reliability. It also resumed that the students had to show a more personal discipline, which in this case, they did not, by not completing the post-test.

For future research, it is recommended to keep direction focused on middle school students because there is a lot of research that focuses on how sexualization in lyrical content affects teenagers and adults. The studies should be towards the young mass media viewers in order to get a better view of the effectiveness of popular music media literacy. For example, if there would be more studies on middle school students, then awareness would be more effective, in adding music literacy to their curriculum. As well, considering the small sample size here, the study should be conducted as an in-person study, in order to gain more participants and have more control over the study.

APPENDIX A: IRB APPROVAL



UNIVERSITY OF CENTRAL FLORIDA

Institutional Review Board
FWA00000351
IRB00001138Office of Research
12201 Research Parkway
Orlando, FL 32826-3246

APPROVAL

September 13, 2019

Dear Chrysalis Wright:

On 9/13/2019, the IRB reviewed the following submission:

Type of Review:	Initial Study
Title:	Middle School Popular Music Literacy
Investigator:	Chrysalis Wright
IRB ID:	STUDY00000404
Funding:	None
Grant ID:	None
IND, IDE, or HDE:	None
Documents Reviewed:	<ul style="list-style-type: none"> • Website, Category: Other; • Pre-test/Post-test, Category: Survey / Questionnaire; • Ad, Category: Recruitment Materials; • Child Assent, Category: Consent Form; • Parental Consent, Category: Consent Form; • Protocol, Category: IRB Protocol;

The IRB approved the protocol on 9/13/2019.

In conducting this protocol, you are required to follow the requirements listed in the Investigator Manual (HRP-103), which can be found by navigating to the IRB Library within the IRB system.

If you have any questions, please contact the UCF IRB at 407-823-2901 or irb@ucf.edu. Please include your project title and IRB number in all correspondence with this office.

Sincerely,

Gillian Bernal
Designated Reviewer



UNIVERSITY OF CENTRAL FLORIDA

Institutional Review Board
FWA00000351
IRB00001138Office of Research
12201 Research Parkway
Orlando, FL 32826-3246

APPROVAL

November 21, 2019

Dear Chrysalis Wright:

On 11/21/2019, the IRB reviewed the following submission:

Type of Review:	Modification / Update
Title:	Middle School Popular Music Literacy
Investigator:	Chrysalis Wright
IRB ID:	MOD00000621
Funding:	None
Grant ID:	None
IND, IDE, or HDE:	None
Documents Reviewed:	None

The IRB approved the modification on 11/21/2019.

In conducting this protocol, you are required to follow the requirements listed in the Investigator Manual (HRP-103), which can be found by navigating to the IRB Library within the IRB system.

If you have any questions, please contact the UCF IRB at 407-823-2901 or irb@ucf.edu. Please include your project title and IRB number in all correspondence with this office.

Sincerely,

Kamille Chaparro
Designated Reviewer

APPENDIX B: QUESTIONNAIRE

Please rate the following statements using this scale

- (1) strongly disagree
- (2) somewhat disagree
- (3) neither disagree nor agree
- (4) somewhat agree
- (5) strongly agree

Realism^b

1. Real people act like music artists.
2. Real people look like music artists.
3. Real people do things that music artists do.
4. Music reflects issues that happen in real life.

Similarity^b

1. I do things that music artists do.
2. I like things that music artists like.
3. People in music are like my family.
4. I have as much fun as music artists do.

Media skepticism^c

1. Music misrepresents what might happen if people have sex.
2. Music misrepresents men.
3. Music misrepresents women.
4. Music misrepresents money.
5. Music misrepresents what might happen if people use drugs or alcohol.
6. Music misrepresents people from different races.

Perceived realism^c

7. Musicians and other people in music are as sexually experienced as average teens or young adults.
8. Musicians and other people in music use drugs and alcohol similar to average teens or young adults.
9. Men in music videos behave similar to men in real life.
10. Women in music videos behave similar to women in real life.
11. Musicians and other people in music behave like people of their race in real life.
12. Musicians and other people in music show how people in real life get money.

Perceived similarity^c

13. I am like music artists.

Awareness of media influence.^a

1. Messages in music affect the way kids my age think about gender.
2. Messages in music affect the way kids my age think about sexuality.
3. Messages in music affect the way kids my age think about social class.

4. Messages in music affect the way kids my age think about drug use.
5. Messages in music affect the way kids my age think about race.
6. The way gender is shown in music affect the way kids my age behave.
7. The way sexuality is shown in music affect the way kids my age behave.
8. The way social class is shown in music affect the way kids my age behave.
9. The way drug use is shown in music affect the way kids my age behave.
10. The way race is shown in music affect the way kids my age behave.

Demographics

- 1) What is your current age?
- 2) Which of the following best describes your racial background?
 - a. Black or African-American
 - b. White
 - c. American Indian or Alaska Native
 - d. Asian or Pacific Islander
 - e. Hispanic
 - f. Other
- 3) What is your biological sex?
 - a. male
 - b. female
- 4) What grade are you in?
- 5) Please provide an email address where we can send you follow up study materials, such as the media literacy website for review.

APPENDIX C: TABLES

Table 1: Descriptive Statistics of Pre-Test Variables

	Mean	Standard Deviation
1. Age	12.20	.923
2. Race	3.20	1.735
3. Sex	1.65	.489
4. Grade	6.95	.759

Table 2: Intercorrelations of Study Variables

	1	2	3	4	5	6	7	8	9	10
1. Age	1	.128	-.338	.773**	.033	-.185	.197	.003	.258	-.172
2. Race	.128	1	-.341	.375	-.359	.315	-.150	.162	.276	.179
3. Sex	-.338	.341	1	-.191	.012	-.068	-.486*	-.127	-.146	.179
4. Grade	.773*	.375	-.191	1	.122	.170	.210	.183	.311	.236
5. Real	.033	.359	.012	.122	1	.362	-.398	.520*	-.205	.308
6. Similarity	-.185	.315	-.068	.170	.362	1	.063	.396	-.065	.674*
7. Skepticism	.197	-.150	-.486	.210	-.398	.063	1	.018	.684**	-.227
8. P realism	.003	.162	-.127	.183	.520*	.396	.018	1	.177	.137
9. Influence	.258	.276	-.146	.311	-.205	-.065	.684**	.177	1	-.374
10. Like music artists	-.172	.179	.179	.236	.308	.674**	-.277	.137	-.374	1

* $p < .01$, ** $p < .05$

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