

An Exploration of the Implementation of Music Integration in the Middle School Social Studies Classrooms

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AN EXPLORATION OF THE IMPLEMENTATION OF MUSIC INTEGRATION
IN THE MIDDLE SCHOOL SOCIAL STUDIES CLASSROOMS

by

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A thesis submitted in partial fulfillment of the requirements
for the Honors in the Major Program in Social Science Education
in the College of Education and Human Performance
and in the Burnett Honors College
at the University of Central Florida
Orlando, Florida

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Thesis Chair: Dr. William B. Russell III

ABSTRACT

“Music is the biggest tool of revolution – the best way to reach out [to] the youth and involve them...” (Kher, n.d.). Music has the ability to impact so many areas of life. Music is universal, and regardless of language, meaning and emotions can be conveyed. Imagine if this was harnessed and utilized as an effective teaching tool for students? Music has played a significant role in history, but is often overlooked when history is taught. Utilization of music in the social studies classroom can take the form of time period pieces, cultural music, mnemonics for memorization, films, and much more. While it can be an effective tool for educating students, are teachers actually integrating it into their lesson plans? Using a stratified random sampling procedure, a survey was sent to teachers in the Central Florida region to gain insight into the topic. It was seen, that while over half (60%) of the educators indicated music could be an effective teaching tool, almost all (95%) used it very often, often, or sometimes in some way, shape, or form. Several teachers indicated that they did not have the time, resources, or the training to integrate music into their social studies classrooms. This research is only a starting point for additional regional studies, as well as more focused studies through which resources may be developed.

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DEDICATION

And the year-long journey comes to fruition finally bearing the fruit of my hardworking labors. Every experience I have had in my life has led me up to this point, yet it is only the beginning. I thank God for giving me life and for placing in me the desire and the drive to teach and to learn. The pursuit of knowledge is a lifelong journey through which I never wish to cease to learn. He is my rock and gives me the strength to push through anything.

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CHAPTER 1: INTRODUCTION

Music plays an important role in the everyday lives of many people. The role of music has a higher significance for those in the adolescent stage of life (Roberts, Christenson, & Gentile, 2003). In this stage, students are seeking to find their identity and define who they are and who they want to be in the future (University of Maryland Medical Center, 2013). School and monologue lectures from history teachers can seem so dull and dry compared to the fast beat in the world of popular music. It may be hard for teachers to keep their students' attention, but why fight for their attention when the content can be brought to their level and meet their needs by incorporating music right into the classroom? Many people do not realize how music has driven history and the prominent roles it has played in defining social change.

According to *Education Week*, (2013), Florida ranks 6th in the nation concerning educational policy and performance, the state of Florida received a B- overall, coming out seven points above the United States' C+ average. The research focused on six different categories: chance for success; the teaching profession; K-12 achievement; school finance; standards, assessments, and accountability; and transitions and alignment. Under the standards portion, Florida was given a 100%, A. With such an emphasis on the Common Core State Standards (Common Core State Standards Initiative, 2010) and the use of primary and secondary sources, music is often overlooked as one of these important and interesting sources. With some adjustment and creativity, music can easily be incorporated into the secondary social studies curriculum and still fall under the context of Common Core, while also playing into the interests of the students.

On a more definitive level, this study seeks to examine two research questions, 1.) How often do secondary social studies teachers integrate music into their classrooms and 2.) If secondary social studies teachers are integrating music, in what ways is it being incorporated? In order to know if teachers are utilizing music in their classrooms, the question must be asked of them. The population of this study will be middle grades social studies teachers in the central Florida area. A random sample of regional information will be utilized to project valid conclusions, hopefully also highlighting any concerns that educators have.

Rationale

With music playing such a large role in the lives of adolescents, teachers can begin to incorporate music in the classroom in order to provide motivation and present real life application to their students. Students of this generation are often seen sporting their ear buds and listen to a fair amount of music during the course of the day. Why not utilize this? And as we progress to classrooms which seek to be interdisciplinary, it is important to reach students through various methods. Learning is a dynamic process and can be done in many ways. It is not something for which students can simply be categorized as a visual or auditory learner. The best method of learning can depend both on the student and the topic. Learning has many layers. Why just talk about racial segregation and injustice, when students can listen to the heartfelt words of the music written during the civil rights time period, and of today's racial segregation and injustice. Music is not only an effective teaching tool, but it also fits in with Florida's Common Core State Standards (Common Core State Standards Initiative, 2010) and the utilization of both primary and secondary sources. Music is such a prominent part of media in today's society and it is important for students to analyze and understand music, its impact on

them, and its impact on the world and in history. Therefore, this thesis explored the research surrounding music integration within secondary social studies curriculum.

The following chapter will provide a review of the literature regarding music in general as well as how it relates to the individual and closely relevant to this study, with students. The review will further break down the aspects in music in respect to the topic following a thought process about its importance for integration into the classroom. First, music itself must be defined and explored, as there are many definitions of what music is and can be. The effects of music must be understood in order to determine the possible impacts it may have on people; neurologically, emotionally, culturally, and in adolescents. Music has played a prominent role in history and can be integrated into education. This section exploring music and education will discuss music and the student, music and the classroom, and music and the social studies classroom then breaking it down into the different social sciences.

CHAPTER 2: REVIEW OF THE LITERATURE

“Music is one of the great pleasures in life. It has the power to command our attention and inspire us. It speaks to our spirit and to our inner feelings. It provokes thoughts about the mysteries of life such as why we exist, the vastness of the universe, and our purpose on earth. Music reaches deep into our nature to console us, to reassure us, and to help us express who and what we are as human beings” (Fowler, 1994).

What is music? Is it an art? Is it simply sound? According to the Merriam Webster dictionary, music is “sounds sung by the voice or are played by musical instruments” (Merriam-Webster, n.p). Music is universal and its enjoyment can be shared by people of all ages. Music has a different definition for many people. It often carries the weight of saying the words we cannot. A well-known quote says, “When words fail, music speaks” (Anderson) This is an all-too-often-true reality with which many people can identify. Music often provides the words which we cannot express, the words deepest inside of us. Music cannot only identify us, but it can identify with us, and we with it. Music can bring comfort in many situations. What is it about music that can be so powerful? Is it all in our minds? More importantly though, is how music affects us.

Effects of Music

For most, music is a source of pleasure, yet it still affects people in many ways. Effective music creation is both an art and a science and for music to make an impact, many factors have influence. One’s perception of music is also dependent on how it is processed in the brain. Music can have an effect in many different areas of life. A recent study done by researchers at the FIU Center for Children and Families (Adkins, 2012), sought to look at how music can

improve the concentration in children who have ADHD. They found that, sometimes, listening to music allowed the students to complete their work. Music then became a kind of medication for controlling their behavior and tendencies, and focusing their concentration (Adkins, 2012). Research done by Dr. Len Kravitz (1994) of the University of New Mexico took a look at the effects of music on exercise. The average beats of music tempos ranges from 70 to 170 beats per minute, while the resting average heart rate is only 72 to 80. Some researchers worried that the adding of music would cause the heartbeat to increase the heart rate. The increase in heart rate correlates with the notion that music can have an emotional effect on people.

Music and the Brain

Music can relax a person's body and, therefore, relax the mind. Reactions to music can depend on how the auditory system processes the sound. The interpretation of this sound may be positive or negative and can help determine whether or not a person cares for a specific genre of music. Many people play music for their babies as they are still in the womb. The reason for this is that it is believed the brain can respond to music even before birth (Juslin, 2008). As children grow, many parents seek to play music for them; especially classical. Many babies will bounce happily when they hear a song melody. The playing of this music opens the mind and enhances brain activity and productivity. It can also maximize memory by activating both sides of the brain (O'Donnell, 1999).

When looking at the structure of the brain, two sides or hemispheres are present. The left side of the brain focuses on logic, language, and more practical fact and reality. The right side of the brain deals with the big picture, feelings, and spatial perception (Sun, 2007). Music is generally placed in this category, though pitch identification and lyric understanding falls into

speech perception. The left and right sides of the brain work together to perceive, interpret, and understand music. Jude Tramo, a musician and neuroscientist at the Harvard Medical School said that,

“Music is as inherently motor as it is auditory. Many of us ‘conduct’ while listening to classical music, hum along with show tunes, or dance to popular music. Add the contributions of facial expressions, stage lights, and emotions, and you appreciate the complexity of what our brain puts together while we listen and interact with music in a concert hall or mosh pit” (Cromie, 2001).

Music and Emotion

According to Roberts, Christenson, and Gentile (2003), there are three trends explaining why people generally listen to music. These are atmosphere creation and mood control, silence-filling and passing the time, and attention to lyrics. They are ordered by importance. Music has the ability to control mood and emotion if we allow it. Many people seek to use music as a means of putting them in a better mood. Most often, if a person has had a bad day, they may blast the radio and try to forget their worries. In essence, music is used to remove stress and pressure; perhaps, this explains why students listen to music while they do their school work. On the other side, music can be used to enhance emotions. If a person is in love, they may choose music which depicts this notion of being in love and can further deepen the perception of how in love they are.

Music with violent lyrics and tones may also play a role in the mood and behavior of a person, as music can reinforce a person’s mood. One study took a look at mice and their reaction and behavior after being exposed to different forms of music. The study took three different

groups of mice, having one group listen to hard rock music while some listened to classical, and others no music at all. They listened to the music while running through a maze. The mice who listened to classical music were able to run the maze faster over time, while the hard rock listening mice became slower. The student completing the project said, "I had to cut my project short because all the hard-rock mice killed each other" (Roberts, Christenson, & Gentile, 2003, p. 159). From this, it cannot be deduced that hard rock music causes people to become violent, but it does point out a significant theme that music does have the ability to motivate towards aggressive behavior.

Music and Culture

Culture can be a very personal part of life. Buildings fall and art fades, but culture and tradition remain if it is passed on through the generations. Music plays a vital role in many cultures around the world. For example, much of African culture is focused on dance, for which music becomes essential. Without the steady beating of the drum, keeping rhythm would become more difficult (Miller). In a world with so many vast cultures, it is important to realize that each is different and there can be a great deal to learn from others. Learning about other cultures opens up a person to the world in a different realm. By learning of these different customs, it can be seen that music means more to some people than others. Music can even be shared amongst languages. Hearing a song sung in two different languages simultaneously brings chills. The same beat is playing and it is the same song, yet many people can sing the words in different languages. Despite having different cultures, music can join people together.

Music and Adolescents

According to Roberts and Henriksen, when asked what media they would take with them to a deserted island, many high school students indicated that they preferred music over television (Roberts, Christenson, & Gentile, 2003). In their research, Roberts, et al. cite many samples where students are continually choosing music over many other media forms. One study (Brown, 1986) provided accounts of students spending over three hours a day listening to music. Imagine the changes that must have taken place since then, with media likely playing an even more important role in the lives of students, this number today could be much greater. Music listening not only occurs when strictly listening to music, but also when watching television, in movies, and more. People listen to more music than they realize and it can have many effects on them.

Music has a greater influence than is often realized, and this only heightens in the adolescent stage where students are still trying to figure out their identity, who they are and who they want to be. This is a time in the life of a person where they can become vulnerable and susceptible to the influence of society, media, and music. Young school age children often do not listen to nearly as much music as do adolescents and teenagers (Roberts, Christenson, & Gentile, 2003). As age increases, so does the devotion of time to music listening (Roberts, Christenson, & Gentile, 2003). This correlation continues across younger and older adolescents. There could be a number of reasons as to why this occurs. For some, music is a part of their identity. It defines who they are. Perhaps it is an escape from the stress of life as the load of school work increases as well as do the demands of responsibility. In the final sentence of their work,

Roberts, Christenson, and Gentile (2003) noted, “For most adolescents, popular music functions not just as equipment for living, but as *essential* equipment for living” (p. 170).

Music and History

Historically, music has come a long way. Early music was thought to be very ritualistic as a part of religious ceremonies. Instruments such as harps, flutes, and trumpets were developed and recorded by the Egyptians and Israelites. The guitar was actually created in 1500 BCE by the Hittites (Hollis). In the time of the Greeks, music played a vital role in their culture as a society. Plato, a Greek philosopher, once said, “Any musical innovation is full of danger to the whole state, and ought to be prohibited” (quoted in Ballard, 1999). Any new form of music or musical instrument is seen as a threat to the current existing methods. When rock music came about, it was highly controversial (O’Callaghan, 1988). The same can be seen today as rap music is seen as outside of the norm (Rhodes, 1993). Music in the Middle Ages, in the confines of Western Europe, came from the Catholic Church. The Renaissance period then saw a new birth of music for it was a period of thought, art, and enlightenment (Hollis).

Music and Education

Music and the Student

One college student interviewed said this of music and musicians, “A musician takes a knife to sound and our chief enjoyment is to listen to him heal it” (Lemay, 2014) . This very profound statement indicates, that upon the playing of music, the silence is broken, and musicians mend that which is broken by bringing delight to the listener through music which is most pleasant. Many adolescent students do not see music in this way. It has become the sound

style which attracts the ear and the appreciation is lost for that which is classic. This means that since many are attracted by the sound, they are not always concerned with the content of the lyrics. The lyrics carry the greatest weight of influence in the lives of such young and easily influenced students. In a study done by Rouner (1990), 16% of students ranked music as a top resource for moral guidance (Roberts, Christenson, & Gentile, 2003). With the influence that music and social media has today, this percentage could easily be much greater. This is not to say that all music is a poor source for moral guidance, however, the majority of music, heavily harped on by social media, is popular based on the sound more than the lyrics.

Music and the Classroom

Music can be introduced in the classroom in many forms. There are many music education programs in which students, especially at the elementary level, attend music class at least once every week. Teachers also play music in the background of their classrooms (Brewer, 1995). With lyrics taking such a low priority amongst students, yet carrying a heavy influence, teachers should be careful to ensure that the lyrics mean something. If students are not taking the time to appreciate the lyrics of a song, teachers can help them realize the weight they carry and their importance. Many students may also not know how to analyze song lyrics and understand or interpret their meaning. Analysis of sources is a vital skill with which teachers can arm their students.

Music and the Social Studies Classroom

The analysis of lyrics is a skill that can easily be incorporated into social studies classrooms. Songs and song lyrics can be placed in the category of primary and secondary

sources. It is not often thought of that music could be a primary or even a secondary source (Roberts, Christenson, & Gentile, 2003). Similar to a personal journal, musicians can relay their innermost thoughts and feelings through music.

Music can help capture the attention of the students and help them enjoy history in a whole new light. Cohen (2005), recommends “playing music before class as well as during class. I like to use music to warm up the room.” Cohen also says to, “avoid playing music during the last five minutes of class”, during which they will merely keep staring at the clock eagerly, ready to leave (Cohen, 2005).

As indicated in their work, Mangram and Weber (2012) point out that little research has been done showing how social studies teachers incorporate music into their classrooms. Their study personally takes a qualitative approach in looking at the incorporation of music in the social studies classroom. Over a period of six months, they interviewed four different teachers. Two of these teachers used music as a device for memory. Another teacher used music in the context of the content. The last teacher encouraged students to analyze the text of the song. The article referenced many different lessons and project in which music was incorporated. There is no end to the creativity a teacher can have. One of the teachers even likened the Roman Empire to the Star Wars Empire (Mangram, 2012). They found in conclusion that, while using music for a creative project was easier, it was more laborious for the teacher to use in connection with primary sources. The four teachers, when they did use music as a primary source, focused on more recent 20th century music (Mangram, 2012). Music incorporation does take more effort, but can tie into the curriculum beautifully.

Music and History

Incorporating music throughout the series of history course shows students the importance of music in history and also exposes them to various genres and styles of music, even throughout the world. The most prominent period in which to study music and lyrics comes with racial segregation and the civil rights movement, especially with the emergence of the blues. Three enduring themes within American History are race, labor, and class (Pellegrino, 2012). It is much easier to incorporate music into an American history classroom because it is the music that is most familiar and the history that is most relevant. A highly effective teacher would also be sure to utilize music from around the world, especially in a world history course. This music can provide insight into the emotion and feelings of the time period, allowing the content to become more easily comprehended and digested.

Music and Civics

A civics class can be seen as similar to a government class; however, its purpose is to teach students how to be good citizens (Tevault, 2003). Themes such as patriotism may be discussed and with patriotism comes the national anthem. Many students know the lyrics but have never analyzed their meaning. It is important for students to realize why this song is the national anthem and why it is sung. It is unwise for people to do things blindly without knowing the purpose; therefore, students should be equipped with the knowledge to become an informed citizen. Being a citizen of America is one thing, but being a global citizen is another. A lesson plan could not only take a look at the national anthem of the United States, but also analyze the national anthems of many other countries. From this understanding can stem further discussion and research into the history of the country which can explain the background of the song.

Music and Government/Politics

Oppressed people throughout the centuries have found many ways to express their feelings and emotions. With government and politics comes controversy and out of controversy, music can be born. Many movements in American history had music. There are many songs which speak of oppression, the government, and change. History is not without conflict, in fact history is written by those who win. This indicates that the very recording of history is evidence of conflict, as in, history is documented by those who win and often their story prevails.

Taking a look at the history of England, some of this political disagreement can be seen expressed through a form of music. Nursery rhymes were first printed in the 16th century, but have a history that dates to hundreds of years before (Alchin, 2009). These short sing-song tunes are fun to sing, but when the lyrics are put in the context of the time period, their true meaning is revealed. Here in America, people experience freedom of speech under democratic rule. Under the rule of a king in a monarchy, there is no freedom of speech and therefore, opinions which speak against the king or queen are not to be expressed. In order to bypass this, people penned nursery rhymes with underlying meanings. The very act of writing the rhymes defied the rule and could be punishable if revealed. The rhyme “Three Blind Mice” was written in 1805 and lays tribute to the reign of Bloody Mary.

*“Three blind mice. Three blind mice.
See how they run. See how they run.
They all ran after the farmer’s wife
Who cut off their tails with a carving knife?
Did you ever see such a sight in your life
As three blind mice?”*

The three blind mice refer to three Protestant bishops who tried to overthrow Queen Mary of Scots. Hugh Latimer, Nicholas Radley, and Thomas Cranmer were then burned due to this heresy against the crown. The reference to the mice being blind may speak to their religious beliefs in that they differed from those of Queen Mary who was staunchly Catholic (Wood, 2014).

Music and Economics

Following the theme of nursery rhymes, “Pop goes the weasel” pays tribute to the realities of poverty, minimum wage, and being unable to afford many of life’s pleasures.

*“Half a pound of tuppenny rice
Half a pound of treacle
That’s the way the money goes,
Pop goes the weasel.*

*Up and down the City Road
In and out the Eagle
That’s the way the money goes,
Pop goes the weasel.*

*Every night when I go out
The monkey’s on the table
Take a stick and knock it off,
Pop goes the weasel.*

*A penny for a ball of thread
Another for a needle
That’s the way the money goes,*

Pop goes the weasel.”

(10 Sinister Origins of Nursery Rhymes, 2012)

According to the source cited above, the “weasel” is a winter jacket which has to be exchanged in order to have money to buy everything. Not only can this rhyme be used to teach economics realities, but music can be used to teach economic concepts such as money and inflation. A study done in Malaysia (Huey, 2011) looked at the incorporation of music into the economics classroom. It concluded that by incorporating the music, students are better able to understand economics concepts (Huey, 2011). This was achieved through students receiving higher marks on a quiz.

Music and Sociology

Sociology is not commonly taught within the secondary school system and is mainly reserved for the college and university levels. Yet, when it comes to music, sociology can be effective in changing the atmosphere. Dr. Benjamin Albers and Rebecca Bach of Duke University conducted a study that used music in their university classrooms to introduce different sociological concepts. At the beginning of each class, they would play a popular song. Drawing from several different concepts and theories, they came up with the hypothesis that this act would help with crowd control, gather the student’s attention, improve attendance through anticipation, show that the teachers are normal, and more (Albers, 2003). They used this for two semesters, one in 1997 and the other in 2000. Each piece of music related to the topic for the day, which is a vitally important concept in order to gain the attention and interest of the students. These professors concluded that not only did it help the students, but it helped them as

well. By researching songs, they were able to keep up to date with the popular music which students enjoyed. They were then able to reach the students where they were and meet them on their level. Students were also encouraged to think of further music which would connect with the material. In their final conclusions they stated, "...this method enhanced the teaching and learning of introductory sociological concepts and that it could be easily adapted to the content of social problems, gender deviance, family and other sociology courses" (Albers, 2003).

Music and Psychology

When studying psychology, many theories come into play. Similarly with sociology, many of these theories can be tested through the playing of music. The James Lang Theory of emotion states that people have physical reactions when they experience different events and can show this use of theory being involved. Following this notion similarly is the Cannon-Bard Theory which talks of physiological reactions to experienced emotions. The third theory is the Schachter-Singer Theory which tries to identify the reason for which the physiological arousal takes place. The last is the Schachter-Singer Two-Factor Theory which places the physiological factor as thereby causing the emotional (Psychology Notes HQ, 2012). To exemplify this, say a person is watching a scary movie that has eerie music. The louder and scarier the music gets, the faster the heart begins to beat which may cause them to shake out of fear. And as their heart begins to beat faster, they may even hold their breath. This scenario shows the role that music can take when arousing emotions.

Summary

From the research related to social studies education and the integration of music, one may conclude that music holds the possibility to play an active role in the lives of students. This form of media is so popular, that it carries a great deal of influence in the adolescent stage of life. It is important for teachers to understand this reality and learn to incorporate the interests of the students into the classroom. Music has the power to affect emotions and change lives. The use of music can be for content purposes, to gain the students' attention, and more. The possibilities are endless and the teacher then carries full creative freedom within the confines of the content, curriculum, and appropriateness. Just as stated earlier, "when words fail, music speaks" (Anderson).

CHAPTER 3: METHODOLOGY

In order to most effectively answer the two research questions regarding the exploration to determine if teachers are integrating music into their social studies classrooms and in what ways they may be doing so, the greatest resource is going directly to the teachers. Taking note of how busy the schedule of a teacher can be, a simple inquiry survey seemed the most viable method of collecting both data and allowing a format for teachers to share.

Participants

The Institutional Review Board (IRB) of the University of Central Florida approved the study in March 2015 and gave it the status of exempt due to the nature of the study (see Appendix B). Participants were given the IRB contact information, as well as the contact information for the primary and co-investigators in case they wished to inquire further about the study in any way.

For this study, I used a stratified random sampling procedure in order to narrow down the teachers to whom the Qualtrics survey was sent. There are nine counties in the central Florida region (Florida Counties Map). From these nine counties, five middle schools were randomly chosen, and from those five schools, up to five social studies teacher were contacted. This was done utilizing the school websites to determine the social studies teachers and their contact information. Choosing them randomly consisted simply of placing the names of the teachers in alphabetical order and using a random number generator to choose five. By choosing everything randomly, this aimed to ensure the results would not have been influenced by the possible bias of a sample of convenience. This meant that total; the survey had the potential to be sent to nearly

two-hundred and twenty-five educators. My goal was to receive at least a 20% response rate, which would be 45 responses. Upon researching the schools in each county, it was found that several did not have five middle schools and within those schools, there may have not been five indicated social studies teachers. Some counties and schools are smaller than others which impacted the final number to only being sent to 179 educators. This still ensured that variety was obtained throughout the counties and not only having information come from larger schools which may have had more than five social studies educators.

Instruments

The two main questions that this study sought to examine were 1.) How often do teachers integrate music into their classrooms and 2.) If they are integrating music, in what ways is it being incorporated? The first of these is very quantitative. They either use music very often, often, sometimes, or never. The second question leaves room for open response and varied answers. It is from this data that real life examples can be cited, especially through interviews.

The survey itself was comprised of four sections or pages. The first simply asked for demographic questions such as gender, age, and level of education. The second section dealt with questions regarding demographic information of the teacher's region, grade level, subject, years or experience, etc. This section included both the bubble (one answer) and the check box (multiple answer) survey methods. The second section utilized the Likert scale method instead of sticking with a simple yes or no method. With schools moving toward testing beyond simply multiple choice and yes or no questions, seeking more thought, the same should be expected of the teachers. The first few questions appeared together with the choices of possible answers ranging very often, often, sometimes, and never. The overall guiding line was the methods by

which the integration of music occurs in the classroom whether a part of the content, as background music, as a mnemonic device, or as part of a video. The next Likert scale box displayed the same questions, however, the prompt changed slightly...In the **future**, how often do you think you will integrate music into your classroom, in each of the four methods. This is not to say that these are the only ways to incorporate music, which is why the fourth section allowed for a bit of response or short answer. In this section, participants were prompted to answer the following questions. “How do you define music?” “How do your students respond to music both inside and outside of the classroom?” “How do you incorporate music into your classroom? If not, why?” “How do you, or do you not feel that music can be an effective teaching tool to integrate into the social studies classroom?” (see Appendix A).

The other point of data came through interviews with the teachers. At the end of the survey, a question asked, “Would you be willing to further participate and aid in the research of this study? Yes, or no?” If they chose yes, were asked to provide their name and email address to be contacted with the interview questions. The interviews were conducted through written response over email. The interview focused on music in regards to content and standards. It first asked each teacher, “What are primary and secondary sources? Please give examples.” After this, they were also asked, “How do you feel that music fits into the current Sunshine State Standards and Common Core State Standards?”

Procedures

In this study, I examined the integration and implementation of music in the social studies classroom. The first step for completing this research was to create the survey and test it to ensure everything worked properly. At the same time, through stratified random sampling, I

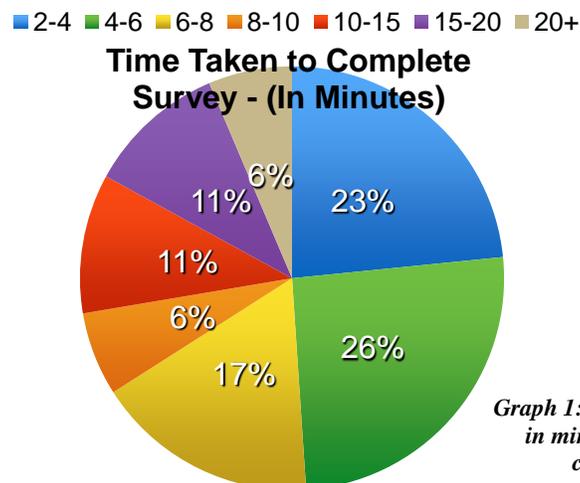
located to which teachers the survey would be sent. Following the tailored design method, an email was sent the first week to send out the actual survey, I made contact with the teachers to inform them about who I am and what the study was about and its relation to them (Dillman, 2009). The following week, I made the second contact by sending out the survey link again and in a reminder to inform of the date in which the survey closes and the data will begin to be analyzed. A third contact was made two days prior to the close of the survey to both thank those who had participated and to gain any last minute responders who had forgotten. A few days after the survey closed, I made contact with those teachers who wished to further pursue the study by answering a few additional questions. I sent a thank you to all those who participated in the interview.

Summary

This thesis explored music integration by gathering a wide sample of data from 179 teachers from across the region of central Florida. Through a random stratified design, the findings can be considered more reliability and validity within this study. By adding open-response questions, it took the data to a different level. Also, adding the interview as an option does not push people to do something they do not wish to complete yet could give great insight into the minds and thought processes of the teacher(s). This research provided a great look into the integration of music into the middle school social studies classrooms across the region of central Florida as indicated by the teachers.

CHAPTER 4: RESULTS

The survey was sent to a total of 179 middle school educators through email and received a 26% response rate with 47 surveys being completed. Even with fewer potential participants than hoped, the outcome response rate and number of respondents was greater, as my goal with a possible 225 participants was 20% or 45 completed surveys. The first nine questions dealt with Demographics as well as teaching experience in order to gain a greater understanding from whom the answer came. The teachers rated how often they incorporated specific methods of music integration into their classrooms both currently and how likely they will utilize music in the future. They also answered several free or open- response questions about their definition of music, how they feel their students respond to music both inside and outside of the classroom, how they incorporate music into their classroom, and if they feel that music can be an effective teaching tool in the social studies classroom. The last questions were optional interview questions which were emailed individually if they expressed interest in answering additional questions. These dealt with primary and secondary sources, and how music might fit into the Florida Standards. The survey was created to take about fifteen minutes to complete. The

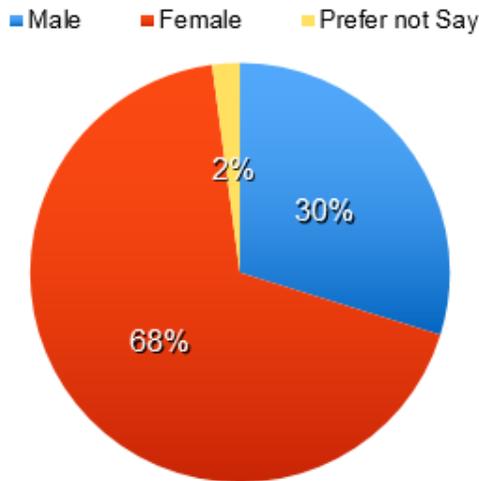


Graph 1: The amount of time taken, in minutes, for participants to complete the survey.

average amount of time spent on each survey was nine minutes with 26% of the participants spending four to six minutes.

Demographics

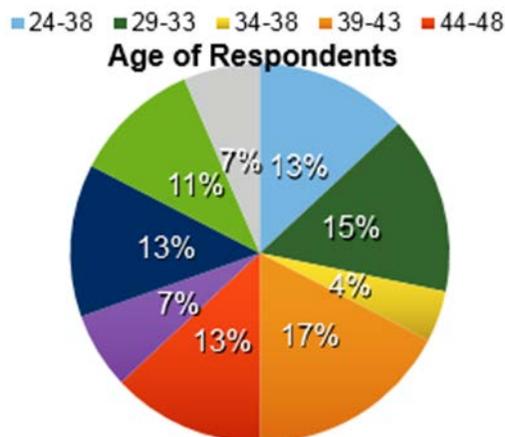
Before the core study questions could be answered, important demographic information was gathered. Participants were asked to identify their gender. Over half of those who answered



Graph 2: Percentage of respondents who indicated male, female, or preferred not to say.

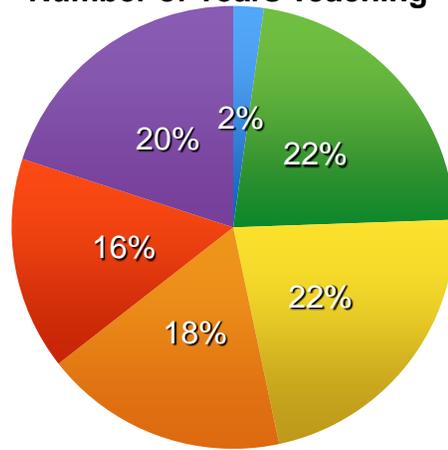
were female (68%), with roughly one-third being male (30%), and 2% who “prefer not to say”.

The slight majority of respondents (17%) were aged 39-43, with the next closing age group being



Graph 3: Percentage of respondents based on the ages indicated in the survey.

■ 1st Year ■ 2-5 ■ 5-10 ■ 10-15 ■ 15-20 ■ 20+
Number of Years Teaching

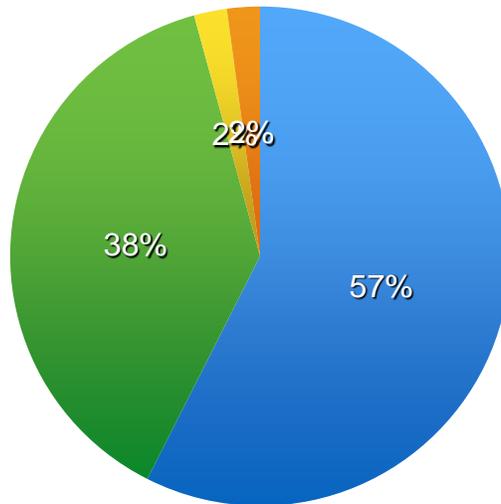


Graph 4: Percentage of years each respondent has taught.

those 29-33 (15%). When correlated with the number of years taught, 44% fell between two and ten years, with a close 20% having taught over 20 years. The majority of participants held a bachelor’s degree (57%), while 38% had their masters. Two participants fell outside of this data; one holding a specialist degree and the other having a law degree.

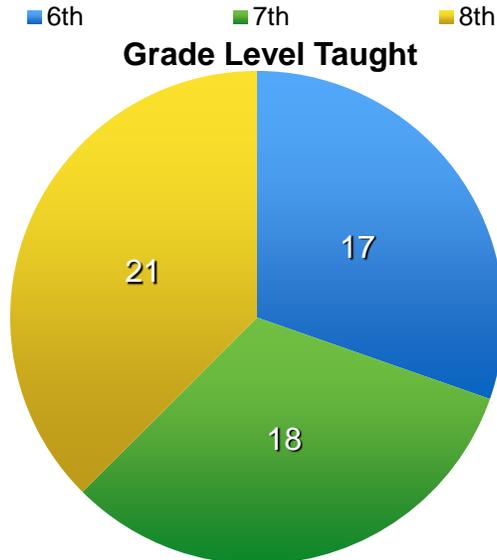
■ Bachelor ■ Masters ■ Specialist ■ Other

Level of Education



Graph 5: The level of education attained by individuals surveyed.

With the study focusing on middle school teachers, only those who taught 6th, 7th, and/or 8th grade social studies were asked to participate.



Graph 6: Grade levels taught by the educators. Note that some indicated teaching more than one grade level.

Of these respondents, 17% taught more than one grade and 21.3% taught more than one subject, with one indicating that they also taught geography and another taught a pre-AP US history course.



Graph 7: The numbers for subject areas taught as indicated by the teachers.

Defining Music

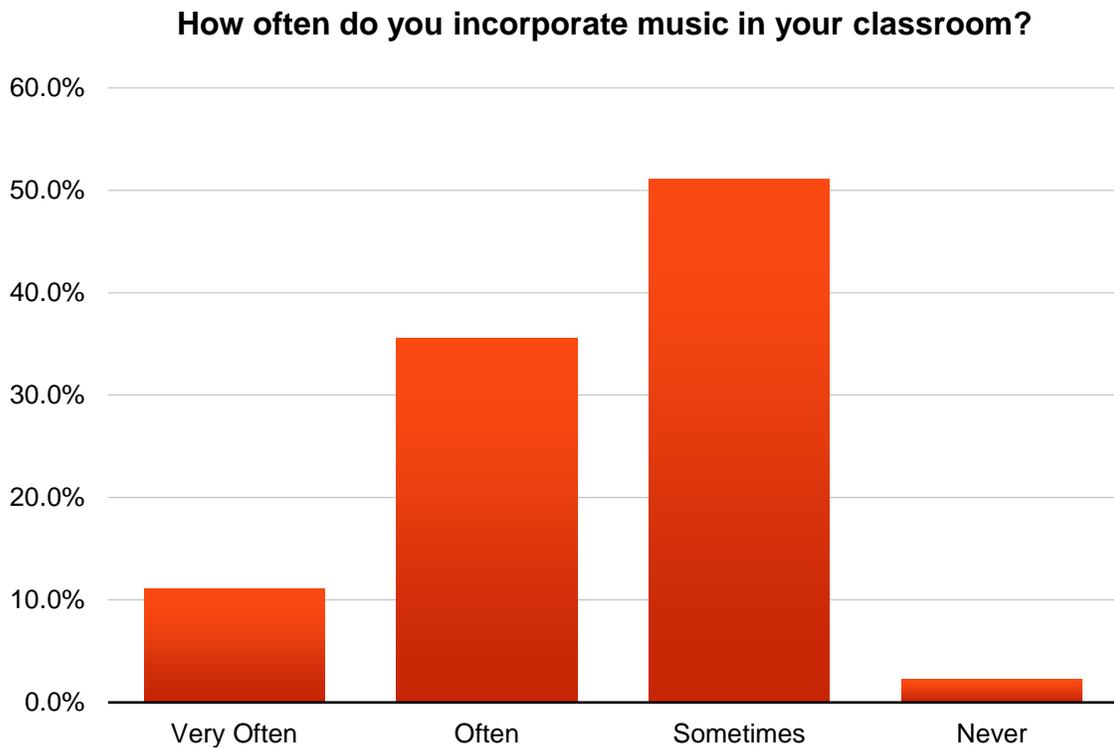
In order to begin to understand the mindset of teachers, it was important to have them define music in their own words. Some may have looked at this question, “How do you define music?” and not understood its value to the study. One participant indicated “I’d rather not define it. It is universally understood.” It almost seems to be a rhetorical question, but how does one truly define music. Music is often thought about one dimensionally; however, it can be so much more. Another participant explained it as “...I consider music to be the intentional creation of sounds and silences. Traditionally it was believed that music must be created by musician using instruments; however, I think music defies such limits” (see Appendix D). Most teachers expressed it as song, melodic sounds, in conjunction with instruments, and anything with rhythm.

Students and Music

The teachers were asked how their students responded to music both inside and outside of the classroom. One common point that was made is that students are often walking around listening to music. This is an ear bud generation, young people who walk around with their ear buds in. Perhaps they wish to shut the world out, or they wish to enhance what they see with what they hear? Regardless, it is important to record that students value music. Respondents indicated that their students had positive responses to music, some also noting that preference can be a factor affecting their response. One in particular wrote, “...Music is an expression of our humanity; as such, students connect or reject music based on personal preferences, maturity, and educational experiences” (see Appendix D).

Incorporating Music in the Classroom

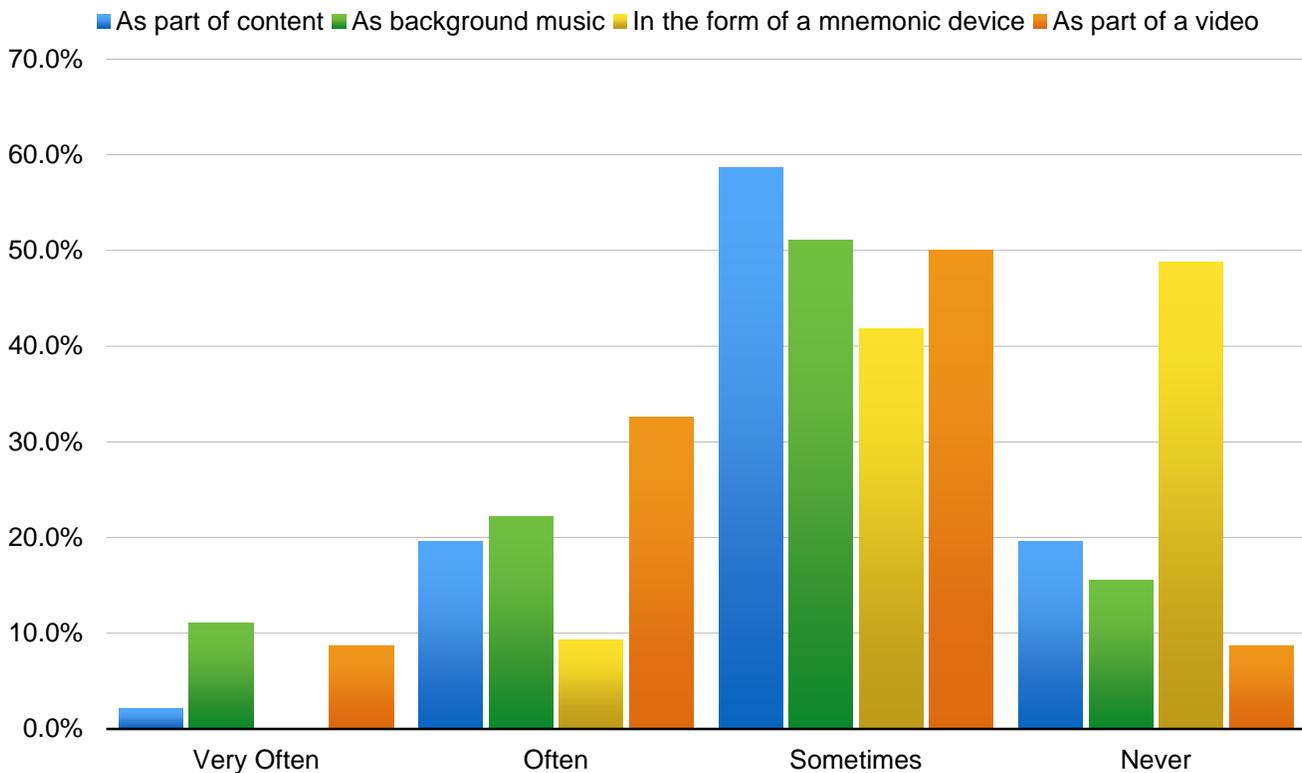
When provided a Likert scale with the question “How often do you incorporate music in your classroom?” about 50% of participants indicated they sometimes utilized music in their classroom, with a combined almost 45% saying often or very often.



Graph 8: Likert-scale model question where teachers indicated very often, often, sometimes, or never for “How often do you incorporate music in your classroom?”

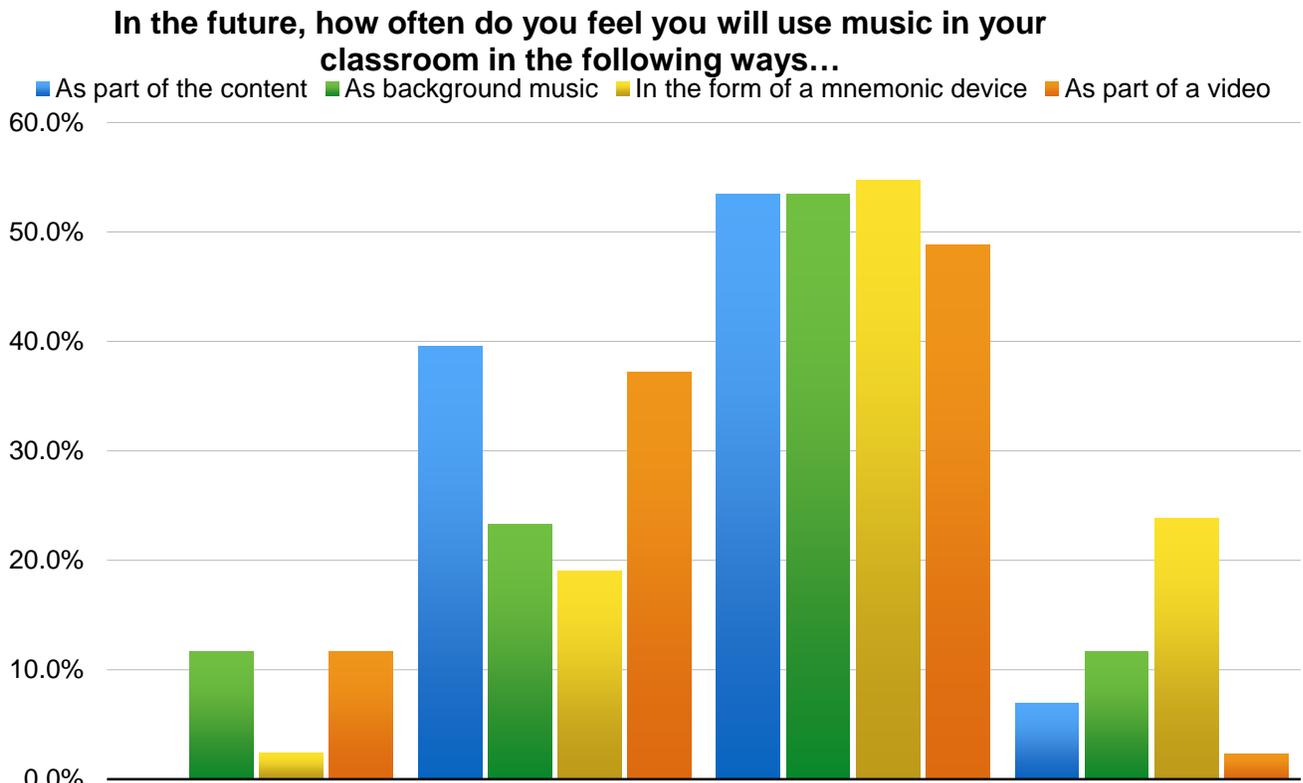
These indicated that most of the participants were using music in their classrooms in some way, shape, or form. Now that they expressed this, it was vital to discover how the integration of music was being incorporated both through indications and written responses. Four methods were chosen, after reviewing the literature, which cover a great deal of implementation, yet still provide insight into the way it may be used. These were as part of the content, as background music, in the form of a mnemonic device, and as part of a video. The first table asks, “How often do you feel that you use music in your classroom in the following ways...?” Most participants indicated that they sometimes use these in their classrooms, while a significant percentage (50%) said they never used mnemonic devices.

How often do you feel that you use music in your classroom in the following ways...



Graph 9: Likert-scale model question where teachers indicated very often, often, sometimes, or never for “How often do you feel that you use music in your classroom in the following ways...”

Comparing these results to those for the follow-up question, “In the future, how often do you feel you will use music in your classroom in the following ways...?” a shift to the left is seen showing that the teacher do wish to implement music (in some form) further into the curriculum. The numbers for indicating “never” declined, while all others rose, that is, apart from the “very often” numbers for “as part of the content” which dropped from 2.2% to 0%.



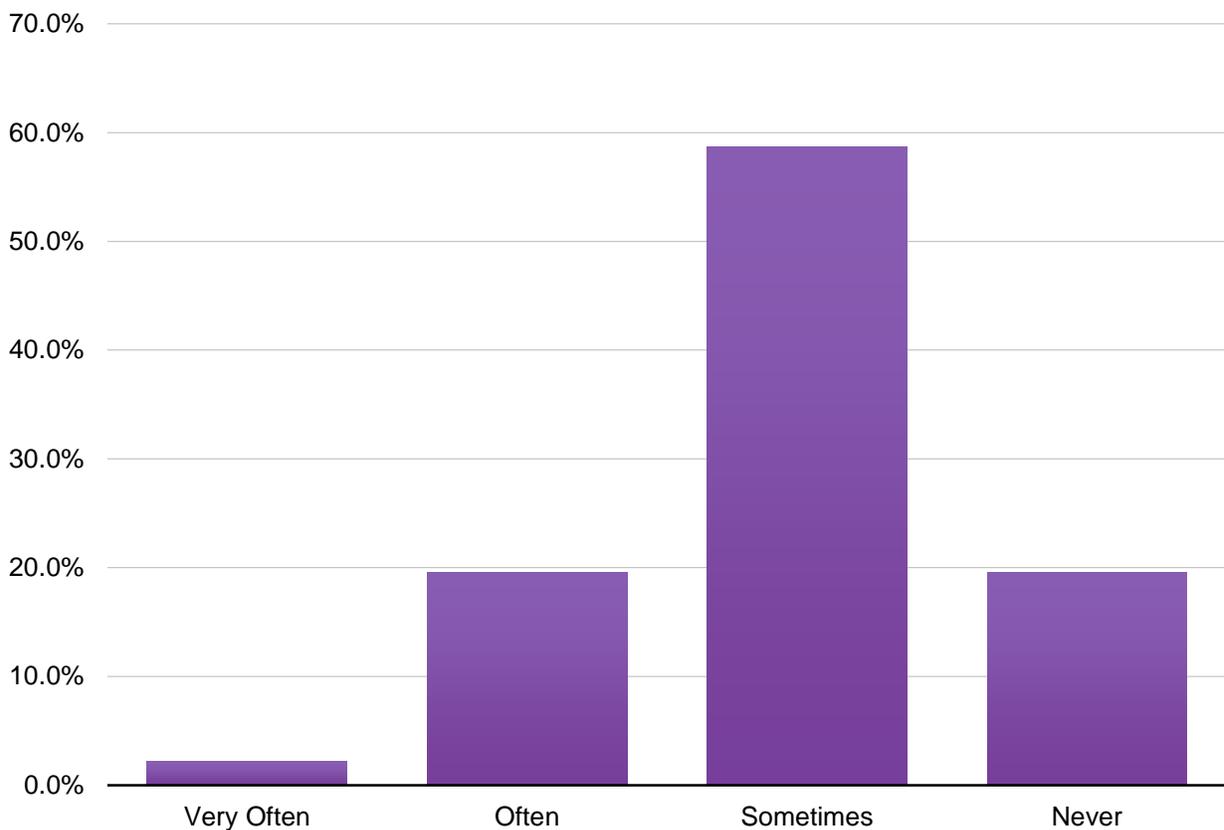
Graph 10: Likert-scale model question where teachers indicated very often, often, sometimes, or never for “In the future, how often do you feel that you use music in your classroom in the following ways...”

Within the free response questions, teachers were asked how they personally incorporated music into their classrooms. The primary response was utilization for background music with videos also being incorporated often. Other teachers took implementation a step further by having students create or redo songs, to analyze lyrics, and to “connect with a historical period”. Several people indicated that they do not incorporate music into their classroom at this point. One respondent wrote, “I don’t because I don’t know how. I can’t think of useful ways to incorporate music. I would benefit from some training on the subject.” This was the only response admitting not knowing how to incorporate music into their classroom, but it provides insight into the need for professional development and resources in the topic.

Music as an Effective Teaching Tool

About 60% of participants indicated sometimes when asked “How often do you feel that music can be used as an effective teaching tool to integrate into the social studies classroom?”

How often do you feel that music can be used as an effective teaching tool to integrate into the social studies classroom?



Graph 11: Likert-scale model question where teachers indicated very often, often, sometimes, or never for “How often do you feel that music can be used as an effective teaching tool to integrate into the social studies classroom?”

Only 20% said often, while another 20% indicated never. With such a high percentage saying never, it was found contradictory when respondents indicated a different view in their free response. The participants were asked, “Do you feel that music can be an effective teaching tool

to integrate into the social studies classroom?” Most responded with “yes”, while others wrote “sometimes”. Only one respondent put a questions mark, while another wrote “yes...in certain circumstances” and a third wrote “Not sure how I can fit it in” and another wrote “Sure, if administration allows creative uses”. Other than these, there were no other negative responses indicating such a high number of respondents choosing “never”.

Music and Sources

Social studies educators seek to teach students the importance of primary and secondary sources. As one of the optional interview questions I asked the participants, “What are primary and secondary sources? Please give examples.” (see Appendix D). This may seem elementary, but it was important to ensure that the teachers themselves understood what primary and secondary sources were, for it transcends beyond journals versus textbooks. A primary source is first hand to the topic. Studying history, journals, government documents, artifacts, and others falls into the category of a primary source, while textbooks would become secondary. Had the topic been a history of textbooks or encyclopedias, that ideal quickly changes and what was a secondary source in one instance becomes a primary source.

Music and the Standards

Sure integrating music into the curriculum can be an effective way to teach students, but within the context of regulations, does this fit into the standards? Those who completed the additional questions were also asked, “How do you feel music fits into the social studies content as well as the Florida Standards?” (see Appendix D). One teacher indicated, “I believe music fits into a Social Studies lesson because it is an important facet of any culture. It would be another

way of showing students the inner workings of that culture, as you do when you study clothing, art, architecture, drama, or any other art form or contribution of that civilization. Music could certainly be used to compare/contrast the north and south in the United States during the Civil War, or the differences in culture between the Eastern and Western civilizations” (see Appendix D). If teachers so desire to integrate music into their lesson plans, they will find a way.

Summary

From the numbers as well as the responses, teachers do have the desire to integrated music into their social studies curriculums. By having them respond freely, their voices and opinions could be readily heard. These numbers and percentages merely give us but a glimpse of a centralized region and cannot speak for all teachers far and wide. The reality of the words written, though, is that of teachers desiring to help their students and lacking the resources and the time to do so. This is an area where the hard work of a few people can help many more.

CHAPTER 5: CONCLUSION

Students of this generation are often seen sporting their ear buds and listen to a fair amount of music during the course of the day. Why not utilize this? As we progress to classrooms which seek to be interdisciplinary, reaching students through various methods and media is important. Learning is a dynamic process and can be done in many ways. It is not something for which students can simply be categorized as a visual or auditory learner. The best method of learning can depend both on the student and the topic. Learning has many layers.

Music carries a different definition to many people, and yet can be just as influential to all. In this day and age, the teaching profession has sought to reach students more effectively and thus moved from a more traditional teacher-centered learning approach to student-centered. With this come various styles of teaching and learning. Students have the opportunity to connection more deeply with the material they are learning and one of these methods is through music integration. But in order to truly know if this method was being utilized in the classroom, the best sources to go to were the teachers themselves.

Music is often thought about one dimensionally; however, it can be so much more. One participant explained music with these words "...I consider music to be the intentional creation of sounds and silences. Traditionally it was believed that music must be created by musicians using instruments; however, I think music defies such limits." When educators begin to think about music in greater terms, incorporation into the content and the curriculum can begin to take many forms.

Teachers in the free response portion of the study indicated six major areas in which they use music within their classrooms; as background music, for mnemonic devices, class discussions, in videos, for lyric analysis, and to create songs. These are only some of the many ways for which music can be integrated. It seems that the idea of using music in the classroom has been boxed in by many. Its incorporation has been limited to background music and videos, however, music integration can be so much more.

Teachers have a great deal of work which they must do and a teacher's job is never truly done. Taking the time to research different ways to teach a topic may often be difficult, especially when they are unsure where to locate resources. This research provides a foundation for additional, in-depth research that would lead to developing much-needed resources for practicing teachers to be able to easily integrate music into their lesson plans.

Future research

This thesis has allowed me to see many avenues to music integration. In essence, the possibilities are endless with a little creativity, but may be limited when they must fall within the standards and the goals of the educational institution. In particular, the area of world history seemed to be an area where educators had a hard time finding a way to integrate music, especially with ancient world history. Getting teachers together in a focus group would allow them to collaborate their experiences and thoughts on the topic and a plan of action developed for resource development. A analysis of the current textbooks in use may highlight areas where music could be integrated and also fervor the creation of lesson plans infused with music. At the root of it all, teachers desired access to resources and providing a source would be filling a need.

This thesis on integrating music in secondary social studies is only a starting point for me and is an area for which more focused studies or even additional regional studies can be conducted.

APPENDIX A: SURVEY

SURVEY

- I. Demographics
 - A. Are you...
 1. Male
 2. Female
 3. Other
 - B. Please specify your age category.
 1. 18-23
 2. 24-28
 3. 29-33
 4. 34-38
 5. 39-43
 6. 44-48
 7. 49-53
 8. 54-58
 9. 59-63
 10. 63+
 - C. What is your highest level of education?
 1. Associate of Arts
 2. Bachelors
 3. Masters
 4. Graduate Certificate
 5. Specialist Degree
 6. Doctorate
 7. Other, please specify _____
- II. Teaching
 - A. Are you a social studies teacher in Florida?
 1. Yes
 2. No
 - B. In which region of Florida do you teach?
 1. Central
 2. Central Eastern
 3. Central Western
 4. North Central
 5. North East
 6. North West
 7. Southeastern
 8. Southwestern
 - C. How long have you been teaching?
 1. This is my first year

2. 2-5 years
3. 5-10 years
4. 10-15 years
5. 15-20 years
6. 20+ years

D. What grade level(s) do you teach? (please check all that apply)

1. 6th
2. 7th
3. 8th
4. Other, please specify _____

E. What classes do you teach? (please check all that apply)

1. American History
2. Civics
3. Economics
4. Geography
5. Government
6. Humanities
7. Sociology
8. World History
9. Other, please specify _____

III. Music – Likert Scale

Please answer very often, often, sometimes or never to the following questions.

A. Scale 1

1. How often do you incorporate music into your classroom?
2. How often do you feel that music can be used as an effective teaching tool to integrate into the social studies classroom?

B. Scale 2: How often do you feel that you use music in your classroom in the following ways?

1. As part of the content
2. As background music
3. In the form of a mnemonic device
4. As part of a video

C. Scale 3: In the future, how often do you feel that you will use music in your classroom in the following ways?

1. As part of the content
2. As background music
3. In the form of a mnemonic device
4. As part of a video

IV. Short Answer Response

A. How do you define music?

- B. To the best of your knowledge, how do your students respond to music, both inside and outside of the classroom?
 - C. How do you incorporate music into your classroom?
 - D. Do you feel that music can be an effective teaching tool to integrate into the social studies classroom?
- V. Interview Questions Option
- A. What are primary and secondary sources? Please give examples.
 - B. How do you feel that music fits into the social studies content as well as the Sunshine State Standards and the Common Core State Standards?

APPENDIX B: IRB APPROVAL



University of Central Florida Institutional Review Board
Office of Research & Commercialization
12201 Research Parkway, Suite 501
Orlando, Florida 32826-3246
Telephone: 407-823-2901 or 407-882-2276
www.research.ucf.edu/compliance/irb.html

Approval of Exempt Human Research

From: UCF Institutional Review Board #1
FWA00000351, IRB00001138

To: William B. Russell and Co-PI: Nicole Skeen

Date: March 25, 2015

Dear Researcher:

On 03/25/2015, the IRB approved the following activity as human participant research that is exempt from regulation:

Type of Review: Exempt Determination
Project Title: The Integration and Implementation of Music in the Social
Studies Classroom
Investigator: William B. Russell
IRB Number: SBE-15-11006
Funding Agency:
Grant Title:
Research ID: N/A

This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are made and there are questions about whether these changes affect the exempt status of the human research, please contact the IRB. When you have completed your research, please submit a Study Closure request in iRIS so that IRB records will be accurate.

In the conduct of this research, you are responsible to follow the requirements of the [Investigator Manual](#).

On behalf of Sophia Dziegielewski, Ph.D., L.C.S.W., UCF IRB Chair, this letter is signed by:

A handwritten signature in black ink that reads "Kanille Chay" followed by a horizontal line.

IRB Coordinator

APPENDIX C: LIST OF GRAPHS

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APPENDIX D: WRITTEN RESPONSES

Question #1: How do you define music?

- “Song.”
- “Sounds (melody and/or harmony) that may be written and/or can be produced by using the voice or musical instruments with various qualities of tone.”
- “Melodic sounds.”
- “Sounds strung together and set to a specific rhythm.”
- “Music is audio in which there are instruments or something that is being used to sound like an instrument or singing.”
- “Anything music related...with or without lyrics.”
- “Any form of melodic sound that can be played.”
- “An expression of feelings.”
- “Flowing noises with rhythm.”
- “While I wouldn’t go quite as far as John Cage’s 4:33, I consider music to be the intentional creation of sounds and silences. Traditionally it was believed that music must be created by musicians using instruments; however, I think music defies such limits.”
- “Anything with a melody and/or rhythm.”
- “Beautiful soothing sounds that make you feel good and have a message.”
- “Lyrical sounds with or without instruments.”
- “Music is a tool that motivates and excites students to learn in a fun and catchy manner.”
- “Music has notes which form a melody and it has rhythm. For history I tend to stick to music that has notes AND lyrics. In my humble opinion, music does NOT include rap. Rap is just BAD poetry.”
- “I’d rather not define it. It is universally understood.”
- “Melody, instruments, lyrical poetry, ways to tell a story.”
- “Songs.”
- “Music is another way to help students understand the content. Also, it assists the auditory learners and their particular learning style.”
- “Any sound in pattern.”
- “Vocal or instrumental sounds made on purpose.”
- “A poem put to a melody or a melody or tune using voices or instruments.”
- “Expressing emotions through vocals or instruments or both.”
- “The playing of musical notes that may be accompanied by lyrics that present a pleasing sound.”
- “It has a definite tune and rhythm. There can be words, it can be created by instruments, voice, or objects like trash cans and drum sticks.”
- “Instrumental or instrumental with words.”
- “Music is anything that has a melody.”
- “I have always thought of music as a kind of universal language. You don’t need to understand the lyrics, the melody is able to let you understand what the song is about and the emotions that it may invoke upon you and others.”

- *“Educational raps, Flocabulary, history related video parodies and as cue to signal the start/stop of an activity.”*
- *“Rhythmic sounds, with or without words that convey a message or feeling.”*
- *“Harmonic or chaotic melodies that soothes or distorts the brain to accept or reject concepts respectfully.”*
- *“A sound with a melody that may or may not contain sung lyrics.”*
- *“Communication.”*
- *“Harmonious noise.”*
- *“What?”*
- *“Any form of sounds or words set to a rhythm or beat.”*
- *“Sounds that spark the mind or make reference for connections.”*
- *“Anything with a melody.”*
- *“The art of arranging sounds in time so as to produce a continuous, unified, and evocative composition, as through melody, harmony, rhythm, and timbre.”*
- *“Sound received and perceived by an individual as having rhythm, melody, tune, or lyrical value.”*
- *“Calming for the students at times, but also a boost for them when they need a boost.”*
- *“Anything that has a rhythm or beat to it.”*
- *“Music is a combination of notes and/or lyrics that create a feeling of fun and even relaxation depending on the music.” Music also creates links in the brain that students can use to relate to their studies.”*
- *“A useful way (students remember more) to help students learn content/skills and to create an awareness of the importance of music throughout American history.”*

Question #2: To the best of your knowledge, how do your students respond to music, both inside and outside of the classroom?

- *“It depends on the day, the students, and the music!”*
- *“They enjoy it.”*
- *“Most of them seem to enjoy it (depending on the type of music) and tend to move with the rhythm of it or actually hum or sing along.”*
- *“Different groups have different responses. Many prefer to work plugged in to their own music. Last year, I taught a group who asked me to play Mozart and movie themes as they wrote.”*
- *“Student response to music is very strong and its use results in better recall of info.”*
- *“They listen to music regularly on their free time. Many students are in band or chorus and enjoying playing or making music. Sometimes students complain if music is being played that they don’t like. For many students, certain types of music relaxes them.”*
- *“There is a very positive response.”*
- *“Very well, they use it to identify with internal emotions as well as each other.”*
- *“Depends on the type.”*

- *“Usually pretty well.”*
- *“Students connect with music in the same way that any human does. Music is an expression of our humanity; as such, students connect or reject music based on personal preferences, maturity, and educational experiences.”*
- *“Music is a large part of their life. They get excited about it.”*
- *“Music is their life especially outside of the classroom, they enjoy it as background when taking a test.”*
- *“They love to even write their own songs about subjects.”*
- *“Students love music, in any part of their day. They are humming at their desk. They use it to remember the words to their favorite song. When I assign tasks that require music, they apply themselves to the task in a positive manner.”*
- *“They tend to like it for the most part. It really depends on the music.”*
- *“Positively.”*
- *“Most people like music.”*
- *“They always listen to music (earbuds in constantly), they love when I play redone songs that are current and that are redone to relate to the content. They want copies of the lyrics to sing along.”*
- *“They like it. I think they are influenced by the ideas presented in popular music. In class, they like hearing content-related songs, such as those on Flocabulary.com and School House Rock.”*
- *“They enjoy it!”*
- *“Take advantage of using mainstream music at their fingertips constantly.”*
- *“Really well, it keeps them engaged.”*
- *“They love it and respond positively to it.”*
- *“Students love music both inside and outside of the classroom.”*
- *“Students enjoy music.”*
- *“I usually play movie soundtracks as background music during classwork. The students usually respond well to it. Outside of class, it appears that many of my students are into rap or R & B.”*
- *“They like contemporary music.”*
- *“They enjoy the type of music that they like.”*
- *“It puts them in a different mood that when they came into the class with. Sometimes I have music playing when they enter the classroom and it seems to get them relaxed and ready to learn.”*
- *“Great except when used as background music...easily off task.”*
- *“Although I have experienced more challenges using music in my World History classroom, I found huge success using it in my Geography classroom. It is a great tool to assist students with understanding world cultures, remembering content, and as a tool to focus.”*
- *“They respond very well to music, provided it is done in the context of the lesson learned.”*

- *“Students are always listening to music outside the classroom. Inside the classroom, students react to the music – they get excited when we are watching a movie with action music, they relax when we play slower and calm music when taking a test.”*
- *“Depends on the music.”*
- *“They find it energizing. They enjoy listening to it. It can either distract them, or help them focus, depending on the situation.”*
- *“They love music, but they are very narrow minded about what they listen to. Anything outside of their tastes is rarely tolerated or appreciated.”*
- *“My students love music that they know, but aren’t very open minded.”*
- *“They relate well to music, especially to period pieces. They can easily relate events to what they hear.”*
- *“Inside the classroom they like having music playing in the background during independent work. They also loved when a ‘rap’ was found that supported one of the civilizations we were studying in Ancient History. Outside of the classroom, I have no knowledge.”*
- *“No clue.”*
- *“They like music.”*
- *“My students enjoy the music when I play it in my class. I also see them wearing their head phones listening to music as they walk to the bus.”*
- *“They sing, dance in their seats, tap to the rhythm, discuss their favorite and least favorites. In class, they often seem to work harder and quieter, getting their work done and turned in.”*
- *“They love music - have a positive reaction and at times they find it funny.”*

Question 3: How do you incorporate music into your classroom?

- *“Videos and primary sources.”*
- *“I don’t at this time. We cover ancient history and there’s not a lot of recordings of music from those periods.”*
- *“At certain times they are allowed to plus in and listen to their own music. The school’s morning show plays a variety of music that plays in the morning.”*
- *“Background music during work; background music in educational videos, use of historically relevant music videos by Soomo Publishing.”*
- *“I have played different types of instrumental music during journal/bell work time. This was a signal for students that it should be quiet and this was their thinking and independent processing time. I have also used music in which we were discussing different periods of history and the different types of music or songs that were created then to help them understand the period of time. For example, I have played protest songs of the civil rights movement or anti-war movements of the 60’s to give them a feel for that period of time.”*

- *“Analyzing lyrics to gain knowledge of the social impact of wars, copyright infringement, reward for good behavior during an assignment, as part of a timed activity (by the end of this song, you should be done...)”*
- *“I typically use it as background music. Also like to use songs as a way to remember things and use quite a few videos for the students. There are also times where I will choose a song to show the students and have them apply the content we were learning to the lyrics.”*
- *“2 music videos that were relevant to the content.”*
- *“Usually to let them know I appreciate some of the same current music to which they listen; a few songs I use as teaching tools.”*
- *“Often times, I use music to help students connect with a historical period (or a specific historical figure). While I personally would love to stream music for students to listen to during class, our IT department no longer permits streaming due to network limitations.”*
- *“I use it for the kids to remember critical content.”*
- *“When taking a test for inspiration.”*
- *“They write a song about the amendments. I have in the past had them write antiapartheid songs.”*
- *“I have the students create songs and incorporate rubric requirements into their song. I play songs that cover standards and benchmarks.”*
- *“Music tends to illustrate the point of view of its author. As a result, taking two songs such as the Bonnie Blue Star and the Battle Hymn of the Republic can help students understand the world-view of the author and thus help them understand the period being studied.”*
- *“As part of a video.”*
- *“With certain topics I have used it, e.g. Slave songs or songs of liberation and social justice.”*
- *“Usually redone songs, music videos relating to topics (Soomo Publishing or history teacher on YouTube).”*
- *“As stated before, there are some content-related songs that help with civics, ‘We the People’ and ‘Just a Bill’ by School House Rock are great, as are ‘The Branches of Government’ by Flocabulary, Soomo Publishing has a few good ones, such as, ‘Too Late to Apologize – a Declaration’.”*
- *“I play jazz music while the students are studying for their test. Students have created their own music as well, in order to explain particular events in American History.”*
- *“Through content, Vietnam counter-culture, Revolutionary War, WW2, music culture from around the world.”*
- *“Background music, shifting in groups, using music from time period to teach content, mnemonic device for teaching Bill of Rights, etc.”*
- *“I don’t. When I taught elementary school, I did, but have not found I can use it since coming to middle school.”*
- *“Incorporate music in my classroom is a strategy that I have utilized since I was a senior intern at Deland High School in 1992.” I use music to support the content...as a primary source and as a secondary source in my U.S. History classes.”*

- *“Only with videos used in class.”*
- *“Usually just as background music while they are working independently. This is my 1st year teaching U.S. History, so I think I may incorporate music into the Civil War unit.”*
- *“Videos,”*
- *“At this point I don’t incorporate any music into my curriculum.”*
- *“I teach civics and use music in the time period we are studying or how it can apply to a specific topic. Ex: Lady Gaga ‘Bad Romance’ parody for women’s suffrage.”*
- *“See previous.”*
- *“I use music when students are working on independent assignments, when I need to energize them, and even when I need to calm them down.”*
- *“Not very well.”*
- *“We use it as background music during assignments or tests, we used it during classroom review games, it is part of our videos that we watch as well.*
- *“Background, content specific (e.g. ‘Ship Ahoy’ for slavery shipment).”*
- *“I do not.”*
- *“I don’t because I don’t know how. I can’t think of useful ways to incorporate music. I would benefit from some training on the subject.”*
- *“I like to expose my students to music from different time periods.”*
- *“As background into a new period that we are studying, to help define an event, to make connections.”*
- *“Most often – background music. 2nd – music that aligns with the current civilization of study to increase student exposure to different types of music and instruments.”*
- *“Background, occasional mnemonic.”*
- *“Videos pertaining to curriculum and also as an assignment changer or as the students are entering the classroom.”*
- *“Class discussions on the type of music being played that goes with the content.”*
- *“Usually as background music. When I taught 8th grade American History, I often brought in music from time period to emphasize the era we were studying.”*
- *“Johnny Horton-Battle of New Orleans, School House Rock – I’m Just a Bill and other titles, War of 1812 – The Star Spangled Banner, Apologize (spin off video version made regarding King George III and American Revolution, Women’s Suffrage (spinoff video Lady Gaga – Bad Romance), Yankee Doodle When Johnny Comes Marching Home Again. Battle Hymn of the Republic Dixie Vietnam protest songs. All kinds of period music in the videos we see for history. I find something from the time period or a helpful learning tool (SHR) to make a more lasting impression on the students.”*

Question 4: Do you feel that Music can be an Effective Teaching Tool to Integrate into the Social Studies Classroom?

- *“Yes, when time and resources are available.”*
- *“Yes.”*

- *“Depending on the situation, I do feel it’s effective. I just haven’t found a situation in the content I’m required to teach in which it makes sense.”*
- *“Yes, as long as it’s a part, not a focus.”*
- *“Yes, but we don’t have enough resources dedicated to this and no time to hunt them down ourselves.”*
- *“Yes I feel that it can be an effective teaching tool to integrate into the social studies classroom. It is a way to further engage students beyond traditional methods of teaching.”*
- *“Most definitely.”*
- *“Yes.”*
- *“?”*
- *“Sometimes.”*
- *“Absolutely, as a former band director, I feel that music is an essential part of the human experience. If one is to study the past, then one must be exposed to past artistic expression.”*
- *“Yes.”*
- *“Yes.”*
- *“Without a doubt.”*
- *“Yes, I wholeheartedly believe music enhances the learning process.”*
- *“Yes, however, with so much time taken up preparing students for high stakes tests, little room is left for extras that might actually help them learn.”*
- *“Absolutely.”*
- *“Certainly.”*
- *“Yes!”*
- *“Sometimes.”*
- *“Yes.”*
- *“Yes.”*
- *“Yes.”*
- *“Yes...in certain circumstances.”*
- *“Of course...utilizing music as an effective teaching tool in a social studies classroom is not a new strategy at all. Teachers have been using music in the classroom for many, many years.”*
- *“Sure, if administration allows creative uses.”*
- *“I think it can, because music was just as much a part of people’s lives in the past as it is today. I think using lyrics and music can foster a connection between the content and the students’ lives today.”*
- *“Not sure I can fit it in.”*
- *“I feel that it would be a great addition, however, it is another thing to do to add to our ever growing list.”*
- *“Yes.”*
- *“Yes.”*
- *“YES!”*

- *“By all means, yes...”*
- *“Yes. Most students today listen to music while doing school work at home anyway.”*
- *“Yes.”*
- *“Yes, but in World History it isn’t easily found. It might be good to use for background music. It would definitely be great to use for U.S. History or modern history.”*
- *“I believe that it can, but I don’t know how to.”*
- *“Yes.”*
- *“Yes.”*
- *“Yes.”*
- *“Sure.”*
- *“Yes I do.”*
- *“Yes, I feel that the students can be transported back through time with the help of music.”*
- *“Most definitely!”*
- *“Yes, I wish I did it more often. Again, students remember and can connect through music.”*

Optional Interview Question #1: What are primary and secondary sources? Please give examples.

- *“Really? Is this a trick question? Primary sources are firsthand accounts of an event. Example: a description of what happened in Selma from a police officer who was there. Secondary sources are those compiled by others from reading primary sources. Example: our history textbook.”*
- *“Primary source is when someone writes a story about an event after witnessing the event. When a reporter is embedded with soldiers during a military campaign. A secondary source is a newspaper article written by someone who didn’t witness the event.”*
- *“Primary sources are original documents or electronic sources that were produced by people who experienced an event first-hand or had an original thought. Examples would be Federalist Papers, the Jefferson/Adams letters, and Abraham Lincoln’s Gettysburg Address. Secondary sources are documents or electronic sources that draw upon someone else’s experiences or ideas. Examples would be a textbook entry about the Civil War, or a biography of Andrew Jackson”*
- *“Primary sources are the recollection of someone who took part in or witnessed an event. Examples would be a diary, letters, or official documents. A secondary source is information that was researched about an event by someone who was not there. Examples would be textbooks or encyclopedias.”*
- *“I use lyrics and music at least 4 times a year, but will use it more if possible. when teaching the War of 1812, I use the Star Spangled Banner to explain the defense of Fort McHenry in 1814, I also use the song " Battle of New Orleans" when talking about that battle. I Use the*

Marine Corps Hymn when talking about the war with Tripoli. When talking about the industrial and transportation revolution, I use the Erie Canal son (I even sing it to them) along with pictures of life on the canal for a short project. Finally, when teaching the Civil War I use three tunes: the Bonnie Blue Flag, the Battle Hymn of the Republic and, of course, Dixie. Dixie, ironically, was written by a Northerner.”

Optional Interview Question #2: How do you feel music fits into the social studies content, as well as the Florida Standards?

- *“Now this one is trickier. I don’t really know how I would fit music into my curriculum. I believe music stimulates different areas of the brain and can enhance brain activity, but including it in the curriculum, when, where and how, is another matter.”*
- *“Music can often be used to help students understand a period in time. Music often reflects the feelings and tone of an era.”*
- *“I think it depends on the teacher and the students. I have only ever used “secondary source” music, such as educational videos that involved music. I remember some of my own teachers that would play original songs from history, such as folk songs. I think the effectiveness of this technique depends on the maturity level of the students. Unfortunately, most students will only focus on the fact that the music sounds different than what they like to listen to, and think it is “lame”, and completely miss its historic value, and its ability to convey the culture of another time.”*
- *“I believe music fits into a Social Studies lesson because it is such an important facet of any culture. It would be another way of showing students the inner workings of that culture, as you do when you study clothing, art, architecture, drama, or any other art form or contribution of that civilization. Music could certainly be used to compare/contrast the north and south in the United States during the Civil War, or the differences in culture between the Eastern and Western civilizations.”*

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