

STRATEGIC USES OF MUSIC IN THE U.S. HISTORY CLASSROOM

by

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ABSTRACT

This study investigated the strategic uses of music in the U.S. history classroom of six expert secondary U.S. history teachers identified by their administrators as expert teachers based on the merit of national certification, exemplary student and/or administration evaluations, high achieving teacher awards, or a combination of these criteria. The settings for this study were rural high schools on block schedules in the north Alabama region. Through observation, interview, and field notes, the study examined the classroom instruction of teachers using music as a strategic instructional teaching tool.

Findings indicate that U.S. history teachers using music as a teaching strategy see a significant difference in student attentiveness, engagement in the learning process, and test scores when music is a part of their classroom instruction. Consensus from the history teachers found that music enhances the lesson and is effective in delivering content to the students in such a way that they have a deeper understanding of the history curriculum being taught. Most teachers in this study used music as a 10- to 15-minute exercise within the lesson. However, several teachers used music as a student presentation assignment that encompassed total class time. Data suggests that music is an effective strategy for teaching in the secondary setting because music is an integral part of the human experience, has been a communicator of cultural history throughout the ages, and students living in the present technological age have more access to music than any previous time in history.

DEDICATION

Without the guidance and blessings of God above, my educational career would be nonexistent. Praise God from whom all blessings flow! I give Him my utmost thanks for a loving family, a happy adventurous time on this earth, the opportunity to learn exciting new material, and an eternal life beyond human description.

I proudly dedicate this dissertation to my supportive, encouraging, and loving family: my husband, Danny Joe, and two sons, Shane Baker and Matt Baker. Each one of them has played an influential role in motivating me to begin this process, and to see it through completion. They have nurtured me with loving support, encouraged me with their wisdom, and influenced my effort more than they can imagine.

It is my intent to extend to them my belief in the value of education and the importance of setting a goal worked on until achieved. As my mother told me, “Your education is something that no one can take from you.” With that statement, she instilled in me an unquenchable thirst to explore new and exciting knowledge. Having a vision and staying focused on a goal is what I hope to inspire in others with my accomplishment.

To those following in my footsteps, put your faith and trust in God, use your time wisely, keep your character strong, and work to improve the value of your life and others. Reach for your dreams and be sure your legacy is worth leaving.

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I was discouraged, supporting me throughout my educational adventures, and for your unchanging, unconditional love! This dissertation is lovingly dedicated to you!!

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CHAPTER 1

BACKGROUND

“Music is the universal language of mankind [*sic*].” (Longfellow, 1846, p. 202)

“The history of a people is found in its songs.” (Jellinek, 2005, p. 11).

It has often been stated that music is the universal language (Longfellow, 1835; Merriam, 1994; Richmond, 1997). Consequently, music is woven into the tapestry of each aspect of human history. Throughout history music has held records of changing times and has been used as an avenue to direct social consciousness and trigger emotional awareness. Music both communicates history and brings value-based teaching into the history classroom.

Even before writing was invented, stories of the ages were told in musical lyrics, cadence, tenor, and notation. Today’s students are keenly aware of musical verse and many are quite willing to sing or recite countless lines of songs. For too, adults, songs bring back memories of emotion as they hear, sing, or recite songs that were a part of their past. Music connects people to what was, and conveys a sense of excitement about what is to be. It drives the emotional core of human existence, linking the past to the present (Root, 2005).

Music plays an important, developmental role during adolescence through which they construct, negotiate, and modify aspects of their personal and group identities, music offers them a range of strategies for knowing themselves and connecting with others (North, Hargreaves, & O’Neill, 2002). Such deeply entrenched and emotional connections to humankind create profound cognitive responses to world events. Music can guide adolescents toward an emotional attachment to history, becoming a part of its relevance, connecting to the human cause of

existence, and encouraging worthwhile contemplation of citizenship and service. Two examples of this type of music include “Merry Christmas the War is Over”, by John Lennon, signifying the happy end of the Vietnam War, and “The Drinking Gourd”, used by the Underground Railroad to instruct runaway slaves on their route north. Using music to enrich and support history lessons has tremendous potential in reinforcing student learning and can provide a powerful teaching tool for history teachers (Broglia-Krupke, 2003).

By incorporating innovative strategies such as music into the curriculum, history teachers can engage students in the learning process and improve the learning environment in the classroom (Jensen, 2000). The pursuit of excellence in the secondary U.S. history classroom challenges teachers to explore new strategies for classroom instruction. Music listening appears to peak and be most relevant during the adolescent years (Laiho, 2004; Sink, 1992), and supports the relationship between music activities and the development of learning processes (Bygrave, 1995; Cheong-Clinch, 2006; Standley & Hughes, 1997; Wolfe & Hom, 1993). In response to the demands on teachers following *No Child Left Behind* (2001), teachers are questioning the value of traditional teaching strategies and exploring innovative ways of classroom instruction.

According to Sacks (2005), “With few exceptions, all humans perceive musical pitch, tone, timbre, and harmony.” The universality of music spans time and cultures--for eons, people have used music to record events of their lives, pass information from one generation to another, and to celebrate and grieve (Foran, 2009). The power of music to reach, inspire, and teach has provided educators with strategies to motivate students of all ages. Mastropieri, Sweda, and Scruggs (2000) examined the effectiveness of using music as a form of instruction in a series of research studies conducted over a decade and with more than 1,000 students. The results of this longitudinal study reveal that students were able to retain material best when using music-based

activities. This study also indicated that music mnemonics, such as rhymes or cadences, help student retrieve information more effectively than simple memorization.

A study conducted by Campbell, Connell, and Beele (2007) examined the significance of music-based learning in the middle and high school setting. The study investigated adolescent views of the role of music in their learning experience and the strategies used by teachers in facilitating music-learning experiences in the classroom. Researchers collected essays from middle and high school students to determine common terms and meaningful themes concerning the students' experiences with music-based learning opportunities. The results indicated that adolescents viewed music as a powerful component of their lives and, consequently, music has a place in the classroom as a viable and successful teaching strategy.

Statement of the Problem

Secondary U.S. history teachers are continually trying to construct pedagogy based on No Child Left Behind legislation, teaching evaluations, and state mandated objectives. They are motivated to search for beneficial strategies that will facilitate successful student outcomes.

The teaching strategies need both to engage each learner and to manage teacher time efficiently. Teachers must be knowledgeable so they maintain sight of the content knowledge and skills students need to learn. At the same time, they need to employ pedagogical strategies directed to the needs of each student. Music-based teaching can be one such strategy and have a large impact of music on student achievement. A research study such as this will provide important data to add to the research base on music strategies in the history classroom.

Research conducted by Hollenbeck (2008) on academic skills developed by high school students who play musical instruments found a correlation between music and academic

achievement. This finding supports a study conducted by Brogla-Krupke (2003) in which history students were found to increase their test scores by 51% when music was incorporated as a teaching strategy within lessons. Results also indicated that the inclusion of music in teaching history had a positive impact on synthesis and evaluation, two steps of higher order thinking directing students to create new ideas, predict and draw conclusions, assess value and make choices, as well as critique ideas.

Though studies indicate success in using music as a teaching strategy in the history classroom (Brogla-Krupke, 2003; Schlaug, Jancke, & Pratt, 1995), there is a lack of information about the pedagogical approaches that teachers use to incorporate it into the secondary U.S. history curriculum. Also lacking in the literature base is an examination of the challenges secondary teachers face when using music strategies to teach U.S. history. This study will describe the strategies used and discuss how they are used to incorporate music into the U.S. history lesson.

Statement of the Purpose

Basic to good pedagogy is the use of teaching strategies that enable each student to easily learn and retain information and skills. Music has been considered such a strategy in the history classroom (Brogla-Krupke, 2003; Burroughs & Hare, 2008). It will be the purpose of this study to investigate the teaching strategies used by secondary U.S. history teachers in introducing music into history lessons. The study will examine the varieties of music strategies used in U.S. history classrooms and will focus on the strategies used to incorporate music into the U.S. history lesson.

Significance of the Study

At the secondary level, music is not typically used in addressing academic issues in the classroom, but it can be (Horowitz, 2005). Through music, social studies educators can motivate expansion of thought and discussion about history and the global environment (Whitmer, 2005). Musical involvement can prepare students for academic thought and comprehensive examination of ideas because it engages the student in contemplating how the lyrics are connected to the material being presented, and how that connection addresses them and their world.

Attempting to meet the learning needs of each student is a challenge that every educator faces on a daily basis. Teaching to each learner requires a variety of strategies. Technology provides students with the opportunity to hear and respond to music as never before. Using music technology to integrate music into the history classroom could be useful in capturing student interest and, consequently, enhancing student achievement. A study done by Sorić & Palekčić (2009) found that student interest is an integral part of the learning process and can be conceptualized as both a consequence and an antecedent of cognitive aspects of learning. Thus, using technology used to introduce music strategies in the history classroom may peak student interest and play a role in academic achievement.

Mastery of history curriculum requires students to memorize and retain extensive content. However, learning comes only when the student can apply the knowledge gained. According to Tener (1995), “Possessing information without the ability to apply it is not enough” (p. 2). Such a deficiency can be traced to a method of teaching that overemphasizes memorization and the rote learning. Considering that learning is the basis for all education, the use of music as a catalyst leading to deeper cognition deserves examination.

Exemplary teaching is not as effective as it can be for students until other teachers learn from the exemplars and improve their teaching effectiveness (Gentry & Pratt, 2002). Achieving high quality learning for students is inextricably linked to the quality and effectiveness of teachers (Dyer, 2002). Ideal teaching results when meaningful pedagogy and methods guide students toward improved understanding of curriculum. The purpose of this study is to examine strategies that have been found to be successful in applying music to the teaching of history. Through observation and interview research, information will be gathered about the use of music strategies within the U.S. history classroom.

The mandate for classroom inclusion set forth in the *No Child Left Behind* act has directed classroom populations to become more diverse by way of academic level and physical limitations. Having the teaching tools to reach each student is becoming more critical to effective teaching and student achievement. Most classrooms today give the impression that music has not yet been invented, however, no culture on this planet is without music (Sargeant, 2009).

Someone once said that music is what feelings sound like (Whitmer, 2005). Throughout history, music has been used as a means of learning, of transmitting traditions and cultures, of entertainment, and of comfort. It is a catalyst by which deep emotions materialize into action. Such a powerful transmitter of life and learning should be considered as a viable tool for classroom instruction. The secondary U.S. history classroom, with a curriculum rich in texts of human events, is an excellent place for using such a significant tool of learning and communication.

According to Thornburg (1989), the value and power of music and its importance to disciplines as different as history and mathematics suggests that teachers need to make greater use of music in the classroom. Learning experiences within inclusive classrooms can be

enhanced through the use of music therapy (Sze & Yu, 2004) to set a mood for lessons, and musical selections can assist teachers in encouraging desired learning outcomes from lessons incorporating music (Deporter, 1999). Though each teacher relies on a variety of teaching strategies, Olson (2005) stated that leaders who are committed to acquisition of new knowledge, development of new skills, and empowerment of individuals and communities recognize the potential of using music to promote community solidarity, identity, and transformation.

It is not enough to know that music is used in the history classroom Schuck (2005). The intention of this study is to examine strategic use of music in classroom instruction. Numerous media can be integrated into the core curriculum to assist with productive thinking (Newman, 2008). How to present music in the history classroom, and what strategies are used, is an essential part of research that has yet to be added to academic literature.

Research Questions

Research questions for this study are grounded on Shulman's (1987) pedagogical content knowledge theory and focus on two distinct areas of teaching history in the high school setting to include transformation and instruction. According to Shulman (1992), the basis for determining the knowledge base of teaching rests at the intersection of content and pedagogy in the teacher's ability to transform content knowledge into forms that are pedagogically powerful and yet can be amended to address the variety of student abilities and backgrounds. Instruction, on the other hand, encompasses the variety of teaching acts and instruction such as management, presentation, interaction, group work, discipline, humor, questioning, discovery, and inquiry.

This study investigated the overarching question: “How do expert secondary U.S. history teachers use music strategies to support student learning?” The following sub-questions were addressed:

1. How do expert high school history teachers incorporate music into their pedagogy?
2. How do expert high school history teachers select a particular music strategy for the history content?
3. What challenges do expert high school history teachers face when using music in a strategic way?
4. How do expert high school history teachers know that a music strategy has been successful?

Participants were asked to provide information about the following characteristics of effective secondary U.S. history teachers who incorporate music into their lessons: teacher experiences when using music strategies to enrich student learning, pedagogical approaches used by the participants when employing music strategies with student learning and rationale for these approaches, strategies used by the participants to reach a diverse student body when using music to teach history, and the challenges the participants face when using music in a strategic way. Furthermore, teachers will have an opportunity to give their reasoning for improving or changing their teaching strategies. Questions for the study are constructed in a way to encourage participants to express opinions, strategies of teaching history with music, and rationale for using music in the history classroom.

A qualitative research design was used to conduct this study. The researcher used a purposeful sampling strategy to examine the experiences of teachers who use music to teach history; pedagogical approaches, teaching strategies, and rationales used by expert secondary

U.S. history teachers who use music in their U.S. history lessons; as well as the changes faced when using music strategically in the U.S. history classroom.

Interview questions were structured to be open-ended in an effort to acquire deep and rich data. Participants were encouraged to express opinions about using music to teach high school history with music, comment on the strategies and methodologies they use to teach history through music, and give evidence of how they know when they have been successful in teaching history through the use of music. At the completion of the interview, each participant was asked if there was any additional information not covered by the questions that he/she would like to express.

Definitions of Terms

A Nation At Risk: Report on the nation's failing educational system and was a catalyst for education reforms (U.S. Department of Education, 2008).

Application: The process of including the use of a specific strategy within a lesson.

Artifact: Something created by humans usually for a practical purpose.

CoRe and PaPer: A research tool that allows a researcher to look inside the teaching of a core subject where the curriculum shapes the pedagogy.

Learning: Attaining new or modifying existing knowledge, behaviors, skills, or values.

Learning level: Aptitude a learner can achieve

Lyric analysis: Examining the words of a song to reveal their relevance or meaning in regard to a historical event.

No Child Left Behind (NCLB): Refers to federal legislation which mandates accountability for academic achievement (U.S. Department of Education, 2001).

Paradigm: A philosophical and theoretical framework of a discipline within which theories, laws, and generalizations and the experiments formed in support of them are formulated.

Pedagogical content knowledge: The ways of representing and formulating the subject that makes it comprehensible for others (Shulman, 1986). (Those who understand: Knowledge growth in teaching.)

Pedagogy: The art, or science and teaching (Monroe, 1911).

Strategy: An overall plan for implementing instructional goals, methods, or techniques.

Strategic: The process of teaching through the use of a strategy.

Teaching: The use of a strategy for instruction.

Zone of proximal development (ZDP): Difference between a child's actual development as determined by independent problem solving and the potential development determined through problem solving under the adult guidance or in collaboration of more capable peers (Vygotsky, 1978).

Limitations

Only a small geographical sampling was studied.

U.S. history was the only curriculum studied.

Relying on administrators to accurately use criteria when identifying an expert teacher.

Assumptions

1. Administrators were accurate in using the selection criteria to give the researcher names of expert teachers to observe.

2. Administrators used criteria provided to determine expert teachers.
3. Strategies observed were representative of classroom strategies used to teach on a daily basis.

CHAPTER 2

REVIEW OF THE LITERATURE

Introduction

“We know an age more vividly through its music than through its historians.” (Ambrose-Brown, 2006, p. 43)

“Music may achieve the highest of all missions: she may be a bond between nations, races, and states, who are strangers in many ways; she may unite what is disunited and bring peace to what is hostile.” (Bendiner, 1915, p. 207)

In classrooms across the nation, students struggle to learn and retain history content they often consider boring or irrelevant (VanSickle, 1990). Teachers face the challenge of finding strategies that engage students and encourage them to learn. By using creative means, such as music strategies, educators may accommodate and assimilate previously unfamiliar knowledge in forms that students eagerly grasp (Costello, 2005). It is vitally important to understand how music strategies are used effectively in the high school history classroom. This review will examine current literature on educational theorists and practitioners, student apathy, teaching and testing in the content area, brain-based learning, classroom diversity, effective music strategies in history content, instructional planning, and music as a communication tool in the history classroom. This comprehensive review of this literature will provide a framework for the purpose and importance of this study and establish the direction and focus for future research.

Historical Foundations

Examining educational theories and methods may give a sense of how music can play an important role in history education. Educational theorists offer a variety of approaches to teaching that can be considered when preparing lessons and introducing mediums into the classroom. Teachers attempt to organize knowledge and facilitate learning in ways that will be worthy and unique to each learner. Relying on the theories and practices of John Dewey (1938), Jean Piaget (1950), Howard Gardner (1983), Lev Vygotsky (1978), and David Kolb (1984) assists teachers in devising distinctive learning experiences for students. These experiences may be introduced in a variety of forms and through many strategies. Music is one strategy that has the capability to reach diverse groups of learners and ethnicities.

John Dewey (1916) noted that a learner-oriented education should stress that learning is experiential. He emphasized that, “even . . . with respect to the lessons which have to be learned by the application of ‘mind,’ some bodily activities have to be used” (p. 148). This suggests that children learn more effectively from doing, rather than simply hearing, or by memorization of a subject. In order for students to be engaged in the learning process, they need to practice and gather ideas from many forms of expression. Dewey argued that to comprehend, recall, and eventually process ideas, learners need to receive as well as express learned information. He indicated that learning is strengthened when students’ interests are aroused and they are active in the learning process. Further, Dewey recommended a curriculum based on “direct modes of activity . . . as organic outgrowth of the child’s experience” (p. 113). A pedagogy fitting that definition would be a model that includes the use of arts such as music as a catalyst for active participation of the student in the learning process.

Dewey supported the use of arts and active student participation in the classroom by suggesting “that we can direct the child’s activities” to “satisfy an impulse or interest” with art as a “means to work it out” (1900, p. 37). According to Dewey (1900), “working it out” requires that students encounter obstacles; familiarize themselves with materials; and develop the ability to exercise patience, persistence, and alertness. Dewey also believed that discipline provides a strong foundation for gaining knowledge. The strategic use of music to teach history is consistent with this theory as it directs the interest of the student by encouraging classroom activity. Music strategically used as an art form within the history curriculum satisfies Dewey’s theory in two ways (Corno, 1994). One, students are required to be actively engaged in connecting learned content to the lyrics or era of the musical composition. Two, teachers may use a music strategy to emphasize self-expression, differences in cultures, inspection of historical events, and direct understanding of problem-solving techniques used throughout history. Dewey’s pioneering work in the areas of education and the cognitive development of children and educational practices established a foundation for future educational theorists.

The work of another pioneer in educational theories, Lev Vygotsky, examined the influences of social cognitive development (Rice & Wilson, 1999). Vygotsky established a theory based on the child’s cognitive development when receiving assistance or guidance from other people. He was not concerned with the intellectual abilities of the child at a precise point, rather the child’s potential for intellectual growth (Vygotsky, 1978). He called this theory the Zone of Proximal Development (ZPD), and defined it as the difference between a child’s developmental level as determined by his or her ability to solve problems independently and the potential development revealed through problem solving with the assistance of an adult guidance or a more experienced peer (Leong & Bodrova, 2001).

Another instrumental teaching approach can be found in the studies of Howard Gardner's (1983) multiple intelligences, as explained in *Frames of Mind: The Theory of Multiple Intelligences*. Gardner asserted that every person learns by using a specific form of seven possible intelligences. When forming lesson plans that address individual intelligences, the instructor promoted student learning by offering instruction by means of a particular mode of intelligence. Using music to teach students directly supports Gardner's theory of linguistic intelligence, musical intelligence, bodily-kinesthetic intelligence, and interpersonal intelligence. With adaptation, and in particular instances, music can also be used in collaboration with logical-mathematical intelligence, spatial intelligence, and intrapersonal intelligence. Thus, music can serve in conjunction with each of Gardner's seven intelligences. Not only does this framework increase the potential for creative teaching, but it may assist each learner in developing a higher order of thinking and contemplation.

An additional theory of learning comes from Kolb (1984). According to Kolb, learning is a four-step process based on the relationship of two dimensions of cognitive growth and learning. Usually the learning cycle begins with an immediate experience, which becomes the foundation of observations and reflections. These observations and reflections are then assimilated into testable hypotheses. By testing these hypotheses, the learner creates new concrete experiences and the cycle begins again (Kolb, 1984). Observations of historical relevance can be introduced to students through musical stanza. As students reflect on the information within the stanza, they may experience a panoramic view of the event described and attached to the lyrics. The experience gives way to contemplation, questioning, comparing, and testing the validity of historical events and their significance. Kolb's theory indicates yet another passageway to higher order thinking.

Also assisting in higher order thinking is the practice of Bloom's Taxonomy, which can be an essential part of a teaching paradigm as it directs pedagogy contributing to the development of student learning (Bloom, Englehart, Furst, Hill, & Krathwohl, 1954). Teachers use Bloom's Taxonomy as a framework for lesson preparation as a way to facilitate what students are to learn during instruction. The steps of learning itemized in Bloom's Taxonomy can be used as a fundamental process for facilitating student experiences in the classroom. Savitz (1999) suggested that fitting the domains of learning from Bloom's Taxonomy into a scheme of learning demands the application of genuine experiences. Teachers may use this process for establishing creative means of instruction that span the range from theory to practice. Educators who use historical content that is intertwined into musical lyric give value to "theory to practice" creativity in the classroom. By giving students an opportunity to comprehend, as well as voice, new information, this practical application assists in the building of a paradigm centered toward higher order thinking.

The theories discussed in this literature review may be used to support the application of music strategies to teach history. Both Dewey (1938) and Vytogsky (1978) emphasize active learning as a way to inspire students to take an active part in their own education. Music strategies require active learning and participation rather than rote memorization and reflect the basic concepts of these early pioneers of education. Gardner's (1983) multiple intelligence theory asserts that students learn in many different ways and would benefit from inventive teaching strategies, such as music-based activities. Moreover, theorists such as Kolb (1984) and Bloom (1985) further strengthen the use of innovative teaching practices that enhance student learning and encourage active participation in the educational experience.

Student Apathy

In high school classrooms across the nation, teachers are challenged by a serious inhibitor to student learning--teenage apathy (Davis, 1999). Apathetic students often see little value in what they are learning, and this lack of motivation can be a serious threat to their academic success. Recent research on student perceptions and attitudes concerning their educational experiences has revealed interesting insights into the problem of apathy in history classes. In a study conducted by Rosenzweig and Thelen (1998), 1,500 high school graduates were interviewed about their experiences, positive and negative, in the history classroom. The students were asked open-ended questions about past experiences in their study of history throughout their academic careers from elementary school to college level. The terms most often used by the students were "dull," "boring," and "irrelevant." Considering this attitude about learning history, often it is an arduous task for teachers to convince students that learning history is not a waste of their time and energy. Within the history curriculum, many facets of exploration and adventure encompassing the past are taught. Despite this, many students find their history class, and school in general, boring and unrelated to their lives (Ravitch, 1989, VanSickle, 1990). Students cite routine teaching methods as a contributing factor to bland classroom lessons (Schug, Todd, & Berry, 1984). Study conducted by Rosenzweig and Thelen strongly indicates the need for teachers of history to introduce teaching innovations into the classroom, such as music-based strategies, to encourage student engagement.

An additional study on student apathy reported by Intrator (2004), found that apathy and boredom in the classroom were major stumbling blocks to learning. The researcher spent 130 days shadowing students to explore how they thought and felt about their high school classes. He found that students who were engaged in the learning process became more involved and

animated with emotions and ideas. Music as a teaching strategy in the history classroom has the potential to introduce new information in a manner that students may find less monotonous than the traditional lecture method of instruction (Moore, 2008). Lyrics that communicate the history curriculum may help reduce boredom and make content that must be retained for standardized testing exciting. Music can capture student imagination, encourage cognitive thought, and redirect students who are unmotivated or disinterested.

Reflecting the study reported by Intrator (2004), Root, (2005), Director of the Center for American Music at the University of Pittsburgh, suggested that the use of music in communication gives rise to its most important values for teaching history. It is his idea that music is a mirror of society's events and systems of beliefs, and that each piece can be a richly packed time capsule from its period. Root states, "using songs to teach history is training future generations to hear the voices communicating to us across time" (p. 7). For example, Root recommends Dylan's "The Times They Are A-Changin'" for lessons about protests of the 60s, and Sting's "Russians" to emphasize lessons on the Cold War (Root, 2010).

Root (2010), who conducts seminars called *Voices Across Time*, emphasizes to teachers the importance, and impact, of including music in the teaching of history. From data he has collected since the beginning of *Voices Across Time* in 1995, Root determined that a large percentage of high school students are bored with school, and have difficulty in finding a connection between school and real life. Mark Albright, a teacher who participated in Root's seminar and includes music in his history lessons, explains that by using music to teach history, students are better equipped to grasp and understand the cultures and nature of people in a broader and richer context. The findings of Root reflect previous research on student apathy in

the classroom and strongly indicate the need for teachers of history to introduce innovations into the classroom, such as music-based strategies, to encourage student engagement.

Teaching and Testing

High stakes testing has forced high school teachers to adhere to meticulous lesson planning that leaves little time for improvising teaching methods or introducing innovative teaching strategies into lessons (Nichols, Glass, & Berliner, 2005). Due to the demands for testing in the *No Child Left Behind Act*, teachers constantly search for teaching strategies that provide the highest degree of student retention of knowledge. Secondary teachers of U.S. history know time is critical when teaching content (Mahoney & Hextall, 2000). Teachers are aware of the importance of valid accountability practices conducted within the classroom. Including music into daily social studies lessons enhances and stimulates learning without hindering pedagogy (Root, 2010). Proactively placing music in daily lesson may assist with time management, and give strategic teaching variety to the diverse classroom.

Resnick and Klopfer (1989) suggested that knowledge is acquired from the information students examine, question, and use, rather than what they memorize or what is communicated to them. Because music is a vital component of youth popular culture, preferred over even movies and television, a teacher's understanding and application of music can be a powerful tool for instruction and learning (White & McCormack, 2006). The importance of using music as a teaching strategy is that it embodies lyrics with which students can be actively engaged, and contains language that can be examined, questioned, and analyzed for historical significance.

Brain-based Learning

Modern research focused on the human brain has revealed new information on how people learn (Jensen 2008). This knowledge has created a learning approach, known as brain-based learning that is more aligned with how the brain actually learns best. According to Jensen,

Based on research from the disciplines of neuroscience, biology, and psychology, our understanding of the relationship between learning and the brain now encompasses the role of emotions, patterns, meaningfulness, environment, body rhythms attitudes, stress, trauma, assessment, music, movement, gender, and enrichment. By integrating what we now know about the brain and standard education practices, *Brain-Based Learning* suggests ways that schools can be transformed into complete learning organizations. (p. xii)

The use of various strategies in the classroom designed to draw the attention of students and assist with content retention is a basic practice of educators and reflects the elements of brain-based learning (Gardner, 1991). Due to biologically or environmentally determined differences in ways of thinking and knowing, students require different instructional opportunities that enable them to capitalize on their varying academic abilities and potentials.

An important element of incorporating brain-based learning into the classroom is to understand the motivation of student learners. According to Jennings (2002), student learners may be classified into three groups: surface learners, deep learners, and strategic learners. Basically, surface learners are interested in gaining enough factual information to pass a course and can be difficult to motivate. In contrast, deep learners are interested in learning and understanding the appropriate course material in its own right, as well as learning and understanding its practical application to the real world. Strategic learners are more concerned with achieving high grades and competing with others. By understanding the motivation of each student learner, teachers can better adapt pedagogy to respond to needs of each type of student learner.

Reinforcing previous research on brain-based learning, Leslie Hart (1986) stated that curriculum must be “brain compatible” or it cannot be learned. Because all students do not perceive in the same way, and all educators do not use the same teaching methods, a variety of teaching tools must be used for effective learning with understanding. To propel learning, the educator must link information yet to be learned to a pattern the brain already knows and accepts. When this is accomplished, the brain perceives the new information in a format that can easily be learned and retained (Winebrenner, 1996).

Supporters of brain-based learning stress the belief that the brain is multifunctional and performs many tasks simultaneously (Cain & Cain, 1993). This construct directs educators toward using all available sources to build pedagogy for a dynamic learning environment. In a study conducted by Chan, Ho, and Cheung (1998), it was found that music training enhances memory. Further, Schlaug, Jancke, and Pratt (1995) determined that music has a positive and long-term memory impact on learning and intelligence. In a research study conducted by Jensen (2000), middle school students were tested on learning based visual and auditory stimuli. Results of this study revealed that when students use all of their senses, they learn, and as more of the senses are used in the learning process high order learning of synthesis and evaluation takes place. Students using synthesis manage, formulate, and organize information into usable formats. Evaluation happens as students make judgments based on criteria and standards through checking and critiquing (Schultz, 2005).

Adding to the research base on brain-based learning, Anderson (1995) conducted a study on human memory and the function of Short Term Memory (STM) and Long Term Memory (LTM). In memory tasks performed with individuals of both genders and various ages, he noted that information can only be stored for 1.8 seconds in the STM. For the brain to hold information

longer, it must be transferred to the LTM and repeated through rote practice or made meaningful. Memory cues must be created in order to access learned information. If melody is used for cueing, immediate access and retrieval of the information is allowed due to the cues that the brain has set (Jensen, 2001).

Another important aspect to consider when incorporating brain-based learning techniques into the classroom is the importance of the auditory environment (Wilmes, Harrington, Kohler-Evens, & Sumpter, 2008). The sense of hearing is vital in assisting learners with achieving maximum capability. Lessons incorporating brain-based principles involve a great deal of auditory communication and instruction

Inclusion of music in brain-based pedagogy serves to carry information to the learner and to calm or arouse student performance (Hallam, 2001). Jensen (1998) explained that listening to music engages the entire brain and stimulates learning. This view is supported by Campbell and Brewer (1998) who suggested that music can be used in the brain-based learning environment to achieve various learning objectives such as providing a multi-sensory learning experience that enhances memory, establishing a positive learning atmosphere, and developing rapport with the student.

Brain-based learning principles offer history teachers a new outlook on how students learn and how teaching strategies can be developed to correspond to meet student needs (Jensen, 2001). Like their colleagues in other disciplines, history teachers serve an increasingly diverse population of students (O'Hara & Pritchard, 2008). Students arrive in the classroom with an often bewildering range of academic abilities and life experiences. By understanding student learning types, innovative teaching strategies, and how memory and learning are affected in the auditory environment, instructors might enrich the learning experience of all students.

Classroom Diversity

Maybe it's naïve, but I would love to believe that once you grow to love some aspect of a culture--its music, for instance--you can never again think of the people of that culture as less than yourself. I would like to believe that if I am deeply moved by a song originating from some place other than my own homeland, then I have in some way shared an experience with the people of that culture. I have been pleasantly contaminated. I can identify in some small way with it and its people. (Byrne, 2006, p. 5)

By implementing modifications that attempt to satisfy positive expectations on student understanding, curriculum innovations in secondary U.S. History classroom continually adjust to fit changing times (Ragland, 2007). Kaiser (2010) states that though many curriculum innovations are constructive in their results, outside forces often inhibit their application. Educators therefore often struggle to enhance teaching strategies and motivate students.

Today's diverse classrooms present a perfect setting for curriculum innovations. Not only is the classroom more culturally diverse than ever before (Hart, 2009), the current practice of inclusion places children of every cognitive level within the same learning environment. This challenges schools to redesign themselves based on the given that every classroom contains diverse groups of students with large variances in prior knowledge, skills, motivation, and ability in English (Feldman & Denti, 2004).

The students of classrooms in the 21st century tend to be characterized by a diversity of ethnic, demographic, and capability dimensions (Green, 2010). Teachers' knowledge however is based on their own cultural frameworks, thus their knowledge is both personal and norm-based. Consequently, it is difficult for teachers to discern and to divest themselves of those beliefs exacerbating the disconnect (Zeichner, 1993). Powell, Sobel, Verdi, and Hess (2000) have identified this disconnect as "situated cognition." In this realm of teaching, educators may not connect with the environment in which they instruct. Powell et al. suggest this absence of awareness can be detrimental to curriculum innovation. However, a study conducted by

Whitfield, Klug, and Whitney (2007) compiled data from a survey of seventy-five pre-service teachers. The participants answered a 68 question survey constructed to assess their needs in working with diverse populations. Results concluded a willingness of teachers to introduce new teaching strategies into lessons as an attempt to reach each learner.

Adding to the challenge of teaching in the diverse classroom is the issue of bilingualism (Dong, 2004). The shortage of bilingual teachers only adds to the frustration of the multitude of students who use English as their second language (ESL). Classroom assignments and activities are even more difficult for LEP (limited English proficiency) students. However, following a music presentation to elementary ESL students who were taught the song *Head, Shoulders, Knees, and Toes*, one ESL student stated that anything could be remembered if put to music (Paquette & Rieg, 2008).

The need to prepare curriculum for bilingual classrooms exponentially increases the workload of the teacher (Case & Obenchain, 2006). According to Olmedo (1994), teaching social studies to LEP and ESL students in the U.S. school curriculum is often problematic, from both a linguistic and cultural perspective. The linguistic difficulty arises from the need to teach abstract vocabulary, which is critical to the understanding of concepts and cannot be illustrated in flashcard fashion. Educator Tim Murphey (2001) conducted an analysis of the lyrics of a large corpus of pop songs and found that they have several features that help second-language learners: they contain common, short words and many personal pronouns (94% of the songs had a first person, I, referent and are written at about a fifth-grade level); the language is conversational (imperatives and questions made up 25% of the sentences in the corpus); time and place are usually imprecise (except for some folk ballads); the lyrics are often sung at a slower

rate than words are spoken with more pauses between utterances; and there is repetition of vocabulary and structures.

Due to obstacles such as language and multiculturalism, diversity in the classroom clearly inhibits curriculum innovation (Andrews, 2009). Giroux (1988) stated that in an age of shifting demographics, large scale immigration, and multiracial communities, teachers must make a firm commitment to cultural difference as central to the relationship of schooling and citizenship. Honoring diversity in the classroom with pedagogy that includes music of differing geographic and cultural regions enables students to examine aspects of universal qualities that all cultures share. Gookin (1994) stated, “Through the continual exposure of children to their planetary musical heritage, we daily widen the scope of how music can speak” (p. 39).

Diverse Student Population

Another valid reason to conduct a study on music in the history classroom is determining strategies that teach to the diverse student population in today’s schools. The new immigrant population is quite heterogeneous with regard to former and current socioeconomic status, prior education, and literacy in the native language which they speak (Smith-Davis, 2004). Increasingly, teachers are expected to teach to students who do not share the same language proficiency (Cummings, 1997; Genesee, 1993; Mohan, Leung, & Davison, 2001). Students who are labeled ESL and LEP are at a true disadvantage in the classroom. Music may help bridge the gap between the languages as well as the cultures. Morton (2004) indicates that the benefits of examining music from the country of the student immigrant are twofold. One, it would give the incoming student a feeling of worth, comfort, and safety. Educators know that learning happens only when deficit needs have been met. Meeting these needs would allow the student to place

attention on the lesson at hand. Two, the native students would benefit from learning about another country and culture. This satisfies the social studies objective for students to recognize their role in, and connection to, the world (Morton, 2004).

Paramount to successful teaching is establishing a pedagogical theory that addresses key elements of understanding. Teaching must be executed in a manner that the student can understand. According to Dunn and Griggs (1998), if students do not learn in the way instructors teach them, then instructors must teach them in a way that they will learn. Every avenue toward learning must be attempted by educators to ensure academic success of students. Music is one avenue that may enable students to be more interested in learning content as well as a catalyst for content retention. It can improve listening and oral language skill development, improve attention and memory, and enhance abstract thinking (Hill-Clarke & Robinson, 2003).

Student apathy, range of learning styles, and classroom diversity affect content retention, as well as the teaching style of the instructor. Research is needed to examine how successful teachers use music as a teaching tool in addressing these problems in the history classroom. Focusing on the issue of using music as a teaching strategy in the history classroom could provide valuable information to assist instructors in building a strong pedagogy, as well as strategies of content delivery that may capture the attention of students.

Music Promotes Learning Environments

It is important for practical methods of instruction to be included in the teaching environment. To expedite cognition and higher order thinking, it is imperative that a teacher develop quality classroom management conducive to that endeavor. Using music as a classroom management tool can foster student achievement by grasping the attention of students.

According to Wong and Wong (1998), classroom management consists of practices and procedures that a teacher uses to maintain an environment in which instruction and learning can occur. Research findings have shown that the key to successful classroom management is the teacher's ability to maximize the time that students spend actively engaged in worthwhile academic activities (Costello, 2005). It is important to focus on and employ strategies of classroom management that facilitate a conducive learning environment for each student.

Lee Shulman (2007) stated that student engagement is both a proxy for learning and a desired outcome in itself. By being engaged, students develop habits that may lead them to a lifetime of continuous learning. Research in the field of music education has concluded that when off-task behavior exceeds 20%, student learning suffers (Madsen, 2003). Student off-task behavior is lower when the activity being taught requires more active involvement (Brendell, 1996). Thus, including music in lessons is a positive way to keep student attention and promote critical thinking, both of which foster student achievement. Including music with lecture and textbook activities enables students to actively participate in the learning process.

Music is a medium that empowers teachers to be good stewards of classroom time while implementing credible lessons (Coxwell, 2008). Capturing the attention of students with lesson plans that inspire, challenge, and stimulate cognition is a challenge. Carroll, Knight, and Hutchinson (1995) maintained that teachers must bring more imaginative activities and content into their classrooms if they are to meet the expectations aroused by their students' constant exposure to television, movies, video games, and other highly attractive and easily accessible media. Lessons are needed that develop student interest in such a way that it promotes not only immediate learning, but subsequent learning as well (Ericksen, 1978). Teachers can use music cadence to teach factual social studies content without the waste of valuable classroom time.

Setting facts to musical notation and cadence captures the attention of students, which leads to insight and retention. Once a student's attention is captivated and engaged, teachers have vast possibilities for instruction (Palmer & Burroughs, 2002).

An excellent example of how history teachers can capture the attention of students with music was presented by Cooper (2000). In a lesson designed to encourage critical thinking and engage interest, students were asked to examine the human condition by using nothing more than "bridge songs." Through the analysis of a number of songs written about bridges, students investigated a variety of potent audio images about personal transitions--marriage, divorce, community-building, and friendships--that parallel literary commentaries found in novels, plays, and poems. Most songs use bridges as a metaphor for social or relationship changes, such as Paul Simon's *Bridge Over Troubled Water* and Merle Haggard's *Too Many Bridges to Cross Over*. Learning activities such as this may assist students in making relevant connections between learning and their own life experiences and increase engagement and interest in the classroom.

As history teachers seek innovative strategies to encourage student interest in learning, the use of technology in the classroom may provide a powerful tool to engage students (Shein, 2008). In this day of technology, students are increasingly aware of new and innovative implements for enjoying music. For today's students, iPods are as common as cell phones. Using technology to introduce music into social studies lessons is a way to pique interest and connect with students who may be lethargic in the classroom (Vess, 2006). Teachers, however, may not always be prepared to use the newest technology, or may be intimidated by its seeming complexity. While there is an obvious emphasis on technology in education, there is still a need to demonstrate and persuade teachers to see technology as an effective teaching and learning tool in the classroom (Johnson & Bartleson, 2001; Roblyer & Edwards, 2000; Wright & Wilson,

2007). In order to utilize innovations, such as music-based activities, teachers need to be kept up-to-date on current technology that has a place in the social studies classroom. Methods courses should include lessons on current technology to assist pre-teachers in incorporating the newest way of instruction into their lesson planning. Practical application of new teaching mediums should be a part of each course.

Instructional Planning in History

Ultimately, educators have a responsibility to prepare students for active participation as global citizens, which means teaching social efficacy and empowering students to be participants in the societal community. Meaningful history education transcends traditional practice by suggesting the inclusion of student- and issues-centered pedagogies of teaching. Our children's natural desire to make sense of their world can be enhanced through the appreciation and application of music as a pedagogical tool (White, 2005). Music can provide the common connections and voice within the history classroom that excite, intrigue, and grasp the uninterested learner. Connections made by students through musical inquiry allow them to develop the scaffolding needed to construct knowledge (Prescott, 2005). Using music as a pedagogical strategy within the history curriculum directs student active engagement in historical study and investigation.

It is crucial to the success of students that instructors of history content use a variety of teaching strategies to capture interest and engage philosophical thought (Fragnoli, 2005). A study conducted by Brophy (1995) on instructional methods found a need for integration of new teaching strategies. The study indicates that music is a useful medium for history teachers to use

for the transfer of history content to students. This was evident by the overwhelming positive responses from the teachers stating that they use music as a part of their pedagogy.

Lesson plans should always be constructed with the individual learning of each student in mind. Using teaching strategies that assist students in comprehending history content is essential to successful teaching in the history classroom. Onosko (1996) identified fostering student interest as one of seven strategies essential to creating a more challenging and rewarding learning environment. Music is a valuable medium for capturing the interest of the learner who may find learning history content easier when it is embedded in lyrics and notation (White & McCormack, 2006).

Conversing about historical content is a participatory strategy worthy of every history classroom. Music containing lyrics about social issues is a valuable medium for opening up classroom conversation, debating opinions, and defending arguments. Chilcoat (1985) stated that a way to both dramatize the particulars surrounding a given event and to enliven classroom interest and awareness is to examine social, political, and historical questions and issues through the context of popular music. Comparing musical stanza with current events and social issues can assist students in making connections to their personal lives.

Another way of integrating music into history pedagogy transpires when students use music to make an emotional connection to the issue being taught. Songs can help students connect emotionally with people of particular times, and that emotional connection moves the events of those years from the pages to the student's realm of knowledge (Waller & Edgington, 2001). Emotional connections allow students to contemplate how the issue being studied relates to their own lives. That emotional connection has the potential to produce higher order thinking.

Creating lessons that support higher order thinking, as addressed in Bloom's Taxonomy, encourages student success. According to Guskey (2001), mastery learning depends on feedback, correctives, and enrichments, combined with another essential element of mastery learning, congruence among instructional components. Such learning is promoted when instruction is based on Bloom's Taxonomy. Teaching history through the use of music promotes focus on the content and encourages further contemplation about how the music relates to people, places, and issues that are being studied thus giving rise to higher order thinking.

In a study conducted by Weaver and Cotrell (1998), students were asked what things motivated them in class, held their interest, and make them want to learn. Descriptions that most often occurred were compiled into 17 categories. The data revealed that the need for sustaining and nurturing interest in the subject studied ranked first. Music has captured the interest of people throughout the ages and continues to play a powerful part in the lives of today's students. As such, lyrical compositions can make a dramatic imprint on the minds of adolescents; therefore, music ingrained with historical content is a useful medium for teaching history and boosting student achievement.

Differentiated Instruction

Another argument for the use of music in the history classroom is that differentiated instruction provides a variety of learning options to accommodate differences in how students learn. Some differences that impact learning are related to the student's prior knowledge and experience, cognitive level, and personal interest (Skowron, 2001). Research suggests that audio stimulation enhances learning in general for all students (Dwyer, 1970). Not only that, but students with learning preferences for auditory modalities benefit particularly from the use of

such a technique (Dunn, Beaudry, & Klavas, 1989). Biologically or environmentally determined differences in the way students think and comprehend require teachers to differentiate instructional opportunities that enable students to capitalize on their varying academic abilities and potentials (Armstrong, 1994). Vogt (2002) reported that disciplines that are merged, rather than taught in an unrelated manner, are preparing students for the application of new information and knowledge to “real life” tasks. Using music as a medium to merge content transcends homogenous groups where differentiated instruction is necessary for academic achievement.

Elliot (1995) argued that listening to music involves “thinking in action” and helps to cultivate concentration. Studies of student achievement show that student musicians score consistently higher on IQ tests than students untrained in music (Buchanan, 2002; Campbell, 2001; Harvey, 1997). Albert Einstein, arguably the single greatest mind of the 20th century, and a fine violinist, firmly believed in the power of music to stimulate intellect and often credited his own musical studies as critical to his mathematical breakthroughs (Lamay, 2009). In a study of middle school students Brogla-Krupke (2003) spent three months observing history classrooms where music was used as a teaching strategy. Concluding data revealed that when students recalled the choreography and song used in teaching a geography lesson, all students scored that particular test question accurately. Affirmation of the importance of music in the cognition process indicates that including music as part of the history lesson would assist students in achieving higher scores in the history content.

Music and the Intellect

Research increasingly shows that knowledge and understanding of music strengthens and stimulates many intellectual and creative abilities, in addition to supporting physical and

emotional health (Lamay, 2009). For example, Kenney (2009) maintains that music stimulates cognitive brain functions, including critical thinking, problem solving, and memory. Researchers believe that certain music has a “warming up” effect on the brain (Coon, 1997). Music seems to prime our brains for certain kinds of thinking. After listening to classical music, adults can do certain spatial tasks more quickly, such as putting together a jigsaw puzzle (Bales, 1998).

Using music as a “warm up” exercise before introducing new history information is an avenue for opening student speculation on content that is about to be presented (Cohen, 2005). This use of music piques interest and grabs attention. Schrag (1995) cited Brophy and Good as stating that students learn more effectively when their teachers first structure new information for them and help them relate it to what they already know. According to Jensen (2001), it is not how much one knows, but instead how to seek the information one needs to know and how to utilize that information effectively.

Learning with Music

According to *Popular Culture and the American Child*, as cited by White (2006), children spend approximately 10,500 hours listening to music during their school-age years. This number is only 500 hours less than the hours spent in the total 12-year school career. Using music to develop listening skills in the history classroom is a tool for extending attention spans during lessons (Kelly & Van Weelden, 2004).

Many music genres are easily accessible for instructional purposes in the history classroom. Though no single genre may have the ability to touch each historical perspective or communicate to every individual, an endless variety of music can be chosen from to supplement a history lesson or to bring history to life in the classroom. Some genres, such as blues and

bluegrass, tell the stories of hardships that have shaped the character of America; while the lyrics of others, such as folk songs and popular music, tell of everyday life experiences. Lovorn (2009) states, “Many historic events could not be adequately presented without a variety of perspectives, particularly those of ordinary people.” He attests that using music within the history lesson, such as Woody Guthrie’s “Dust Storm Disaster”, gives students perspective and genuine understanding of history that cannot be gleaned from textbooks.

The Communication of Music

According to Cohen (2005), music pieces provide important primary documentation of historic events. Music can also serve as an evocative, exciting, and primary document when used to teach, or emphasize, history curriculum (Whitmer, 2005). As one of Gardner’s (1983) multiple intelligences, music has the potential to reach out to students who have difficulty learning in the traditional history classroom setting. A three month study comprised of teacher observation, assessment of student journals, and pretest and posttests in history classrooms conducted by Brogla-Krupke (2003) found that lessons learned through music integration helped students learn historical concepts by using a strategy not regularly found in the history classroom.

Brain researchers tell us that the emotions are the gatekeepers of the mind (Fogarty, 1997). In a study conducted by Wells and Hakanen (1991), a questionnaire was given to high school students to determine how they were affected when listening to their favorite music. Students were asked to rate on a progressive scale of 0 to 9 if they used music to calm them down, lift their spirits, mellow them out, or pump them up. Results of the study determined that students found strong links to music and emotion. Through music, ideas and emotions communicated are presented in meaningful context, and the melody and lyrics provide sources

for interacting with the thoughts of others (Kolb, 1996). In addition, the emotive quality and the structure of musical composition engage children in fulfilling personal meanings (Harp, 1988).

Students who are personally and deeply engaged in learning are emotionally engrossed in the experience (Moore & Ryan 2006). The technique of using music to emotionally intrigue students is especially useful when teaching distinctions of various cultures. Based on years of cross-cultural analysis, anthropologists have linked percussion drums and rhythm with early communication and cultural expression. In numerous ancient cultures, religious, medical, and musical specialties often reside in one person, and in all cultures, music in general is sacred (Lamay, 2007). Knowing that all cultures have some type of musical definition, students may identify themselves with certain cultural traditions and therefore have a deeper relation with the learning process. According to Zukas (1996), music is a cultural primary source that can provide teachers with a novel way to engage students with historical issues, to get them to practice skills of analysis, and to promote cross-cultural understanding.

Dunbar-Hall (2005) stated that students need to adopt an ethno-musicological approach to all music. In other words, they need to deconstruct the background of the music by asking how it relates to the religious, political, class, and climate of the date in which it was written. These all contribute to what the music is saying and the purpose for which it was written. Students will learn different lessons and feel different emotions when contrasting music from the times of Bach in comparison to songs written during the civil unrest of the South.

A collaborative project between the University Musical Society and the School of Education at the University of Michigan-Dearborn (2008) suggested that integrating social studies and the performing arts increases the understanding of both fields by educators. Interdisciplinary work by both educators and students may broaden students' knowledge of

history and diverse cultures. Including the arts in social studies instruction may have pedagogical benefits as well, because the inclusion would facilitate differentiated instruction. By the means of music, students have a variety of ways in which to comprehend subject matter. Therefore, music is a medium that assists with communicating lessons efficient in surface, deep, and strategic learning.

The use of music to communicate gives rise to an important aspect in teaching history. In many types of events, particularly in ritual or formal ceremonies, music is used as clues to signal the beginning, end, or a particularly significant part of an occasion (Root, 2005). DeLorenzo (2003) suggested that using music within the history curriculum is one way to open up conversations about democracy. The presentation of lyrical stanzas that typify democratic objectives gives students a starting point for discussion and communication relevant to historical events and cultural features.

According to Raymond Horn (2003), educators have the responsibility of assisting students as they begin to interpret messages within media and develop a critical awareness of what they are hearing. Using music to communicate critical awareness in the U.S. history classroom can assist students in investigating social issues and give relevance to how the issues mold, and have molded, decision making throughout history. Communicating through the use of music strategies helps students to learn concepts through a medium that engages them in the lesson.

CHAPTER 3

METHODOLOGY

Introduction

Over the last century, educational researchers have conducted numerous studies on how effective teachers enhance student learning in the high school classroom (Cooper, 2000; Dunn & Griggs, 1998). The vast majority of these studies focused on diverse methodologies employed to support student learning, such as cooperative learning and technology-based instruction.

Although previous research has created a strong database for some methods and materials of effective instruction, little of this research has focused specifically on how expert high school history teachers incorporated music strategies into their pedagogy. This assertion indicates a need for a study such as this one in the secondary U.S. history classroom, which focuses on the how and why music strategies are used within lessons. The study involved classroom observation, teacher interview, and CoRe and PaPeR data. Chapter 3 provides information about the theoretical framework, setting, participants, how data were collected and analyzed, and a summary of the chapter. A study of this type may provide helpful information for secondary U.S. history teachers who are searching for classroom strategies that present curriculum in an attempt to engage and inform the students.

Research Methods

A deep understanding of how music is used by secondary U.S. history teachers, why it is a strategy that they use to present curriculum, and the challenges they face when using music in a

strategic way were the foci of this study. First, interviews with multiple participants were conducted concerning their music-based strategies. Additionally, teaching strategies used for the music-based learning activities by each teacher participant were examined. The researcher also observed each teacher participant in the classroom environment, and field notes were written based on classroom observations. Transcripts of interviews and field notes were evaluated and coded for emerging themes. A CoRe and PaPer instrument was used to compare and contrast the lesson taught as stated by the teacher, and the actual lesson that took place in the classroom. By using qualitative research methodologies, this study provides a deep, rich description of how secondary U.S. history teachers use music as a teaching strategy to strengthen pedagogy and enrich student learning in the classroom.

Theoretical Framework

PCK has emerged over the last three decades as a powerful tool in analyzing how teachers make pedagogical decisions about their teaching and has provided the framework for previous research studies (McCaughtry & Robegno, 2003; Olafson & Schraw, 2006; Rosiek, 2003). Based on Shulman's theory, McCaughtry (2005) conducted a case study examination of how a secondary level teacher understood students and made decisions about content, curriculum and pedagogy based on this knowledge. The results of this study indicated that beyond the recognition of knowing the content discipline, effective teaching behaviors, and curricular scopes and sequences, teachers must also know and understand the diverse needs of students. PCK also provided the direction for a study conducted by Buehl and Fives (2009) on the source of pedagogical knowledge of teachers. This study examined the responses of 53 preservice teachers and 57 practicing teachers concerning their beliefs as related to the source of their pedagogical

knowledge. Results of this study indicated that both preservice and practicing teachers considered formal preparation, external bodies of information, and authority figures as the most important sources of their teaching knowledge. An examination of previous research studies based on Shulman's PCK theory provides excellent guidelines for conducting this research study of the use of music strategies in the U.S. history classroom.

This study was grounded in Shulman's Pedagogical Content Knowledge (PCK) theory. PCK encompasses what teachers know about what they teach as well as what they know about how to teach. According to Shulman (1986), the uniqueness of the teaching process is that it requires teachers to transform their subject matter knowledge for the purpose of teaching. Shulman's Model of Pedagogical Content Knowledge encompasses a series of six activities (comprehension, transformation, instruction, evaluation, reflection, and community of practice) for inclusion in lesson preparation and practice (Shulman, 1986, 1987, 2007). Within this model Shulman encourages teachers to understand what they teach, lead students to an enjoyable learning experience, teach students to respect themselves and diverse cultures, and help students develop the knowledge and skills that are needed to become competent, successful, and community-minded citizens. Shulman's model also emphasizes the principle that each discipline contains a language and teaching methodology that is unique to that discipline (DeAngelis, 2003).

The basic elements of Shulman's PCK theory established important characteristics of a successful teacher (Major & Palmer, 2002). These characteristics include an in-depth understanding of the content area, the ability to transform content knowledge into successful forms of instruction, evaluation, reflecting on the success or failure of a strategy, and sharing successful practices with colleagues. By using PCK as a framework for analysis, this study

examined how and to what extent the expert U.S history instructors who participated in this study reflected the tenets of Shulman's (1987) PCK theory in incorporating music strategies into the pedagogy.

Theory and research on pedagogical content knowledge have attempted to clarify how its faceted forms of knowledge interact in the teaching and lesson preparation of apprentice and veteran teachers (Amade-Excot, 2000). Analysis has shown that effective teaching is not solely based on teacher content knowledge of a subject or strategically-based pedagogy, but must include teacher knowledge of the student (Marks, 1990; Rovegno, 1998). These efforts suggest that cognitive understanding between teacher and student learning weighs heavily on teacher preparation of curriculum presentation, decisions about educational pedagogy, and content to be learned (Ball & Wilson, 1996; Hargreaves, 1998; McCaughtry, 2004; McCaughtry & Rovegno, 2003; Rosiek, 2003; Tirri & Husum 2002). Since the hallmark of pedagogical content knowledge is connecting the student to the curriculum, using music strategies that are guided by teacher knowledge of student culture and classroom climate may constitute part of PCK when teaching history.

Shulman's model provides an open and accommodating basis for managing the interface between curriculum content and instructional strategies (Chen, 2004). Effective teachers realize how flexibility and using a variety of teaching methods can give value to lessons and assist students in cognitive retention of subject matter. Understanding the relationship between comprehension of curriculum and diverse teaching methods provides a foundation for strong pedagogical content knowledge and a basis for the successful transfer of learning. On the basis of this ideology, Shulman's (1987) Pedagogical Content Knowledge Model will be used as a framework for this study.

Research Questions

The research questions were grounded on Shulman's PCK theory and designed to illicit information on teacher content knowledge, and teaching strategies. The overarching research question for this study was, "How do expert secondary U.S. history teachers use music strategies to support student learning?" The following sub-questions were used to further deepen the study:

1. How do expert high school history teachers incorporate music into their pedagogy?
2. How do expert high school history teachers select a particular music strategy for the history classroom?
3. What challenges do expert high school history teachers face when using music in a strategic way?
4. How do expert high school teachers know that a music strategy has been successful?

Setting and Participants

The setting for this study was secondary U.S. history classrooms in the tri-county region of North Alabama, to include Delta County, Plains County, and Savannah County. These three county systems comprise 17 high schools (Alabama Department of Education, 2010). A total of 9,712 high school students were enrolled within the three systems during the 2009-2010 academic year. The three county systems employ 612 secondary teachers, and of those, 92 teach history. Currently, the U.S. secondary history teachers in the tri-county focus of this study are likely to be young, male, and hold other extracurricular positions such as coaching (Delta County Board of Education, 2010; Plains County Board of Education, 2010; Savannah County Board of Education, 2010).

These counties provided a broad spectrum of rural settings for this study. This area offered a representative sample of the county systems in the state of Alabama as a whole in terms of size, student population, and teacher demographics. Participants for this study were secondary U.S. history teachers who were recommended by their administrator as being expert U.S history teachers and who use music strategies in their pedagogy. The participants were high school teachers whose districts use the block system and who fulfilled the criteria established for selecting expert teachers. This representative sampling offered a theoretical saturation for research data collection.

Participants for this study were chosen by a purposeful sampling, which utilized the maximum variation sampling strategy. According to List (2004), a maximum variation sample (sometimes called a maximum diversity sample or a maximum heterogeneity sample) is a special kind of purposive sample. To apply the maximum variation sampling strategy, a blanket email was distributed to high school administrators in the region. They were asked to identify effective history teachers in their schools who incorporate music and lyrics into their curriculum. It was required that expert teachers were chosen based on national certification, exemplary student and/or administration evaluations, high achieving teacher awards, or a combination of these criteria. To further determine the accuracy of teacher effectiveness, the researcher spoke by telephone or email to administrators of the potential interviewees. This allowed for open communication to clarify the research and to discuss the validity of teacher effectiveness.

Expert teachers who participated in this study hold various degrees and have been given a variety of responsibilities by their school districts. It was also found that some expert teachers were more seasoned in their fields than others. Though they all teach high school history and are

on the block system, it was evident that each expert teacher integrated his/her own personality into the classroom setting.

Laura

Laura has been teaching in the U.S. history classroom since graduating from college in 1991. She has continued her education and recently completed her Ed.S. degree focusing in the Social Science discipline. A glimpse around Laura's room discloses her passion for history and music. Several WWII posters hang from her wall parallel to an antique black velvet "paint by number" portrait of Elvis Presley. On the floor beside Laura's desk sit three CD towers completely filled with music that she uses in her history classes.

Laura's class load currently includes 10th and 11th grade U.S. history classes. Although the student population of her school is large, Laura's classroom is very cohesive and students feel comfortable in discussing historical issues among themselves. As a history teacher, Laura is acutely aware of the role technology plays in delivering music selections to her students and the rich sources of historically appropriate music available from internet sites.

Thomas

Thomas, a former middle school teacher, has been teaching in the classroom for 23 years, 18 of those in the high school setting. He considers his area of expertise to be the decades of 1960 and 1970, and he especially enjoys teaching events of the Vietnam War. Although most of his day is spent teaching 11th grade U.S. history, he teaches one class of 10th U.S. history that has only 11 students. Thomas teaches at a very rural high school where the student population is small in comparison to the other schools in this study.

A true child of the hippie culture, Thomas explained several times his love of the 60s music and some of his experiences growing up during that era. Black light posters hang from his walls, and during our interview he wore a t-shirt revealing a peace symbol. However, Thomas also described his early childhood experiences of listening to the Grand Ole Opry with his grandfather and how that connection later served to spur his interest in the historical significance of music lyrics.

Joe

Joe has spent 12 years teaching in the high school history department. Due to coaching opportunities, he has taught at two schools within the same district. Although his first job was teaching world history, Joe has been teaching U. S. history at his present school for 9 years. Joe's classroom is sparse in decoration, but feels warm and inviting. His personality is the largest thing in the room, making him the focus of attention for students.

Although one of the youngest expert teacher participants, Joe has a fascination with collecting old cassette tapes for use in his classroom, many of which he said had been given to him. As with other expert teachers, Joe described his concern about classroom funding. However because Joe feels it important for his students to have an excellent learning environment, he used personal financing to install surround sound in his classroom. Also, Joe uses school resources available to him such as the small school band which he allows to play selected songs during classes.

Sarah

Sarah, a history teacher for 11 years, has a strong teaching philosophy directly aimed at guiding student learning through varied and interesting teaching methods. She teaches tenth grade U.S. history at a large city school with a diverse student population, where she also sponsors the school Scholar's Bowl team. In her classroom hang three dimensional projects, student essays, and historical cartoons drawn by her students. She explained her willingness to try new media for teaching her students and staying fresh in her lesson delivery.

Student singing is one of Sarah's favorite ways to introduce music into her lessons. She described student anxiety when being asked to sing aloud at the beginning of the year, and their disappointment by the end of the year when lessons did not include unison singing. Sarah is attuned to her students and uses her observation skills to determine how well a music strategy has been in conveying the lesson she desires. The school's administration gives her full support and encouragement in using music as a teaching strategy in her history classes.

Liz

Liz is a veteran teacher of 26 years and has been in the same classroom since her first day of teaching. She serves as department head and it is clear through observation that students and faculty think of her as an "institution" and look to her for advice. Liz teaches at a high school with approximately 400 students where her teaching load is a combination of 10th and 11th grade U.S. history. She also assists with drama productions, as well as acting as the pianist for school functions.

A look into Liz's classroom reveals a teaching lifetime of instructional materials and a wall filled with volumes of historical books. Liz is passionate about using the internet to search

and research music for her lessons. She strongly feels that students better learn and retain information when they are engaged in their own education and that music is a catalyst for remembering information. She often assigns students to present music with historical significance in the era they are studying.

Bryant

Bryant taught government and economics for 3 years at a previous high school before accepting a coaching/teaching position 12 years ago at his current school. Bryant's primary area of interest is military battles, especially those of World War II. Currently he teaches 11th grade U.S. history. Bryant was brought up in a military family that traveled extensively from post to post. Pictures on his classroom walls depict the many countries he has lived in or visited as a child. Several vinyl record covers from the 1940s and 1950s decorated his classroom.

Observation of Bryant's U.S. history class revealed a positive and energetic atmosphere. He believes that students should learn by being involved in their own education, thus his students are afforded a chance to perform musical compositions for credit. He recognizes that classes have different dynamics and in order to help his students accomplish their academic goals, Bryant has developed a variety of music strategies to engage students in learning history.

Study Design

The study design involved interviewing and observing six secondary U.S. history teachers who used music to teach history and were recommended by their administrators as being expert teachers based on the criteria of national certification, exemplary student and/or administration evaluations, high achieving teacher awards, or a combination of these criteria.

Each interview was private and digitally recorded for transcribing purposes. Though all participants were secondary U.S. history teachers, each instructor taught to differing and diverse groups of students. By using the set criteria to define and narrow those to be interviewed, validation of sampling was determined. The primary indicator of sample size in qualitative research is the point at which redundancy or theoretical saturation is reached (Seidman, 1998). This being said, the maximum variation sample was a purposeful sampling of a variety of teaching methods, strategies, and ideologies.

In addition to interviews with secondary U.S. history teachers, the researcher observed six classes conducted by the teachers and recorded detailed field notes on observed strategies used by teachers when using music to teach U.S. history. Also, field notes were taken in the form of a CoRe and PaPer to determine how the lesson containing music strategies compared to what the teacher intended. According to Longhran, Gunstone, Berry, Philippa and Mulhall (2000), a CoRe and PaPer allows a researcher to look inside the teaching of a core subject where the curriculum shapes the pedagogy. Data collected from these sources were the basis for a rich base of information about how music strategies are used by secondary U.S. history teachers within their classrooms.

Data Sources

This study was grounded on Shulman's (1987) Pedagogical Content Knowledge (PCK) theory. According to Shulman, to teach students effectively, teachers must possess a deep and flexible understanding of the subject matter. Indeed, PCK stresses that a teacher's pedagogical content knowledge is a vital factor in the students' ability to create useful cognitive maps, make connections between information and concepts, and analyze and synthesize information

successfully. It is important that teachers comprehend how concepts connect across curriculums and to the daily lives of students. Additionally, teachers must also understand how to transform discipline based knowledge into a meaningful learning experience for students by creating and successfully utilizing innovative teaching strategies. PCK also emphasizes the principle that each discipline contains a vernacular and teaching methodology that is unique to that discipline (DeAngelis, 2003). This study proposes to view music strategies used by expert high school history teachers through the lens of PCK. This study will also examine how participants combine their knowledge of history and historical music pieces to facilitate student knowledge and engagement in history. Moreover, PCK will provide an understanding of how the use music strategies reflect the unique characteristics of the discipline of history, how music strategies are presented, assessed, and ultimately shared with other history teachers.

Shulman (1986) stated that PCK is a “teacher’s cognitive understanding of subject matter content and the relationship between such understanding and the instruction teachers provide for students” (p. 25). Following this example, interview questions were developed to delve into the pedagogy of U.S. history teachers who use music to make the connection of teacher knowledge to student instruction. The interview questions are aligned with the research questions and are constructed in such a way as to allow the interviewee to give information about new ideas of incorporating music in history lessons, as well as to explain where, why, how, and to what extent music is used within their curriculum instruction (see Appendix A for questions and prompts).

Table 1

Data Collected and Analyzed per Research Questions

Research Question	PCK Sources
How do expert high school history teachers incorporate music into their pedagogy?	Comprehension, transformation, instruction
How do expert high school history teachers select a particular music strategy for the history content?	Comprehension, transformation, instruction
What challenges do expert high school history teachers face when using music in a strategic way?	Comprehension, instruction
How do expert high school history teachers know that a music strategy has been successful?	Reflection, evaluation, community of practice

Data Collection and Analysis

Participating U.S. history teachers were contacted to determine an appropriate time, at their convenience, for interviewing and class observation. The researcher conducted interviews in a location to be determined by the history teacher. The interview was recorded, with the permission of the teacher. Interviewees were given an opportunity to clarify any answer from the interview, and/or to add further information that was pertinent to the research study. Each teacher was interviewed and observed at least once, but no more than three times. In addition to interviews with U.S. history teachers, the researcher also observed classes conducted by the teacher and record detailed field notes on observed teaching behavior. These narrative notes provide a contextual framework for interpreting other data. Data were also collected through the examination CoRe and PaPeR information completed by each teacher. The CoRe and PaPeR allows a researcher to compare the strategies intended by the teacher to the actual classroom experience. As with all research using a Core and Paper, questions for this data collection tool were adapted to fit the study. Teachers completed the questions by describing what the lesson to

be observed by the researcher would comprise. This allowed the researcher to compare the lesson observed by what the teacher stated would be seen within the lesson.

Each participating teacher was visited at least twice. Four teachers agreed to three visits, and two teachers asked to have only two. The first introductory visit was to explain the purpose of the study and process of the classroom observation. The CoRe and PaPer was given to the teacher at the first visit so they could fill in the information needed for data collection during observation. During the second visit data was collected through recorded interview of the participating teacher. Two teachers were interviewed and given the CoRe PaPer on the same visit. All of the participating teachers were observed in the classroom setting to further collect data pertaining to the use of music strategies used in the history classroom.

At the completion of observations, analysis was determined by the coding of all data collected during interviews, CoRe and PaPeR data, and class observations. Coding enables the researcher to organize rich, contextually laden data into themes or categories that represent the phenomenon in question (Bryne, 2001; Merriam, 1998; Patton, 1990). After interviews were transcribed, data analysis focused on identifying emerging themes and patterns (Merriam, 1998). According to Seidman (1998), qualitative research should be conducted until the point at which redundancy or theoretical saturation is reached. For this reason, interviews with participants continued to the point of theoretical saturation. To facilitate the analysis of data, the researcher used *Atlas 5*, a qualitative research software program that identified and categorized patterns and themes in the interview transcriptions. After the interviews were transcribed and analyzed, the tapes were erased. Once the themes were determined, they were analyzed in the framework of PCK.

This research project was based on the structure of a well-designed qualitative study. According to Merriman (1998) and Marshall and Rossman (1998), qualitative studies must establish recommended standards and methods to generate valid, usable data; this research study will adhere to recommended standards of qualitative research in order to ensure trustworthiness. Triangulation was used to gather data. According to Creswell (1998), triangulation allows qualitative researchers to make use of multiple and different sources, methods, and theories to provide corroborating evidence for data analysis. The researcher used a qualitative research software program, *Atlas 5*, to identify patterns and themes of interview transcriptions. By analyzing interview responses, observation field notes, and CoRe and PaPeR results, a deep and rich description of music strategies in the U.S. history classroom emerged. From this data, the employment of music strategies used to teach in the U.S. secondary history classroom was related to Shulman's PCK theory.

CHAPTER 4

RESULTS OF THE STUDY

The purpose of this study was to examine music-based strategies used by expert U.S. history teachers. The researcher interviewed and observed a diverse group of six expert U.S. history teachers from rural county schools that were on block scheduling who were recommended by their principal's based on the criteria of national certification, exemplary student and/or administration evaluations, high achieving teacher awards, or a combination of these criteria. Data came from sources: teacher interview, teacher observations, and field notes. The analysis focused on information relevant to the use of music strategies when teaching secondary U.S. history.

The following research questions directed the exploration of strategic uses of music in the U.S. history classroom:

1. How do expert high school history teachers incorporate music into their pedagogy?
2. How do expert high school history teachers select a particular music strategy for the history content?
3. What challenges do expert high school history teachers face when using music in a strategic way?
4. How do expert high school history teachers know that a music strategy has been successful?

The research questions were developed to gather deep, rich data to aid in answering the overarching question, "How do expert secondary U.S. history teachers use music strategies to

support student learning?” This chapter discusses the research data gathered from teacher observations, teacher interviews, and field notes. Data are presented to highlight strategies as well as illustrate themes, following the order of the research questions.

Study Design

The table below explains when and where teachers were interviewed and observed, as well as how often.

Table 2

Information Regarding Teacher Interviews and Observations

Expert Teacher	How many times visited	Study Design CoRe and PaPeR Discussion	Interview Conditions	Observation Conditions
Bryant	2	Met with teacher after school one week prior to observation	Last block planning in classroom	11th grade, third block, classroom
Joe	3	Met with teacher last block planning one week prior to observation	Initial interview after school in classroom; follow up interview last block planning	10th grade, first block, classroom
Laura	3	Met with teacher during lunch time two weeks prior to observation	Initial interview first block planning in classroom; follow interview first block planning in classroom	11th grade, second block, classroom
Liz	3	Met with teacher after school one week prior to observation	Initial interview last block planning in teacher’s work room; follow up interview last block planning in teacher’s work room	10th grade, second block, classroom
Thomas	3	Met with teacher after school two weeks prior to observation	Initial interview after school in classroom; follow up interview after school in classroom	11th grade, fourth block, classroom
Sarah	2	Met with teacher after school one week prior to observation	Second block planning in classroom	11th grade, first block, classroom

Research Question 1

Research Question 1 asked, “How do expert high school history teachers incorporate music into their pedagogy?”

The first research question was directed toward discerning the placement of music strategies within the pedagogy of the secondary U.S. history teacher, the duration of class time spent on any one music strategy, as well as to determine media used by the teachers for music strategy incorporation into lessons, or to support the music strategy.

Music Strategy Placement

All teachers agreed that the placement of music strategies within his or her pedagogy by teaching themes, or historical eras. Though the teachers did not always follow the exact chronological order established by their adopted textbook, each said they met the objectives and standards set by the Course of Study. Teachers stated that music compositions were chosen to accentuate the theme taught and to work as a catalyst toward deeper student understanding of the content. The participants indicated a strong preference for chronological themes that reflected their personal views of the history curriculum. Each of the teachers described a preference for developing lessons independently from the textbook while adhering to the content requirements of the Course of Study.

Laura, a 20-year veteran history teacher, provided an excellent example of this thematic approach to organizing lessons to include music strategies. Although the American History textbook adopted by her school system included 20 chapters, Laura divided her history curriculum into 10 thematic units. Laura stated,

My themes, or units, for 11th grade U.S. history, include, western expansion, the Gilded Age, early 20th century, World War I, the 1920s, the Great Depression, World War II,

the Cold War, Civil Rights movement, and so on. For each of these themes, I create activities and assignments that reflect the important social and political events of the era. I always incorporate music selections into my lessons. Some of the music selections are presented for fun and enjoyment. Other selections will have an assignment attached to it.

When asked to give an example of one of the thematic assignments with a music component,

Laura explained:

When we discuss the rise of the middle class and the social inequalities of the Gilded Age I often have students bring in a sample of a song that shows the class system of America as well as the American dream, I think it is important for students to understand the continuity of history--people are still rich, poor, or middle class and the American dream lives on today. Students may choose songs from their own generation or from earlier times. One student brought *Material Girl* by Madonna to show excess of rich America, and another brought *Patches*, an old song by Charlie Pride that presented poverty and working hard to improve your position in life--his grandmother suggested this song. Students are required to analyze the social elements of the lyrics.

Laura further revealed that music-based assignments, such as the one she described, helped her students make important and memorable connections between the past and their own lives.

All of the participants indicated that appropriate placement of the music activities within the learning environment was an important element for the success of a music-based teaching strategy. Three participants, Joe, Thomas, and Liz mentioned presenting music activities at the beginning of instruction time. According to Liz, a history teacher with 26 years of teaching experience, this introductory placement strategy encourages student attentiveness and enhances classroom time management. Liz further revealed that she often plays era appropriate music as her students enter the classroom as a way to introduce an era or event. For example, Liz plays jazz music selections by Louie Armstrong and Duke Ellington to introduce the “Roaring Twenties” to her students. It was indicated by the three teachers that placement of a music strategy at the beginning of the lesson was a useful strategy for evoking the mood and tone for the lesson to come or for reinforcing content taught the previous day. By employing a music

strategy at the beginning of the class, teachers felt that students got on task quickly and were motivated by the tone of the music to listen for instruction.

By far, the most frequent placement of a music strategy employed by the study participants was to incorporate music within a lesson as a strategy to strengthen a historical concept rather than as a sole means of delivering content. Each teacher cited that he or she routinely included clips of music within a lesson to reinforce a point, as a means of starting discussion, or to deliver a deeper meaning of the content. Teachers expressed that integrating music gave the lessons variety and allowed students to learn through a strategy not used in most core classes. According to Thomas, a teacher with 23 years of experience in secondary history education, blending music into the lesson creates a positive side effect in that students were interested in discussing history with him even after the class had ended. Indeed, according to Thomas, students often remember their music-based learning experiences long after they leave the school. He explained,

I have had students come to me years after graduating and tell me that they still remember hearing “Working Man Blues” by Merle Haggard, and how they relate that period of history to their present lives as young adults trying to make it on their own.

All of the participants interviewed for this study considered music-based learning experiences to be a “natural accompaniment” to history. As Liz, acknowledged, “Knowing when to introduce music into a lesson is a skill learned with practice and patience--and well worth the time it takes to prepare a lesson with music.” Also, Sarah cited flexibility and creativity--and using the teachable moments that arise in the classroom--to be strong elements in making a successful music strategy decision. As Sarah clarified,

I use jumping off points for my music strategies according to what we are studying. There are times when I feel the best way to use a music strategy is to set the mood of the classroom. At that time I will have a composition playing as the students enter, and sometimes again as they exit the classroom. Having them leave with the music in their

heads allows them to carry the lesson with them a little longer. At other times, I will insert a song into my lecture that reinforces a point. It just depends on the situation and content.

All teachers said they placed music strategies within their lessons according to theme or era as opposed to a rigid adherence to the textbook organization. They were all emphatic in stating that they met or exceeded the state mandated Course of Study objectives. Although music use varied with each teacher, the researcher found numerous creative and successful innovations that reflected effective curriculum instruction and student learning.

Duration of Time

Bryant and Joe stated that they devoted complete 96-minute blocks to music. In each instance, a historical theme was selected and briefly discussed during class. Teachers then gave assignments that allowed the students to further explore the content through the use of music. Often, teachers assigned a student to present music and explain its relation to the theme. This music strategy took up considerable classroom instruction time; therefore, the assignments were comprehensive to the curriculum being studied, and a grade was given. However, Laura stated that lessons which featured music presentations seemed to deliver the most enjoyment to the students and kept them engaged in the learning process.

A music strategy using the complete block was explained by Joe, a history teacher who routinely uses group activities as part of his history instruction. Joe elaborated,

Students are given a choice of two or three catchy tunes to choose from--tunes such as *Row, Row, Row Your Boat*, *Mary Had a Little Lamb*, or *Happy Birthday*. I group the class into partners and have them to use the content we are studying in making lyrics to fit the tune. The following day, they have to present their composition to the class. The students always enjoy this strategy, and it has proven to be an activity that helps students retain the material we are studying. I have had former students to tell me that they remember historical content simply because of the music that was a part of the lesson.

By presenting a lesson designed to reinforce knowledge of history in a creative, music-based assignment, Joe believed that he helped his students understand information.

Teachers had cultivated a preference for using quick music selections that allowed both teacher instruction and the inclusion of music within daily lessons. Two teachers, Laura and Thomas, used music on a daily basis, normally devoting 10 to 15 minutes of instruction time for a music strategy. To enrich a lesson in such a short time, teachers used video clips or a single stanza of a song placed within in the lesson. Both participants stated that the short duration of time used for this music strategy allowed students to hear music of a particular era while leaving the bulk of classroom time for teacher instruction.

Music was used a minimum of three times per week by Laura, Liz, Joe, and Sarah. Each of these teachers stated that every class was not conducive to a music strategy and stressed the importance of using music when it would have the most impact and importance. They assessed each day's curriculum to be taught as to whether music would add depth or significance to the lesson, and used a music strategy accordingly. However, each of the four teachers stated that students seemed more disconnected and inattentive to the lesson on days without music. Sarah explained that students would ask for justification of the lack of music on the days music strategies were not presented as part of a lesson.

Finally, it was reported that regardless of the duration of time spent on music strategies within the lesson, students have a very positive response to the learning experience when music is involved. Sarah explained,

It doesn't matter when, where, or how much time I devote to music in my lesson, students never seem to get enough. They enjoy learning the meaning of the lyrics and relating them to the content we are learning. Even if I play a short clip, they eagerly discuss its connection to our lesson. I dare not use short clips very many days in a row, or students beg for something more substantial in length.

Teachers observed by the researcher used music strategies that were fitting with the time allotted for the lesson. Two of the observed teachers used the full block for a music strategy activity. Four teachers integrated a 10- to 15-minute music strategy into the lesson to enrich the content being taught. It was evident from data collected that music strategies are used by teachers to supplement curriculum as well as a comprehensive instruction tool for teaching historical themes.

Placement of their music strategies within the lessons was wide ranging. Analysis of the data confirmed that a music strategy could be successfully incorporated at any point during a lesson. Participating teachers used music as a strategy at the beginning of the lesson to set a tone, during the lesson to enrich a theme, and as students exited the classroom as verification of instructed content. It was also found that two teachers occasionally devoted the entire lesson to music strategies; four teachers spent as little as 10 to 15 minutes. Two teachers attested to using music strategies on a daily basis, while the other four included music in their lessons a minimum of three times per week.

Mediums Used for Music Strategy Inclusion

Each teacher commented that the use of technology in the classroom had a positive impact on the inclusion of music strategies within lessons. All teachers stated that they regularly use the Internet for researching the music used in lessons, as well as to search for tunes already familiar to them. Five of the six teachers disclosed that YouTube, a video-sharing Internet site, provided a rich and varied source of music clips and was the Internet site of choice when searching for music-based media. Joe stated that he did not have the media availability to show YouTube in his classroom. However, each teacher mentioned Grooveshark, an Internet site for

locating songs, as an excellent source of music and lyrics that were difficult to locate. When asked about the internet in relation to using music strategies, Liz commented,

Oh, the Internet is the best thing in the world. I love it. I have discovered several sites that allow you download songs from historic eras. One site in particular has been a great source for my American history classes. For example, I use a wonderful WWI site with dozens of vintage songs that you can download. There is another site I use for political campaign songs from Andrew Jackson to the present. I also use the Smithsonian website to download music samples. These samples are short--most are only forty seconds long, but often a short clip is all you need.

Additionally, it was revealed that Bryant, Liz, and Laura used media technology, such as SMARTboards, in their classrooms. Teachers stated the media presentation technology gave them the capability to use film clips, a video, or compositions to enhance their history lessons. Thomas clarified by saying, “No longer are we a lyric only classroom. Now we have the means to show video music that the students really enjoy.” All of the participants viewed technology as an important element in making music strategies work successfully in the classroom. As Laura explained, “The students live in a world of continually changing technology. Using the newest technology possible when introducing music in the history classroom helps to keep the students alert and focused on the lesson.” Observation of expert teacher classrooms found a varied range of technology available for use. However, each participating teacher reiterated the importance of keeping as current with classroom technology as the school funding would allow.

According to five of the expert teachers, PowerPoint provided an additional resource for presenting lessons enriched with music. Teachers used PowerPoint to develop lectures with embedded music, as well as for student assignments. According to Sarah, “I use PowerPoint almost daily for lectures that include music, or to have students develop a music presentation to show during class.” The researcher observed two excellent music strategies that were generated through the use of this medium. During one music strategy, Thomas used a PowerPoint lecture

about the Civil Rights Era. Embedded within the lecture were songs such as *We Shall Overcome*, *I Wish I Knew (How It Would Feel to Be Free)*, and *We Will Not Be Moved*. Lyrics were given to students before class began allowing the students to follow the music as it was played. The teacher stopped the PowerPoint presentation following each piece of music to direct student discussion of the relation to the lyrics and the Civil Rights Era. The final slide of the PowerPoint presented a video of Aretha Franklin singing *Respect*, which many of the students joined in singing. Another dynamic music strategy using PowerPoint was created by Sarah to teach the Jazz Age. During this lesson the expert teacher used a different song of the era for each of the 13 PowerPoint slides to include, *Cabaret Girl*, *I Ain't Got Nobody*, *Prisoner of Love*, *Who's Sorry Now*, and *Beale Street Blues*. Music was playing softly in the background as the teacher introduced information from the slides. The lesson concluded with a slide demonstrating dance steps of the Charleston. Students were encouraged by the teacher to try the dance, and students seemed to enjoy the activity.

According to Bryant, “Technology has revolutionized the way history is taught in high school.” Five of the six participants in this study had access to media presentation technology from the internet that was routinely used to present music-based strategies. Additionally, the Internet was identified as an important tool in researching and presenting music activities. Liz explained,

I am an Internet guru. When I first began teaching, we had to physically go to a location that housed the materials we needed. Now the Internet has brought the world to us. I search the Internet daily and have found an endless supply of music for my history classroom. YouTube and Yahoo Video have been wonderful and useful sites. Also, many museum sites have short music clips that are suitable for classroom presentations.

Laura echoed this sentiment, observing, “Internet is the best thing in the world. There are sites where you can download songs, including historic songs. I am able to download video clips and show them to my class. It’s an exciting addition to my classroom.”

A variety of technology choices were mentioned by the participating teachers as methods of mediums for introducing music to the classroom. These technology choices included CDs; DVDs; media projectors, such as SMARTBoard; as well as television and the radio. “There is no reason not to use music as part of your instruction. We can bring music from around the world and across time into our classrooms now,” stated Joe, the sole expert teacher lacking technology to show internet clips in the classroom. Expert teachers praised the enriching possibilities of technology as a primary medium for including music strategies in the U.S. history classroom.

Results of the data indicated a varying list of resources available for teacher use when implementing music strategies in the classroom. Resources differed from school to school and classroom to classroom, indicating that school funding played a major role in the type, quality, and up-to-date technology available. While every teacher had a CD player at their disposal, Joe lacked DVD accessibility in his classroom, therefore he resorted to VCR tapes. He was the only expert teacher to use VCR tapes to present music found in film. Although data seemed to indicate that Joe used antiquated technology, it was the only classroom observed that was equipped with surround sound, which he personally purchased for use when including music strategies with his lessons.

Research observations indicated the wide use of art as a supplementary medium used to further increase student interest when using music strategies. During a lesson on WWI propaganda, Laura used posters that had been downloaded from the internet and printed as student handouts. The class listened to the song, *I Didn’t Raise My Son to Be a Soldier*, discussed

the lyrics, and considered how the lyrics, curriculum content, and the propaganda posters were connected. She described an additional lesson in which she incorporates a music strategy and art as follows:

I know you have heard of Louis Hine. He is one of my favorite historical figures--a photographer who took beautiful pictures of children working in the mills. I developed a PowerPoint of these beautiful children and society in the Gilded Age with all the magnificent mansions and horrifying slums. Louis Hine went into the factories and uncovered the suffering of the children--the pain they were experiencing as they labored in the mills. There is a wonderful song about the mill child, and when students look at those pictures with that song playing in the background, they are always attentive to it and the theme comes clear. The song is an old one that says, "I wish you had never been born because this is what your life is going to be." It will break your heart.

Expert teacher, Sarah, explained her use of music and art when teaching the Civil War.

According to Sarah, music grabs and holds students' attention and the art emphasizes the message in the music. She explained,

Music is always used to teach in my classroom, and there are times that I combine pictures to help direct student understanding of the lesson. When I am teaching the Civil War, I run a PowerPoint presentation of Matthew Brady's battle photographs while the students are listening to The Battle Cry of Freedom. Following the activity, students receive lyrics to The Battle Cry of Freedom, the Union version and the Confederate version. We compare the lyrics, both Union and Confederate, to the pictures they just viewed. It is a strong lesson that enables the students to develop a mental picture of the death, turmoil, and devastation of the war. I sometimes hear the students continue the discussion of the two sides while they are leaving for their next class.

Both teachers disclosed that they developed lessons combining art and music. According to Sarah, "Pictures show the event, but music puts emotion with the human condition seen in the picture." Though both expert teachers used art to reinforce music selections, Laura stated that most music strategies would stand alone as a teaching medium and did not necessarily need other supplements for curriculum enhancement.

An interesting example of a creative use of music media in the history classroom was described as "student involvement" by Bryant, a teacher with 15 years of experience in teaching

history. Bryant allows his students to “become the medium for music” in his classroom. He offers extra grade points to students if they sing or bring a music instrument to class and perform a composition relating to the theme being studied. Students are allowed to perform a well-known music piece, or something they have composed just for the lesson. According to Bryant, “There is always one, or several, students who want those extra points and are willing to participate. Sometimes it is surprising to see which students are musically inclined.” He further described a favorite music performance that occurred when several students formed their own “string band” and performed *Yankee Doodle* when they were studying the American Revolution. Sarah reiterated Bryant’s opinion that students can provide a powerful medium for introducing a music strategy. She stated, “I like to present students with lyrics and have them sing in unison. Students love it and often bring suggestions of songs to sing in the classroom. One song that they all seem to enjoy singing and enables them make a connection with history is *John Brown’s Body*” Regardless of the music strategy used in the classroom, the importance of having lyrics of the songs for student viewing was validated by all six teachers.

During each class observation, participating teachers presented the students with song lyrics that reinforced and enriched the lesson. In every case, the lyrics were presented as an important part of the music strategy. The expert teachers provided copies of lyrics and students were able to read the words of the song as well as listen to the music. In two of the observation experiences, students read the lyrics aloud before listening to the song. Joe explained, “Song lyrics are sometimes difficult to understand. Having the lyrics there in front of students is way to experience a piece of music with ears and eyes.” Data collected from all teachers revealed a strong support in incorporating music into the learning experience of their students in a multifaceted approach and through a variety of mediums. Analysis found that teachers used

strategies such as lyric analysis, student presentations, unison singing, and compare/contrast when using music to teach in the history classroom. Mediums used to incorporate music into history lessons included PowerPoint, string instruments, computer, worksheets, and disc/tape player.

Research Question 2

Research Question 2 asked, “How do expert high school history teachers select a particular music strategy for the history content?”

The second research question was composed to investigate how a music strategy was chosen, and the reasoning behind the selection of a particular music strategy used in the U.S. history classroom. Realizing that a strategy is a technique used to assist in implementing instructional goals, this question presented examination to why a particular music strategy was used and the rationale for its used with the theme being taught, instruction.

Researching Music for the Classroom

Data analysis from this study indicated that participating teachers used their individual research skills to find appropriate music to use in their U.S. history classrooms. Liz, Sarah, Bryant, Laura, and Thomas stated they frequently researched on the internet to find music for use with their history lessons. Joe, however, said that he enjoyed searching flea markets and yard sales for cassette tapes with historically significant lyrics to use in his classroom. While only one teacher had a background of formal music training, each asserted their love of music which, they said, made it easy to research compositions for their lessons. Noted by Liz,

I develop all my music strategies through research and staying in touch with what the students enjoy. It is crucial that curriculum is presented in a way that the students will

understand and retain. That is the whole point of teaching. So, I attempt to develop every music strategy with those two things in mind. I want music that will say something worthy about the content we are studying, and to present it in a way that the students will remember. The only successful way to do that is through research.

Liz indicated that her students are more attentive when she incorporates upbeat music in the lesson. “I have found,” she stated, “that students better retain information from my lessons when the music selection I use has catchy or funny lyrics, and when the tempo is quick.”

According to all participating teachers, the key to implementing a successful music-based teaching strategy in the U.S. history classroom is researching appropriate music selections and designing an innovative pedagogy for the history classroom. Liz expressed the following opinion:

I can only speak for myself but I do a great deal of research to find the right lyrics and music for a historical theme. I enjoy the hunt and sometimes I find a complete selection. Other times, I can only find a stanza or short video clip. When the research uncovers just right lyrics with just the right emotion and tempo, it’s a hallelujah moment for me. It is so important to get the right tempo, lyrics, and mood; otherwise the music may confuse the lesson or may not be as effective if all the musical elements don’t match the lesson content.

Laura concurred with this view, stating, “I spend hours researching a music selection for my classes. If you want to use music in the classroom, plan on doing your homework.”

In addition to finding the appropriate music selection for a particular era or event of history, it is vital to create an appropriate teaching strategy to present the music in the classroom. Bryant expressed the importance of this element of music strategies with the following statement, “It is often a trial and error process. Not every strategy works and its back to the drawing board. When an activity is successful, you want to continue to develop it and keep it fresh.” Through research and creative development of a successful pedagogy, incorporating music into the lesson can be a powerful teaching tool in the history classroom.

All of the teachers told of having computer files of researched music kept for years that they continue to apply to their lessons. Thomas, Liz, and Bryant stated the importance of keeping up with current music familiar to students. As Thomas explained, “I have seen students, who seemed disinterested in history, become attentive to lessons when I have included a popular song. Music, in general, wakes up my students.”

The importance of building an extensive music collection as well as a variety of strategies in which to use the music selections was mentioned by all of the participating teachers. Each expert teacher mentioned the importance of creating an extensive database organized by theme that included music selections, copies of lyrics, music-based activities, and research information for use in the U.S. history classroom. Databases such as worldcat, allmusic, grooveshark, adtunes, tune find, and the Smithsonian site were mentioned as being helpful in locating music selections to use in the classroom. A database that Bryant mentioned as being his favorite was greenbookofsongs.com that, according to him, has songs categorized by subject as well as genre. Laura stated, “It is incredibly important to have a variety of teaching strategies for the music selections. Having a variety of activities allows me to be flexible in using music and keeps my lessons fresh and different from year to year.”

Participating teachers stressed the importance of research as a vital element in designing successful music strategy. Even though research was said to be extensively used, one teacher stated that “doing your homework” does not necessarily mean success with a piece of music or a music strategy. According to Bryant, trial and error is the key to finding music conducive to a strategy for the planned lesson. Bryant explained: “The dynamics of all classes are not the same and you may need to have multiple strategies for the same theme.” According to Sarah,

Teachers should remember to be flexible and sensitive to the dynamics of an individual classroom when using a music strategy. Research of a music strategy is crucial, but trial and error is the key to knowing if a music strategy was successful.

Lesson Enrichment

Data revealed that all expert teachers viewed music strategies as an innovative way to enrich their history lessons. Participating teachers believed that music strategies often allowed students to understand historical concepts and ideas in a way that encouraged their enjoyment of the subject. Bryant expressed the importance of using music strategies to enhance lessons for student understanding by stating,

Whether students just listen to the song and follow along with the lyrics, discuss the lyrics, or have a graded assignment, the music strategy has to promote a deeper understanding of the theme students are studying than what I could give them with lecture alone.

Several music strategies were described by the expert teachers as ideal for lesson enrichment. Thomas related a successful strategy he uses to introduce the Vietnam War era, a time period he particularly enjoys teaching. In reflecting on his passion for teaching this era, Thomas described his experiences as a young man in the late 1960s and early 1970s. According to Thomas, his personal memories of the era, and the music that defined it, provide the foundation for structuring a meaningful and engaging learning experience for his students.

Thomas described this music strategy as follows:

I use the first day to lecture on the U.S. involvement in the war, so the students have some background knowledge. The following day I have the room set up with black lights, black light posters, and burning incense. I place lyrics on the desks of songs that students would have heard during this era--Bob Dylan's song *The Answer is Blowing in the Wind* (recorded by Peter, Paul, and Mary) is playing on the CD player. After the students have been seated and the song ends, we discuss what they think was "blowing in the wind" and the emotions expressed by the song. I then play *War* by Edwin Starr. The students are always intrigued by the lyrics, and the mood set with the incense and black light posters

and only adds to hold their attention. Each time I use this strategy, I feel like the students really relate to the lesson and want to learn more about the war.

Thomas considered this innovative approach to presenting the social and political issues of the Vietnam era to be one of the most successful music strategies he employs.

When observing Bryant as he taught an 11th grade U.S. history class, the researcher noted a music strategy that successfully enriched his lesson on the Great Depression and the Dust Bowl. The lesson began with a PowerPoint lecture integrated with several photographs of the Dust Bowl for student viewing and discussion. Following the lecture, students listened to *Dust Storm Disaster* by Woody Guthrie, a song that described the devastating effects of the Dust Bowl. As they listened to the composition, students followed along with lyrics given to them by the teacher. At the conclusion of the music selection, students were given a lyric analysis worksheet downloaded from The Library of Congress. The teacher grouped the students into small groups and they worked collectively to complete the handout which asked questions such as, “What people, places, and events are mentioned?” “What are your personal reactions to the lyrics?” and “What does the song tell you about what life was like during this period in history?” The teacher interacted with the students as he walked around the room checking on their progress. Following the 20-minute activity, each group gave their interpretation of the music, how it was connected to the Dust Bowl, and the significance of music to the emotions of the time. Handouts were taken up for credit as the class ended. Bryant stated that he felt this to be an excellent music strategy to enrich and reinforce student learning on the social issues of the Great Depression. According to Bryant, the strategy allowed students to interact in groups, discuss learned material, and apply their knowledge of the Depression era to analyze a music selection.

Yet another music strategy observed as lesson enrichment was directed by Liz as a concluding assignment for the semester. Tenth grade students were allowed to choose a topic of

their interest previously studied, research the topic, and create a PowerPoint presentation that featured a music selection that exemplified the content of the chosen topic. Each student presented information based on individual research on their topic, as well as research on their music selection. Following each presentation, the teacher guided discussion of how the music related to the content chosen for research. One student presented research on the Alamo and played *The Alamo* by Johnny Cash, another completed his PowerPoint presentation on Geronimo and used *Indian Sunset* by Elton John as the accompanying music selection; still another student chose to research women of the American Revolution and used the song, *Molly Picher*, a song by Michael Dahl that the student had downloaded from the Internet, to emphasize the theme.

Finally, an observation of a music strategy used in the U.S. history classroom was guided by expert teacher, Joe. As he explained, the semester was ending and all state mandated Course of Study objectives had been met. To fill the remaining time before semester exams and further enrich previous lessons, Joe developed a lesson that focused on a portion of the textbook dealing with Alabama history. As part of the lesson, students explored the Appalachian geography, culture, and challenges of people living in this rural area of Alabama. Joe led students through a discussion of the difficult living conditions as well as the customs and traditions of the “mountain people” of Appalachia. To enrich the learning experience for his students, Joe explained to the researcher that he created an innovative music strategy to engage and interest his students in the lesson. Students at Joe’s high school had formed a string band consisting of students playing two guitars, one banjo, and one bass fiddle. These students were often called upon to entertain at school functions. Although only one of the students in the band was in the observed history class, special permission had been given for all band members to play during each class of the day. The band played three songs associated with the Appalachian culture,

namely *Sourwood Mountain*, *I'm A Little Soldier*, and *Little Brown Jug*. Following each song, teacher and students discussed the lyrics to determine what they felt was factual, what emotion the composer wanted to project, and if students had ideas that could make the lyrics more accurate. The music strategy kept the students engaged in the lesson as they eagerly listened and discussed the lyrics. When asked about the practicality of the music strategy, Joe explained,

This is a music strategy that I use twice a year. Our school has a band each year that performs at school assemblies, and other school functions. It has been a tradition here and people in the community expect it. I ask permission from the administrator each year to have the band play once each semester. Years ago, when I first began to use this strategy, it was more difficult to get permission, but I have done it for so many years now that it has become a tradition. The students enjoy the class and sometimes I'm surprised at the depth of class discussion. It is always a fun day.

Although the music strategy observed was not one adaptable to every classroom, based on observation by the researcher, students were attentive and discussion validated the merit of the strategy.

Research Question 3

Research Question 3 asked, "What challenges do expert high school history teachers face when using music in a strategic way?"

The third research question was designed to examine factors that may jeopardize the use of music strategies in the U. S. history classroom and how expert teachers overcome those challenges. The strategic use of music defines the way in which a technique or method (strategy) is used to include music in the history lesson. This question investigates the challenges that may exist in using music strategically in the U.S. history classroom.

Funding

Data generated by this research found a primary concern of expert teachers is the lack of classroom funding due to proration. Although each teacher expressed a determination to use the music strategies they had collected throughout their careers, each stated the escalating difficulty in regard to the technology required for presenting music in the classroom. The rising cost of new classroom technology, such as SMART Boards and computers that assist in presenting music in the classroom, and the price of purchasing new music selections for the classroom was a concern mentioned by each teacher. Two of the participating teachers expressed concern over the limited amount of classroom funding they receive from their individual Boards of Education. Liz, in particular, expounded on this lack of adequate classroom funding with the following observation:

Right now we are in proration. I have very old media equipment. The history department was the first in our school to receive media projectors and that was exciting. That was almost seven years ago and none of my equipment has been updated or replaced. My speakers are worn out. My computer is old and will not play music I need it to play. There is no money to replace my media equipment either now or in the immediate future.

Thomas further exemplified the funding problems that face history teachers in a challenging economic climate by stating,

I think history teachers would be more willing to use innovative methods like using music if they could depend on the technology in the classroom. Our principal has told us not to expect additional funding to replace or even repair on classroom technology.

Technology

Unreliable and antiquated technology was determined to be a top concern when including music strategies in the U.S. history classroom. Old technology was said to challenge teacher

instruction as well as time management. One teacher said that several days a week the school internet would go down, hampering music use during lecture. Laura stated,

My computer is ancient and tired and beginning to do some strange and quirky things. My PowerPoint presentation will move on its own. Sometimes it will start back at the beginning on its own. My students say the “Ghost” is haunting us.

In addition to dealing with out-of-date or unreliable computers, teachers also mentioned a problem with other media technology. For example, when a SMART Board bulb burns out in a classroom projector, there is a wait time before another is ordered, thus making the technology unusable for a period of time as long as a month. Another participating teacher mentioned a problem with the bandwidth regarding the school Internet and problems with downloading large files that are required for some music selections. Each teacher voiced some concern about the use and reliability of classroom technology. As stated by Thomas,

Teachers have to be flexible when working with classroom technology. There are days when everything works as it should, and days when you can't use the music strategy you wanted simply due to technical difficulties. You just have to be prepared with a back-up plan.

Availability

Whereas all teachers expressed ease in finding music to fit most modern eras of U.S. history, Laura and Liz found it more difficult to find music to use with the early Native American culture and civilizations, and European exploration. Laura expressed the following opinion:

One problem I have encountered in using music in my classroom is finding music selections for the early themes in my 10th grade American history class. Early American civilizations or even the era of exploration and discovery have been a real challenge. For the exploration and discovery era, I have used Gregorian chants or English ballads. Sometimes I find movie clips that focus on one of these earlier eras and show that as part of my lesson. YouTube has been a great resource for these types of media.

When asked if specific historical periods are better suited for music strategies, Joe replied,

Well, maybe not better suited, but there certainly are historical periods that have more music to use. For instance, early history, of course, has little to offer in the way of recorded music. You have to search the period and find music that will fit. However, when you get into the 60s and 70s, there is more music than you can use in a lifetime of teaching.

Interviews revealed that though some teachers found it difficult to locate music for use with the early periods of history, they found a way to introduce music into their pedagogy to better inform students of cultural thoughts and actions of the era.

Time

Thomas, Joe, and Laura expressed varying degrees of difficulty when pacing lessons to include the use of music strategies. Reasons given for the difficulty in fitting music strategies dealt with circumstances of the school day rather than the music strategy itself. Snow days, assemblies, and unscheduled school activities were quoted as deterrents of easily pacing lessons to include music strategies. However, all three teachers reported that using music strategies was such an important part their pedagogy that they work around outside circumstances to include them in the lessons. Teachers who find it easy to incorporate music strategies into their pacing said they pace their lessons for music strategies just as any other teaching strategy. Bryant stated,

I make time for music strategies in my lessons. I think they are important enough that I would not teach without them. Where some teachers use a lot of PowerPoint, literature, or art as a strategy, I use music. I just place it in with my lessons as part of the teaching process.

Sarah said, “You learn to use a music-based strategy like any other teaching strategy.” Research found that some expert teachers feel pacing their time to use music strategies is problematic; however, outside circumstances beyond control of the teacher play a part in the intensity of the music strategy used for any particular lesson.

Historically Inaccurate Information

One expert teacher, Laura, expressed how incorrect information written within the lyrics can be another challenge in using music-based strategies in the classroom. However, Laura has found a way to use incorrect information in song lyrics as a teaching strategy that encourages student engagement and interest. She offered the following example:

I love music of modern artists that describe historical events. But, I have found that the modern lyrics are more apt to be historically incorrect. Just last week I played *The Battle of Belleau Woods* by Garth Brooks for my students as part of our study of World War I. The lyrics contain a mistake that should be evident to students. *The Battle of Belleau Woods* is beautiful song about the Christmas truce of 1914. Of course, the actual Battle of Belleau Woods took place in June, in the summer of 1918.

Although the music selection contained historically incorrect lyrics, Laura used the song as a “mystery” assignment. Students were told they would be given extra credit points if they “uncovered” the mystery within the song and emailed her by midnight of the assignment. Laura was able to use the music selection as a learning experience regardless of the inaccuracies. She pointed out that teachers using music-based strategies in lessons need to beware of incorrect lyrics just as when showing students a movie based on historical accounts.

Additionally, each interviewed teacher was emphatic about the encouragement and support given them by their administrators concerning the use of music strategies to teach U.S. history. Sarah commented that her school administrator is a musician who enjoys discussing with the students certain songs that have historical meaning. Sarah further stated,

Our administrator is very much in support of using music in the classroom. We are encouraged to use teaching strategies that will engage students in the learning process. For me, music is that strategy. Occasionally I will have our administrator to stick his head in the door to see what we are singing about. I always get a “thumbs up.” He enjoys knowing what music we are using and how I am connecting it to the lesson.

Thomas expressed that his administrator fought in the Vietnam conflict, and enjoyed visiting the classroom during his music strategy lesson of that era. “Occasionally,” stated Thomas, “the

administrator will allow students to ask questions about his experiences during Vietnam. The music sets a tone for the class and assists in directing some student questions during his visit.” Joe commented that his administrator had pointed him out during a faculty meeting, praising him for the job he was doing in his classroom, specifically mentioning his teaching with music. Laura stated that the administrator was “thrilled because they want us to use a variety of teaching strategies.” Research found there to be no challenge in pleasing administrators when using music strategies in the U.S. history classroom. In fact, teachers felt a strong endorsement of administrator approval when using music in the classroom.

Research Question 4

Research Question 4 asked, “How do expert high school history teachers know that a music strategy has been successful?”

The fourth research question was constructed to determine ways in which secondary U.S. history teachers discern the success of a music strategy used within their pedagogy.

The expert teachers who participated in this study agreed that student learning is enhanced by the use of music-based strategies. When asked for specific information on how their students’ understanding of historic concepts or academic skills had been improved or reinforced with the use of music strategies, teachers provided their perceptions of success. Bryant commented, “I have noticed that my students score better on written assignments when music has been part of their learning experience. They seem to remember information better when music is involved.” Liz echoed this sentiment with the following observation:

I use music strategies not just to entertain my students, I use music because it helps my students learn and retain history--it works! I have seen a real difference in test scores in my class over the years as I have incorporated more and more music strategies. Sometimes I feel as if I have found an almost magic way of teaching my students.

All of the expert teachers affirmed a strong belief in the efficacy of music strategies as a valid and powerful teaching tool that increased student test scores and improved academic skills such as reading for content and writing.

Rubrics for graded music-based assignments were routinely used by three out of the six expert teachers. Bryant, Laura, and Sarah indicated that rubrics accompany any assignment given when music strategies are used with a graded assignment. Although teachers said all music strategy activities were not evaluated, rubrics were said to be used when grading points were involved. Bryant described the importance of using a rubric for grading assignments such as lyric analysis:

I always have rubrics for any assigned lesson when a music strategy is used. Within the rubric I have set certain things that I want to see from a music strategy assignment. I think it is particularly important for an assignment as subjective as a music-based assignment for the student to know what is expected and the points given for an item. That way they have very little to argue about when the grade is given.

Similarly, Laura had strong feelings about using rubrics as a grading tool for music strategy assignments. She expressed her feelings by saying,

If it's a graded project, a rubric is a pretty easy way to assess student's progress. You have certain things you want them to get out of that music or lyrics and I always have a key to see if they are going in the right direction. I have taught workshops on making and using rubrics. It just cuts down on all the arguments.

Additionally, each expert teacher referenced observation of student responses to a music-based activity as a positive indicator of success or failure of a given music strategy. While using music strategies, teachers said they also consider student reaction as a determining factor to whether the music strategy has accomplished the desired learning outcome. Laura explained,

My students enjoy music in the classroom. They sometime will laugh. They sometimes will tell me, "I can't believe people listened to stuff like this." But music always catches their attention and makes them think. When we study WWII, I will have boogie woogie music playing as they walk into the room. I also have a movie clip called *Gettin' Corns for My Country* by the Andrew Sisters. Watching the 1940s dance and music routine

starts many conversations and discussions and makes students think about life during the World War II era. Even those students who may have trouble staying seated, or who like to talk to their neighbor, will perk up and listen when it is time for the music selection; and, they are sometimes they very students who lead discussion about the material and who seem to be able to relate the lyrics to the lesson. While they're listening to music, they don't think they're working. When I see them interacting with the music and the lyrics, I know the music strategy has been effective.

Bryant also expressed his thoughts concerning his observations of students when using music strategies to teach secondary U.S. history:

Sometimes I think music strategies are more effective than writing essays, taking notes, and completing assignments. All of those are good things, but you don't get the full picture with those strategies. When I play a piece of music in the classroom, even if it is just a short clip, the students begin to think and hands go up for discussion. They may have new questions about some aspect of the curriculum that that been brought out by the music, or they may make connections that were difficult concepts for them to grasp. Those are the classroom moments I live for. It is so exciting as teacher to see the glimmer in their eyes as they make connections that show true understanding. I cannot imagine teaching without music as a teaching strategy.

Like other expert teachers participating in the study, Sarah strongly believed that observation of student response to music strategies to be important in determining the success of a particular music approach. She stated, "I personally know by observing the students' response. If they are not engaged in discussion, no hands are up, and eyes are glazed over, I know the music strategy has not done what I wanted."

The teachers indicated they use a variety of ways to judge how well a music strategy has worked in their classroom. According to Joe, there are several ways to know whether a music strategy has been a success. He judges a music strategy's success through grading, student discussion, and observation. To express his views, he commented,

If we just listen to the music, for example when we listen to The Battle of New Orleans, we just listen for fun without analyzing it; we just laugh and talk about it a little bit, and I can tell by watching and listening to the students whether they really got the message of the song. But, for example, when we listen to the National Anthem, we analyze every stanza of it and we compare it to what Frances Scott Key was actually seeing at the Battle of Fort McHenry, and then we discuss how this National Anthem fits in with our lives

today, that is something that really makes students think. It makes them know how important music is. Many of them don't realize how our National Anthem was chosen. So, for some of those things you have a piece of paper, an analysis, you have the student's work, you can see if they are going in the right direction. You can put a grade on it because they get points for it. That's good because it is something that they usually enjoy and they usually do a great job on it.

In reflecting on the success or failure of particular music strategies, Bryant, Liz, and Thomas mentioned how they revised music strategies determined to be unsuccessful into valuable teaching tools. As Liz stated,

You know when the music strategy has not worked because you fall on your face. There is not response from the students. Or they will say, "It's not fun to listen to," "I don't understand it," or "I don't get it." I had a classical selection that was just a bomb. It didn't work at all. They let me know very quickly that there was nothing to say about classical music but, "Yuck." So, I did not use it in that way anymore. I have discovered a good way to use that music. I play it at the very end of class and I have everybody just close their eyes and listen. Then they are all silent as they walk out of the room. Music has that kind of power.

Bryant constantly seeks out ways to perfect and change any unsuccessful music strategy in an effort to "show students that history can be interesting and fun." He often reevaluates the way music strategies fit into a lesson and ways to make better use of music selections. He provided a noteworthy description of this facet of his adaptation for unsuccessful music strategies:

I either find another music composition, or another way of presenting it. Sometimes a music strategy will not get the desired results because it is not used in the best place. Rearranging the strategy to better fit the lesson sometimes takes care of that. At other times, I have dropped a musical selection and replaced it with something I feel will get the desired result from students. I have found that if you use too many slow tempo selections, the students begin to get lackadaisical in the attentiveness. I just have to carefully choose the selection.

Bryant also mentioned that he often asked students for their input when making decisions about the success or failure of a particular music strategy.

Factors Contributing to the Choice of Music Strategies by Expert Social Studies Teachers

Appreciation of Music

In explaining their decision to incorporate music strategies into the learning environment of their students, all of the expert history teachers interviewed for this study stressed their appreciation and enjoyment of music as a determining factor. Although only one teacher professed a formal background in music, the participants emphasized that music was an integral part of their lives and a source of personal satisfaction. Transitioning music from a personal experience to a strategy for teaching in the classroom was a natural progression for the teachers in this study. In describing her appreciation of music, Liz stated the following:

As a young child I was formally trained to play the piano and given instructions on the understanding of classical compositions. That training led me to a deep love of music which has, throughout my life, led me to enjoy many different musical genres. As an educator, it is natural for me to want to share my love of music with students and I can best do that by using music strategies to teach in my history classroom.

Laura concurred with this view, commenting: “I have always loved music. I love hymns, and ballads, rock music, and rap. It was just instinctive to bring this love of music to my students.”

Bryant and Thomas traced their appreciation of music to experiences of their childhood or adolescence. According to Thomas, “As a teenager, I spent hours in my room listening to the music of the 1960s and 1970s. Now I use those experiences--and that music--to teach historical concepts in my classroom.” Bryant agreed with this sentiment and noted, “Rock music was a part of my high school years and I know what power it can have on this age group. Why not use music to grab a teenager’s attention?”

The participants indicated that their appreciation and enjoyment of music was an essential element in their decisions to develop and use music strategies in their classrooms. Reflecting the views of each expert teacher, Sarah, remarked on the positive effects that a teacher’s enthusiastic

enjoyment of music can have on students' positive response to music-based strategies. Sarah explained, "If you enjoy teaching with music, the students know it and react to it. I think that's why music has been a successful teaching tool for me." Each of the expert U.S. history teachers who participated in this study indicated that their personal appreciation of music and the powerful role music played in the individual lives was a major contributing factor in their choice to develop and use music strategies to teach history.

Making Connections between Music and History

Each participant expressed a passion for history as seen through the lens of music. The interview responses of the study participants, as well as observations of their use of music strategies, revealed an enduring interest for both history and music that often could be traced to their childhoods. This passion for historical music selections served to create powerful connections for the teacher between music and the past that could be transmitted to students.

Thomas offered the following example:

For as long as I can remember, I have loved learning about the past through music. My grandfather played the fiddle and would sit on the front porch and listen to him play old songs from the Grand Ole Opry. Those old songs painted a picture for me of my ancestors and the life they lived in the hills of Tennessee. Music always made that connection to the past for me.

Laura further explained the importance of a connection between music and historical events, stating, "People of all eras expressed the events and emotions of their world in song. Making a connection between a piece of music and the past can be tremendously moving."

For most participants, discovering the history within a musical selection and making connections with historical events--or with current events--was a source of enthusiasm and enjoyment that could be transmitted to their students. According to Sarah,

I think my students appreciate and respond to the time and thought I put into my music strategies in the history class. They can see that I love introducing them to songs of the past and making them make connections between the lyrics of a song and events of the past. They respond to my excitement about historical music with their own excitement and enjoyment.

The participating expert teachers reported their determination to share their fascination with the past through the medium of music. By guiding students to make connections between a musical selection and historical events, the participating teachers believed they could encourage students to appreciate history on a deeper level.

The Importance of Research and Strategy Design

According to the consensus of the participating teachers, the key to a successful music-based teaching strategy in the U.S. history classroom is researching appropriate music selections and designing an innovative pedagogy for the history classroom. Liz expressed the following opinion:

I can only speak for myself but I do a great deal of research to find the right lyrics and music for a historical theme. I enjoy the hunt and sometimes I find a complete selection. Other times, I can only find a stanza or short video clip. When the research uncovers just right lyrics with just the right emotion and tempo, it's a halleluiah moment for me. It is so important to get the right tempo, lyrics, and mood, otherwise the music may confuse the lesson or may not be as effective if all the musical elements don't match the lesson content.

Laura concurred with this view stating, "I spend hours researching a music selection for my class. If you want to use music in the classroom, plan on doing your homework." Participating teachers described a number of research techniques and databases for finding and preparing music strategies.

In addition to finding the appropriate music selection for a particular era or event of history, it is vital to create an appropriate teaching strategy to present the music in the classroom.

Bryant expressed the importance of this element of music strategies with the following statement:

I develop my music strategies through research and staying in touch with what students enjoy. It is crucial that curriculum is presented in a way that students will understand and retain. That is the whole point of teaching. I attempt to develop every music strategy with those two things in mind. It is often a trial and error process. Not every strategy works and it's back to the drawing board. When an activity is successful, you want to continue to develop it and keep it fresh.

Through research and creative development of a successful pedagogy, music strategies can be a powerful teaching tool in the history classroom.

The Use of Technology for Presenting Music Strategies

According to Bryant, "Technology has revolutionized the way history is taught in high school." Five of the six participants in this study had access to media presentation technology that was routinely used to present music-based strategies. Additionally, the Internet was identified as an important tool in researching and presenting music activities. Liz explained:

I am an Internet guru. When I first began teaching, we had to physically go to a location that housed the materials we needed. Now the Internet has brought the world to us. I search the Internet daily and have found an endless supply of music for my history classroom. YouTube and Yahoo Video have been wonderful and useful sites. Also, many museum sites have short music clips that are suitable for classroom presentations.

Laura echoed this sentiment, observing: "Internet is the best thing in the world. There are sites where you can download songs, including historic songs. I am able to download video clips and show them to my class. It's an exciting addition to my classroom."

A variety of technology choices were mentioned by the participating teachers as methods of mediums for introducing music to the classroom. These technology choices included CDs; DVDs; media projectors, such as SMARTBoard; and television and the radio. "There is no reason not to use music as part of your instruction," stated Joe. "We can bring music from

around the world and across time into our classrooms now.” Without a doubt, the expert teachers praised the enriching possibilities of technology as a primary medium for including music strategies in the U.S. history classroom.

Summary

Expert teachers stated their belief that the use of music strategies is usually a successful way to present U.S. history in the classroom and to develop a learning environment that students enjoy. This belief was best portrayed by Laura, who remarked,

Music strategies are usually successful. I like to just weave music into my lessons, make it a part of what we do. There is no era or theme of history that I don't bring music into it in some way--from Indian war chants, to pioneer songs, to gospel and hymns from the Puritans. I try to just make it a part of the lesson, and I can tell that my students enjoy it. If I don't have something to play for them and involve them, they say, “Where's your music? When are we going to hear a song?”

Although teachers found some music strategies unsuccessful in delivering desired content to the students, expert teachers rearranged lessons to fit a music strategy, or found music that better suited the curriculum. Successful music strategies were said to be a catalyst for student learning and bringing interest and fun to the U.S. history classroom.

The participating expert teachers interviewed for this study revealed their appreciation of music that developed into a teaching strategy they now use in the classroom. This appreciation, often based on childhood experiences, provided a foundation for the participants' decisions to incorporate music strategies into their pedagogy. Additionally, the teachers made strong connections between history and music selections--and were determined to share these connections with their students. The expert teachers also stressed the importance of research and developing innovative methods to present music strategies. Finally, the participants utilized a

wide variety of technology to enhance and enrich their student’s learning experience with music in the U.S. history classroom.

Music Strategies Used by Expert Teachers

The following table illustrates elements of expert teacher observations, interviews, and CoRe and PaPer field notes. Data analysis offered grade level taught by each expert teacher, music strategies used to teach particular historical eras, as well as music selections used in the strategy.

Table 3

Illustrated Elements of Data Collection

Expert Teacher	Grade Level	Historical Era	Music Strategy	Music Selection
Bryant	10	American Revolution	Student music presentation (Student Band)	<i>Yankee Doodle</i> (Traditional American folksong)
Joe	10	Early Federal Government	Lyric analysis and discussion of the formation of the federal government	<i>National Anthem</i> by Francis Scott Key (sung by Lee Greenwood)
Joe	10	War of 1812	Teacher led student discussion on the Battle of New Orleans	<i>Battle of New Orleans</i> by Johnny Horton
Sarah	10	Civil War	Compare/contrast written analysis of Matthew Brady photographs and Civil War song lyrics	<i>Battle Cry of Freedom</i> (Union and Confederate versions) by Bobby Horton
Sarah	10	Civil War	Unison singing of era song	<i>John Brown’s Body</i> (author unknown)
Joe	10	Alabama History (Appalachian Culture)	Student music presentation (String Band)	<i>Sourwood Mountain</i> (Traditional folksong--author unknown); <i>I’m a Little Soldier</i> by John J. Clayton; <i>Little Brown Jug</i> (Traditional folksong--author unknown)

(table continues)

Expert Teacher	Grade Level	Historical Era	Music Strategy	Music Selection
Liz	10	Various	Student PowerPoint presentation; Presentations: Alamo, Geronimo, and American Revolution	<i>The Alamo</i> by Johnny Cash; <i>Sunset</i> by Elton John; and <i>Molly Pitcher</i> by Michael Dahl
Laura	11	Gilded Age	Lyric analysis relating to the social class structure of the Gilded Age.	<i>Material Girl</i> by Madonna and <i>Patches</i> by Charlie Pride
Laura	11	Gilded Age	Lyric analysis of era folk song related to child labor	<i>The Mill Mother's Song</i> by Ella May Wiggins
Laura	11	World War I	Lyric analysis of World War I propaganda	<i>I Didn't Raise My Son to be a Soldier</i> by the Peerless Quartet
Liz	11	Roaring Twenties	Set mood for lesson introduction	<i>West End Blues</i> by Louis Armstrong; <i>Mood Indigo</i> by Duke Ellington
Sarah	11	Roaring Twenties	Listening for mood and student engagement activity	<i>Cabaret Girl</i> by Ohio Light Opera ; <i>I Ain't Got Nobody</i> by Marion Harris; <i>Prisoner of Love</i> by Etta James; <i>Who's Sorry Now</i> by Connie Francis; <i>Beal Street Blues</i> by W.C. Handy
Joe	11	Great Depression	Student created lyrics based on New Deal Policies to familiar melodies	<i>Row, Row, Row Your Boat</i> ; <i>Mary Had a Little Lamb</i> ; <i>Happy Birthday</i>
Laura	11	World War II	Teacher led discussion on World War II home front	<i>Getting Corns for my Country</i> by the Andrews Sisters
Bryant	11	Great Depression (Dust Bowl)	Lyric analysis directed by Library of Congress media worksheet	<i>Dust Storm Disaster</i> by Woody Guthrie

(table continues)

Expert Teacher	Grade Level	Historical Era	Music Strategy	Music Selection
Thomas	11	Vietnam War	Lyric Analysis of protest songs	<i>War</i> by Edwin Starr and <i>The Answer is Blowing in the Wind</i> by Bob Dylan
Thomas	11	Civil Rights Era	Lyric Analysis and discussion of era songs	<i>We Shall Overcome</i> by Mahalia Jackson; <i>I Wish I Knew (How it Would Feel to be Free)</i> by Nina Simone; <i>We Shall Not Be Moved</i> by Pete Seeger

CHAPTER 5

DISCUSSION, IMPLICATIONS, AND CONCLUSIONS

Through the centuries, teaching history has been a craft honed by educators (Dyer, 2002). According to Loerstscher (2007), history teachers have the responsibility of providing students with a strong background in historical issues and themes that will allow them to make connections between the past and present. This undertaking requires teaching strategies that engage students and give meaning to lessons being studied in the classroom. For many secondary U.S. history teachers, music strategies provide a learning experience deemed successful in reinforcing historical knowledge (Broglia-Krupke, 2003). The use of these strategies by expert U.S. history teachers has the potential to positively influence and educate students in the classroom in ways that will benefit them as they become the storytellers to future generations.

Expert U.S. history teachers guide student learning through exciting strategies that support objectives of their state mandated course of study (Dyer, 2002). In U.S. history classrooms across the nation, teachers struggle to develop lessons to include teaching strategies that effectively engage students in the learning process. The current focus on the No Child Left Behind legislation has generated numerous studies on effective classroom instruction (Andrews, 2009; Burroughs & Hare, 2008; McCaughtry & Rovegno, 2003). Additionally, research conducted by Jennings (2002) and Gentry and Pratt (2002) examined innovative methods of teaching history in the secondary setting. While these studies provide worthwhile information on classroom teaching, little research exists on the use of music strategies in the secondary U.S. history classroom. A way to understand how music strategies are being incorporated into U.S.

history lessons is to learn from expert teachers how they integrate music into their pedagogy and challenges they face when using music as a teaching strategy.

Discussion

Participants in this qualitative study included six expert secondary U.S. history teachers who perceived music as a valuable element in their teaching environment and who incorporated music strategies as a teaching tool in the classroom. Observations and interview questions required participating teachers to engage in dialogue about how and why they used music strategies to teach history. Additionally, participants described their perceptions of how music strategies affected student engagement and learning. In doing so, teacher participants exhibited in demeanor and conduct the ideology of effective teaching established by Shulman (1987). Furthermore, findings of previous research supporting the use of music as a teaching tool in the classroom were reaffirmed throughout the teacher interviews. To relate the data findings, each step of Shulman's PCK theory (comprehension, transformation, instruction, evaluation, reflection, community of practice) will be examined in conjunction with implications from responses to interview questions and literature review.

Comprehension

According to Shulman (1992), to teach students successfully, teachers must possess a deep and flexible understanding of the subject matter. This pedagogical content knowledge is a crucial factor in facilitating a student's ability to make connections between information and concepts and analyze and synthesize information successfully. Shulman (1986) stated that PCK is a "teacher's cognitive understanding of subject matter content and the relationship between

such understanding and the instruction teachers provide for students” (p. 25). Reflecting the comprehension step of PCK, each of the six participating teachers described their efforts to enrich and expand their knowledge of U.S. history through reading, research, visiting historical sites, and educational opportunities. Additionally, each teacher explained their methods of researching appropriate music to use in their U.S. history classrooms.

Enriching Knowledge of History

All of the participants agreed that knowledge of one’s discipline is a key element in creating a successful learning environment for students. This knowledge, according to Laura and reiterated by the other participants, is “not static and set in stone;” history teachers “have the responsibility to continue to learn and keep their knowledge fresh.” Each of the participants described specific ways by which they accomplished their goal of expanding their pedagogical content knowledge. For example, Laura, Liz, Bryant, and Sarah described reading extensively in their discipline. These expert teachers perceived reading books and publications based on American history to be a vital element in their ability to teach successfully. Bryant stated, “I am always in the middle of a history book and I always learn something from that book I can use in my class.” Laura, Liz, and Bryant subscribed to broad range of history magazines and professional journals, which all considered an excellent source of information not usually found in history textbooks. According to Sarah, by reading books and publications based on American history, “teachers can add those fascinating facts and tell new stories” to better engage student interest in history. The responses of the expert teachers reflected current research that stresses the importance of staying abreast of developments within the discipline and reinforcing and

enriching one's knowledge of a discipline (Andrews, 2009; Case & Obenchan, 2006; Cohen, 2005).

In addition to reading in their content area, all six participants emphasized the value of extending their content knowledge by visiting historic sites and museums. Laura described her recent visit to Williamsburg, Virginia, and the strong impression made by "seeing the homes and everyday things" used by 18th century Americans. Joe, Liz, and Sarah had visited Washington, D.C., and explained how the information gained from their visits to the nation's capitol had enriched and expanded their content knowledge of U.S. history. As a Civil War enthusiast, Thomas routinely attends reenactments on Civil War battlefields, such as a recent event held in Tennessee at the Shiloh Battlefield Park. Bryant described a visit to the Civil Rights Museum in Birmingham, Alabama, that inspired him to develop a music teaching strategy based on the Civil Rights movement. Each of the six expert teachers indicated that historic sites and museums allowed them to experience history in a manner that increased both their knowledge and appreciation of the past.

The comprehension step of PCK emphasizes the value of continued learning for teachers in both content knowledge and the general pedagogical knowledge, which includes the principles and strategies of classroom instruction (Shulman, 1992). Reflecting this element of PCK, all of the expert teachers who took part in this study further developed their content knowledge through advanced degrees in history education. In fact, three of the participants had acquired additional hours in Master's level history courses in order to teach as history adjuncts at local community colleges. In an effort to further add to their pedagogical knowledge, each of the participating expert teachers reported attending local, state, and/or national workshops, seminars, and symposiums based on history topics or educational theory or methods. For example, Laura

described a learning experience gained from attending a symposium sponsored by the American Historical Association. According to Laura, the symposium focused on antebellum culture and slavery and provided “an amazing insight into life in the South before the Civil War.” Echoing Laura’s perceptions of the positive learning experience provided by seminars and symposiums, Bryant perceived his opportunity to attend a seminar based on genealogical research of Civil War soldiers as an “exciting experience” that added to his “knowledge of the Civil War and the life of a soldier on the field.” All of the six participants described a wide range of workshops and other educational opportunities, most provided by their local school boards that served to enrich and expand the pedagogical content knowledge. The perceptions of the six participants concerning the importance of continuing to learn and expand discipline knowledge strongly supports the comprehension step of PCK as well the research conducted by Fragenoli (2005) and Gentry and Pratt (2002) on the positive impact of lifelong learning for teachers.

Selecting Appropriate Music

According to the tenets of PCK, a teacher’s comprehension of his or her discipline provides the foundation for a successful learning environment. Reflecting the comprehension process of PCK, each of the six participating expert teachers, perceived a teacher’s deep and flexible knowledge of both the history of an era or event and correlating music selections as the key for building a successful music strategy in the U.S. history classroom. Laura supported the importance of this step, stating, “I spend hours researching a music selection for my classes. If you want to use music in the classroom, plan on doing your homework.” Each participating teacher described their research techniques and databases for selecting era appropriate music.

Further illustrating the comprehension step of PCK is teacher use of internet resources to develop U.S. history lessons based on music. According to Johnson and Bartleson, (2001) and Roblyer and Edwards (2000), the Internet has provided teachers of all disciplines with a powerful tool for expanding knowledge and developing teaching strategies. Reflecting this research, all of the participating expert teachers described the Internet as the research tool used most often to locate era appropriate music and lyrics for use in the classroom. All of the participating teachers described using search engines, such as Google, to locate music and lyrics. Although the expert teachers often conducted independent searches on the Internet, information concerning useful Internet sites is sometimes dispersed to teachers through state or local educational groups and may offer a guide for research. For example, Liz and Sarah both attended a workshop focused on innovative teaching methods sponsored by their local school boards. The workshop dispersed material that included a wealth of U.S. history educational Internet sites. From this instructional information, both teachers obtained a listing of sites that offer historical music selections for U.S. history. Liz commented, “The information on teaching innovations has been a wonderful source for music. We were given a list of at least a dozen sites where you can download music for free.” Liz and Sarah reported that they consistently utilize these Internet sites when searching for music, lyrics, and teaching ideas.

Although the Internet was used most often by all of the expert teachers to investigate and locate appropriate music selections, four of the participants described other innovative methods of research. Music selections were also garnered by utilizing local resources to locate music, lyrics, and corresponding area history. For instance, Bryant’s students were presented with musical selections from a “string band” that performed Appalachian music. Laura and Thomas reported using newspaper and magazine archives located in county libraries and historical

societies to find information about popular songs from early 20th century and the World War II era. Liz interviewed senior citizens concerning music and dances of the Depression and World War II eras. In exploring various avenues to add to their knowledgebase on appropriate music selections, the six participating expert teachers strongly exhibit the attributes of this elemental step of PCK.

Transformation

As indicated by Shulman (1992), good teaching demands a teacher to comprehend and implement teaching strategies for transferring knowledge to students in a way they will understand. The “art of teaching” (p. 3) was described by Shulman (1987) as the ability of a teacher to transform knowledge into a successful learning experience for students. This transformation involves several processes for the teacher, including preparation of resources, the ability to make appropriate instructional choices of strategies, and adapting these strategies to the specific needs of students in the classroom. Data collection instruments used in this study attempted to garner knowledge from expert teachers about methods used to incorporate music strategies into their pedagogy. Replies from participating expert teachers found a variety of teaching methods used to include music strategies in teacher pedagogies.

Teaching Strategies

As indicated by Shulman (1987), an effective teacher recognizes and applies strategies to transform their knowledge in a way that supports, encourages, and gives value to student learning. Although previous research suggests that most history teachers depend on the lecture method of instruction for a majority of classroom teaching (Nagel, 2008; Twyman, Tindal, &

Mccleery, 2006), the expert teachers in this study routinely incorporated innovative strategies, including music-based strategies, into their pedagogy. Interview responses from all of the expert teachers indicated the use of innovative strategies, including music strategies that often replaced the traditional lecture format of the history classroom. Data analysis for this research study indicated that these expert teachers recognized the need to enrich their history lessons with innovative strategies designed to encourage student interest in history and reinforce learning. Each participant described the importance of locating the appropriate music selection for a historical topic or era, as well as designing a meaningful strategy to present the music to students. By interviewing a varied group of teachers who use music strategies as a means of content delivery, the researcher was able to gather descriptions of lessons developed by expert teachers who use music strategies in the history classroom.

Lyric Analysis

Shulman's (1984) PCK model stresses the importance of transferring "teacher knowledge" to students through the use of strategies that encourage student involvement in their own education. Reflecting this element of the PCK model, it was noted that student analysis of song lyrics was a fundamental activity employed by these expert teachers as a music strategy in the secondary U.S. history classroom. All of the participants developed music-based activities that required students to use critical thinking skills to explore the meaning and historic significance of a music selection. For example, Joe, Laura, Bryant, and Thomas each transformed history knowledge through music-based strategies that required students to analyze lyrics. As the teacher transformed content knowledge to the students, the students were able to analyze song lyrics and compare their knowledge of a historical event to the words of the song.

Additionally, the researcher noted a wide variety of strategies based on the transformation of knowledge through lyric analysis, including group and individual activities, debates, presentation, and creative projects. According to Prescott (2005), music can be a powerful teaching tool in the classroom, enriching the entire curriculum, when integrated with academic subjects. All six of the participating expert teachers disclosed the merit of transforming their knowledge of history through music lyrics to be a catalyst for a deeper appreciation of history. Laura, for example, transformed her history knowledge with music lyrics describing devastating effects of child labor. She used the music strategy to guide student discussion, encourage questioning, and direct spontaneous debate. Likewise, other expert teachers revealed their adaptation of transforming knowledge through lyric analysis to foster a richer understanding of history content and to heighten teacher instruction.

To explain rationales behind selecting lyric analysis as a music strategy to transform content knowledge, expert teachers revealed several motivations. Expert teachers enjoyed the activity and were able to easily observe student learning of the material within the lyrics. Furthermore, teachers felt lyric analysis to be the best use of classroom time when using a music strategy, as they could control the duration of time consumed according to how many stanzas they used during the activity. Teacher views concerning the use of lyric analysis in the history classroom are reflected by the research of Palmer and Burroughs (2002), indicating that lyric analysis can provide a reality construct to help students remember historical content and provide key ingredients for remembering concepts. All participants in this study were at ease in using lyric analysis as a music strategy in their lessons and frequently used the strategy to engage students in classroom discussion.

Music Presentations

According to Shulman's (1987) PCK theory, the ability to transform knowledge into a meaningful learning experience is a hallmark of good teaching. The expert teachers interviewed for this study stressed the importance of the transformation of knowledge by designing music strategies that reflected both the material to be learned and the unique dynamics of a student group. Research indicates the use of non-traditional instruction, such as student presentations that engage learners in the analyzing process, can be a factor in creating a productive learning environment (Intrator, 2004; Kolb, 1984). Five of the expert teachers who participated in this study indicated frequent use of student presentations that incorporate music selections as a way to transform content knowledge. For example, the researcher observed both Joe and Bryant as they incorporated student presentations to reinforce content previously learned. Furthermore, research indicates that students tend to be more enthusiastic about the learning process when presenting an original project they have created. Expert teachers who transformed content knowledge by incorporating student-generated music presentations into their instruction described the excitement of the day as students made connections to history while they presented music selections. Thomas, an expert teacher who regularly transforms knowledge by incorporating a variety of music strategies into his pedagogy, stressed that including student presentations allows students to determine the worth of a music selection as it applies to the message they are attempting to present.

When expressing their feelings about transforming content knowledge through the use of student led music presentations in the classroom, expert teachers cited music presentations to be a strategy that consumes substantial classroom time. However it was also stated that due to student engagement in the learning process, using music presentations to teach history concepts

was a satisfying and enjoyable experience. The value of this music strategy is reflected by Root (2005) who suggested that music communication gives worth to the most essential principles for teaching history.

Listening for Content

Shulman's PCK model stressed the importance of transforming teacher knowledge into forms that are pedagogically meaningful and yet flexible and adaptive to the variety of student abilities (Shulman, 1984). Music strategies have been touted to be excellent transporters of information taught in the history classroom (Broglia-Krupke, 2003; Cohen, 2005; Jensen, 2002). Listening to music selections allows students to immerse themselves in learning and to hone listening skills beneficial to future scholarship. As explained by Jensen (1998), listening to music engages the brain and encourages learning. Each of the expert teachers interviewed commented that transforming content knowledge by listening to music in the classroom can set the mood for a forthcoming lesson as well as establish emotion of a historical theme. Thomas described a music strategy used in his classroom that initiates the emotions of the Vietnam War as students listen to protest songs of the era. Although the use of listening as a music strategy had a high variance of time expended by each expert teacher, clearly listening to compositions relating to historical themes is believed to be a worthy teaching instrument.

In addition to listening to music to set the mood, expert teachers also described how they used music selections to attach emotions to controversial issues of the past and encourage student understanding of how people lived and believed in those eras. For example, Bryant used *Dust Storm Disaster*, a song by Woody Guthrie, to transform information about the social and economic devastation during the Great Depression. By listening to and comprehending the

emotional tone of the music selection, Bryant was able to lead his students into a lively discussion of life in America during the 1930s.

Singing

According to Shulman (1996), successful teaching strategies stress interaction and communication between student and teacher. In investigating facets of using music strategies in the U.S. classroom, expert teachers described how they incorporated singing as part history instruction. According to Mastropieri and Scruggs (1998), mnemonic instruction enhances learning through the use of keyword application by connecting learning and memory to new information. Binkiewicz (2006) states, “Melodies and lyrics are also a natural means to remember material. In a history class, many students will struggle to remember dates for major events, but will easily memorize and recite lines from a song.” Accordingly, transforming content knowledge through the application of singing in the classroom aids in retention of curriculum and was found to be a music strategy used by three of the six expert teachers. The strategy was said to be one supported and encouraged by administration, one teacher describing a “thumbs-up” from the principal. Bryant, an expert teacher, described a lesson enjoyed so much by students that impromptu singing by the class concluded the history lesson. He commented, “Singing emphasizes important aspects of lessons I want my students to learn and promotes their content retention.” Expert teachers incorporating singing as a music strategy in their pedagogy commented that singing guided students to continually repeat information critical for learning historical facts.

Instruction

This element of Shulman's theory reflects an important element of the "art of teaching," or the skills of teaching. Instruction is defined by Shulman (1992) as many of the most important aspects of pedagogy such as classroom management, communication between student and teacher, group work, incorporating humor, and discovery. Teachers continually search for ways to improve instruction and enhance student learning (Buehl, & Fives, 2009). Replicating the teacher instruction of Shulman (1992), McCaughtry (2005), and O'Hara and Pritchard (2008), the current research has concluded that effective teachers are likely to be flexible and ready to adapt their pedagogy to meet the learning needs of students. In doing so, expert teachers transform their knowledge into instructional strategies that present content in ways students are most likely to comprehend.

In developing pedagogy to include music strategies, expert teachers professed a strong belief that research of musical compositions to be used in the classroom was key to identifying pieces of music with depth of factual message in the lyrics. Ragland (2007) suggested the importance of researching information used when introducing new strategies for instruction. As one teacher stated, "It takes a lot of up-front work find the right song and put it in the right place." According to Liz, "when a music strategy is placed appropriately into the history lesson, it's going to be successful." For example, Liz described her successful use of music as a way to set the mood for her class before a lesson on the Roaring Twenties. Students were introduced to the music of the Jazz Age as they entered the classroom, stimulating student discussion on the life of a teenager in the 1920s.

Participants in this study agreed with research highlighting the importance of student-centered values in teaching (Whitmer, 2005; Wong & Wong, 1998). In addressing this issue,

expert teachers participating in the study confirmed their use of music strategies to instruct and guide student learning as they discuss, present, and listen to music in the secondary U.S. history. When using music strategies in the classroom, teachers demonstrated a desire to have students learn through traditional as well as nontraditional methods. Selection of a particular music strategy was said to be tightly connected to the theme, or era, of history being studied during any specific classroom pacing point. Thus, students were exposed to a variety of teaching methods that connected the history curriculum with a diverse student population.

Additionally supporting the instruction element of Shulman's (1987) PCK theory, participating teachers described classroom instruction as more successful when using music compositions from the 20th century. According to the teachers, students were able to better relate to lyrics and music that were more current. An abundance of music selections for this era was determined as the source of ease in which expert teachers were able to find lyrics worthy of classroom instructional use. According to Campbell et al. (2007), music appears at every stage and age of human growth and plays a valuable role in the individual's social and intellectual development. Therefore, music is an important factor in the life of adolescents. Due to this, many music selections mentioned by the participating teachers were songs familiar to students, making comprehension of the message more likely to be gleaned. As an example, Laura used a modern music selection by Madonna to draw comparisons between the "American Dream" of the Gilded Age and how students interpret that concept today.

Evaluation

Teachers who are experts in transferring knowledge to learners know that honest evaluation is necessary for assessing student learning and teacher effectiveness (Chen, 2004;

Shulman, 2007). According to Shulman (1992), evaluation creates a connection between theory and practice in the classroom. Shulman established the premise that an effective teacher is one who understands the importance of evaluating student learning as a benchmark for success. Interview questions presented participating teachers with an opportunity to reflect on methods used to assess student learning in their classrooms as well as to explore how expert teachers know if a music strategy needs to be modified for classroom instruction. Participating teachers explained how they determined the success of a music strategy and voiced strong views on creating a positive learning environment for students. All of the expert teachers used both graded and non-graded music strategies, depending on the topic and dynamics of the class. Five of the six expert teachers expressed a preference for graded music-based strategies. According to Joe, “Students often take an assignment more seriously if points are given.” For graded activities, participants stressed the importance of clear, concise instructions that allowed students to understand the requirements for the music-based activity. Several participating teachers reported using rubrics to grade music-based assignments. For example, Laura presented each student with a rubric, the clearly defined expectations for the music-based assignment, and how points would be earned. Additionally, each of the participants strongly supported the success of music-based strategies in enriching and reinforcing student learning.

Although student test scores were not a part of this research study, expert teachers described how they assessed the effects of music strategies on student learning. All six of the expert teachers cited the use of various methods of assessment to determine the success of a music strategy used to teach U.S. history including observation, depth of discussion, performance on tests and quizzes, and written exercises. They also were adamant that student learning should be the result of any music strategy used to convey history content. Supporting

the analysis of Loertscher (2007), each expert teacher overwhelmingly cited music strategies as an innovative teaching practice aimed at improving test scores. Teachers described their excitement when observing students as they grasped a concept being presented with a music strategy.

Reflection

Shulman's (1987) PCK model establishes reflection, a self-assessment of effectiveness in one's instruction, as one of the most important elements of good teaching. The "reflection" step of Shulman's theory emphasizes the need to analyze critically one's teaching methods to ascertain how one can enhance and improve the learning foundation for students. This reflective process includes observing student reactions, listening and guiding classroom discussions, and assigning graded projects. Participating expert teachers stated that they constantly revamped and improved music strategies to ensure student understanding. According to Bryant, "successful music strategies must be continually fine-tuned and adjusted." Each of the six participants expressed the importance of honestly evaluating the success or failure of a music strategy and changing that strategy appropriately. Laura provided an example of teacher reflection by describing her attempt to use a music strategy based on classical compositions, how it failed "miserably," and how she used classical compositions in another format that resulted in the student learning experience she had desired. As indicated by Laura, using music strategies is often a "trial and error" process resulting in the occasional requirement to make adjustments.

Three of the expert teachers presented examples of music strategies that failed to reinforce student learning and the actions taken to correct these failures. Participants were urged to expand on experiences in their classrooms that exemplified this willingness to change

unsuccessful music-based strategies. One example was provided by Thomas, who described a music-based strategy that was too long and complicated for a single class period. According to Thomas, reducing the strategy to a format that fit the class time length created a more successful learning experience for his students. Thomas' willingness to reevaluate his teaching strategy and make necessary adjustments was an important element in his ability to teach with music. Each instructor shared a similar experience of how changes were made based on their evaluations of the success or failure of a music strategy and expressed a dedication to keep his or her teaching "fresh and interesting" for students.

Community of Practice

Shulman's PCK (1987) model includes the Community of Practice as a means through which educators share their teaching strategies with fellow cohorts in an attempt to further assist professional development. The review of the literature indicates the need to share successful teaching strategies with educators who search for innovative methods of classroom delivery (Broglia-Krupke, 2003; Burroughs & Hare, 2008; Chan et al., 1998; Chilcoat, 1985; Cohen, 2005; Cooper, 2005; Colwell, 2008; Palmer & Burroughs, 2002; Root, 2010). Reflecting this element of PCK, Laura described workshops that she conducts based on innovative teaching strategies, including music-based strategies. These workshops allow her to share successful music strategies as well as resources used to find music selections with her colleagues. Additionally, the expert teachers mentioned formally and informally mentoring new history teachers. According to Liz, "It is important to share resources with colleagues, especially new teachers who are beginning to develop their teaching strategies."

Expert teachers participating in this study commented on the importance of staying abreast of professional development opportunities that provide information on innovative teaching strategies for the history classroom. Expert teachers candidly described the process of being “a life-long learner” as they sought music strategies that were fresh and gave deeper meaning to lessons, or guided students to think of historical events in a new way. Joe was especially adamant with his encouragement of attending teacher courses and conferences to stay current with educational practices that help develop strong teaching skills. In divulging his thoughts on community of practice, Joe described a professional development opportunity that provided a break-out session on using music as a teaching tool. According to Joe, this workshop provided innovative teaching ideas as well as CDs of historical music selections. Reflecting Shulman’s (1992) Community of Practice, the six participants emphasized the importance of taking advantage of professional development opportunities.

Implications

Teacher participants in this study revealed candidly their views of history as a discipline and reflected on their experiences of using music strategies to teach in the secondary U.S. history classroom. Emerging themes and results of this study were gleaned from coded data and were in keeping with previous research. Research advocates the use of innovative teaching practices such as music strategies to construct strong teacher pedagogy and to facilitate a positive learning experience for the student (Broglia-Krupke, 2003; Campbell & Brewer, 1998; Campbell et al., 2007; Cohen, 2005; Foran, 2009; Intrator, 2004; Lamay, 2009; Lovorn 2009; Shulman 1986, 1987, 2007). Based on a review of literature, a history teacher who is knowledgeable about the

history curriculum and is devoted to the art of teaching possesses the skills to inspire student learning.

According to the State Department of Education (2010), U.S. history is a required course for high school students. For many, the secondary U.S. history classroom is the last opportunity for teachers to instill a love of history on adolescent students. The attitude and curriculum delivery of the teacher can provide a life-long appreciation of history and a positive learning experience that impresses a love of learning (Foran, 2009). According to the National Board for Professional Teaching Standards (2002), it is vitally important for history departments to tap into the wealth of experiences of expert teachers who use innovative teaching strategies, such as music in the history classroom, to inspire, excite, and engage student learning. Information from this study may be used to assist secondary U.S. history teachers with incorporating innovative teaching strategies and building a strong pedagogy. The best practices of teaching as determined by PCK, as well as innovative teaching strategies established by veteran history teachers, should be reflected in secondary teacher education programs in colleges and universities.

Recommendations for Future Study

1. Research indicated that most studies on the use of music strategies for teaching core curriculum are based on the elementary school setting. State or national research studies that further examine how and to what extent music strategies are used in the secondary U.S. history classroom would offer valuable insights on teaching methods for the high school setting. Additionally, a study focused on how and to what extent music strategies affect student learning would add to the knowledge base of secondary history education.

2. In researching the literature on teaching secondary history, it was found that many strategies are used to convey history. A majority of past studies have indicated teaching in the secondary history classroom is primarily based on the lecture format. A state or national survey of secondary U.S. history teachers who use innovative teaching strategies, such as music, to include assignments and assessments, could generate a current snapshot of how U.S. history teachers develop and incorporate innovative strategies into the learning environment.

3. In examining the methods used by secondary U.S. history teachers to present classroom lessons, the researcher found that the sample schools are now integrating technology into classroom instruction (Wright & Wilson, 2007). A diverse collection of technology was found to be available for the expert U.S. history teachers who participated in this study. A study to further examine the viability and challenges of using current technology to support and enrich student learning could provide useful information for secondary history teachers.

4. Although generalizations cannot be made from this research study, data analysis indicated the use of student presentation as a music strategy in these history classrooms was limited. Although those expert teachers using student presentation expressed student enjoyment and lessons learned from this teaching method, every teacher was not comfortable with the strategy due to limited classroom time, or the depth of dedication to research needed for the strategy to be successful. A study that focuses on how and why student presentations that incorporate music are used in the secondary history class would provide interesting data for current and future teachers. Additionally, a survey of student attitudes concerning student presentations that incorporate music could offer insights and fresh approaches for using student presentations as a teaching strategy.

5. Lyrics with strong historical ties were found to be the basis of almost all music strategies used by participating expert teachers. Researching music for the classroom was repeatedly verified by the teachers as the only way to determine the usefulness of a music composition when developing a history pedagogy to include music. A study that explores lyrical collections researched for their historical significance would offer music choices needed when teaching historical themes through music strategies.

6. Each expert teacher voiced concern about proration experienced in the current education climate. Although teachers were limited on funding for classroom supplies, they continued to build music-based strategies for teaching history. Teachers described the importance of keeping music fresh for each generation of students, though fresh was not necessarily meant to mean “modern.” A study that focuses on how history teachers with limited classroom funding create and implement innovative strategies might indicate useful guidelines for current and future teachers.

7. This qualitative research study focused on the strategic use of music in the history classroom. Although participating expert teachers described personal views concerning the success of music strategies in their individual classroom, student assessments and test scores were beyond the scope of this study. A quantitative study that examines student test scores based on assessments of lessons reinforced with music strategies should be conducted.

Recommendations for Practice

1. All of the study participants stressed the importance of taking advantage of shared information concerning the use of music strategies to teach history. However expert teachers indicated that few opportunities, such as professional development or history conferences,

focused specifically on the use of music strategies, or methods, for teaching history. Therefore, professional development opportunities that particularly focus on the art of teaching history with music strategies should be implemented.

2. This study supported previous research indicating that lecture was the predominate format for teaching history in the secondary school setting. Most of the participants used music strategies incorporated into lecture or along with other modes of knowledge acquisition. The basis for this unwillingness to use a music strategy as the chief method of instruction seemed to be the lack of classroom time. Training in classroom time management could relieve teacher concerns and apprehension about using music strategies as well as provide history teachers with innovative ideas on how to implement more music into their pedagogy.

3. Expert teachers interviewed for this study presented a broad base of experiences and knowledge about using music strategies to teach secondary U.S. history. Additionally, all of the teachers felt it was their responsibility to share music strategies they found to be successful with other educators. Expert teachers should be supported and encouraged by their administrators and local education districts to provide mentoring for those with less experience in teaching in the use of music in the history classroom as well as with other disciplines.

4. Educational districts should develop programs, conferences, and other professional development opportunities for history instructors to share ideas about using music to teach history as well as other core curriculum. Meetings or conferences that allow sharing of ideas, discussion of techniques, and brainstorming solutions to challenges of using music in the history classroom could be effective catalysts for improving history classrooms nationwide. Such a cluster of programs would provide guidance and advice for building strong pedagogy for the history discipline.

5. An educational website committed to sharing music strategies found successful in teaching history, information on history and classroom teaching methods, and a forum for discussions and questions, should be made available by state and national educational organizations for history teachers. This type of web-based teacher domain would allow educators to access information and find assistance for teaching in the classroom. Additionally, a website such as this could provide helpful teacher information concerning teacher educational opportunities, and professional development.

6. Secondary history teachers often enter the educational setting prepared with classroom management skills gleaned solely from teacher education courses, and little or no real experience in the classroom. Professional development opportunities structured specifically for the challenges and requirements of effectively managing a classroom and student behavior could be helpful for the novice history teachers. Furthermore, these professional development opportunities could present fresh educational information on concepts and philosophies, providing teachers with rationales for incorporating innovative teaching strategies into lessons.

7. As indicated by the results of this study, history lessons can often be enriched by music strategies that include musical compositions, song lyrics, PowerPoint, movie clips, and documentaries. It would behoove educators to have statewide access to an inclusive library housing collections of music resources to use in the history classroom. In developing such a library collection, teachers who have successfully incorporated music strategies into their pedagogy could assist and advise other history educators.

8. New technology such as SMARTboards and audio visual projectors are constantly being introduced to classrooms. Because school districts are requiring that teachers incorporate new technology into their lessons, it is important for educators to know how to effectively use

such equipment. School systems should offer professional development specifically designed to instruct and guide history educators on implementing technology into their lessons. Additionally, history teachers who are expert in technology use should have an opportunity to share their wealth of knowledge with educators less adept in technology use.

9. National and/or state educational organizations should design newsletter or web magazine focused primarily on assisting secondary history teachers in developing innovative teaching methods, such as music strategies, for effective teaching. Not only would such a newsletter assist history teachers, but it would give ideas on teaching strategies that could be used across curriculums. Also, it would be an effective communication tool to keep educators abreast on education conferences, teacher education, and other professional opportunities. Additionally, this newsletter could provide history educators with an opportunity to present research and other information conducted in their field.

Conclusion

According to Shulman's (1987) Pedagogical Content Knowledge Model, an effective teacher possesses a deep knowledge of her discipline and is flexible in transforming that knowledge to students by using instruction that best guides student comprehension. This principle of Shulman's theory was strongly supported by the results of this research study. Expert teachers who participated in the study were passionate about music and its relation to history. This passion for teaching history through the use of music strategies was evident in the research and presentations expert teachers developed to share historical knowledge with their students.

Shulman's PCK model emphasizes the importance of a teacher's expertise in choosing and applying teaching strategies to improve the learning experience of the student. Participating expert teachers were dedicated in developing a pedagogy that included innovative teaching strategies used to provide the best possible learning environment for their students. Each expert teacher professed their love of teaching history as well as their enjoyment of staying abreast of music selections that support their lessons. According to Burroughs and Hare (2008), if students are to be inspired to learn and enjoy learning about history, engaging, student-centered teaching strategies that promote a significant and relevant study of history are needed in the classroom. Indeed, teachers participating in this study echoed these tenets of good teaching in both attitude and teaching demeanor. Teacher participants revealed an abiding passion for the discipline of history and of using music as a catalyst for transmitting historical knowledge to students. In sharing their ideas and teaching strategies, these expert teachers added to the knowledge base on the use of music when teaching history and provided functional guidelines on teaching history in the secondary U.S. history classroom.

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APPENDIX A
INTERVIEW QUESTIONS

Interview Questions

Introductory Comments: I certainly appreciate your time and effort in talking with me today. It will take approximately thirty minutes to complete this interview. As stated in our prior conversation, I am a doctoral student pursuing a degree in Curriculum and Instruction, with a focus on history, at the University of Alabama. My dissertation topic focuses on the strategies of using music in the U.S. History classroom. You were recommended as an ideal participant for my research study. The information gleaned from this interview will be used to identify music strategies that are used to teach in the U.S. History classroom, and compiled to assist future U.S. History educators in building a strong pedagogy. This is a confidential interview and neither your name nor the name of your school will be identified within this study.

Interview Questions

Overarching Question: “How do expert secondary U.S. history teachers describe their experiences in using music strategies to enrich student learning?”

Interview Question: What led you to use music as part of your classroom pedagogy?

Prompt A: Do you have a background in music?

Prompt B: Have you used music during any other part of your educational career?

Interview Question: Why do you think this strategy is successful in teaching history?

Prompt A: Have you seen any difference when using music strategies as opposed to other strategies?

Prompt B: Had you seen music strategy used before attempting it in your classroom?

Interview Question: Does music enrich your U.S. History lesson? If so, how?

Prompt A: Is music as effective in delivering content as other strategies you have used?

Prompt B: Do you feel that music assists in a deeper understanding of the history content?

Interview Question: In general, how have students responded to music as part of their learning experience in your class?

Prompt A: Have you seen any indication that students are more focused on the lesson when music strategy is used.

Prompt B: When using music strategies, do you have students who seem to suddenly become interested in the lesson?

1. How do expert high school history teachers incorporate music into their pedagogy?

Interview Question: Describe a music-based strategy that you have found successful in teaching history.

Prompt A: How many different music strategies do you use within the school year?

Prompt B: Why do you feel this strategy works better than others?

Interview Question: How did you develop this strategy?

Prompt A: Do you use the internet or another tool for inspiration and development of strategies?

Prompt B: Have you kept a log, or journal, of music strategies that you have developed through the years?

Interview Question: How many times is music used as a teaching strategy in your U.S. History classroom?

Prompt A: Are there specific historical periods that you feel music strategies are better suited?

Prompt B: Do you use music strategies more in one classroom than another? Why?

Interview Question: What types of activities are jumping off points for using music strategies in your U.S. History lessons?

Prompt A: Do you use music strategies for test review?

Prompt B: Are historical themes taught in your classroom by using music strategies?

Interview Question: How much classroom time is used during music activities?

Prompt A: Do you have difficulty fitting music strategies into your allotted classroom time?

Prompt B: How does the use of music strategies affect your pacing for the year?

2. How do expert high school history teachers select a particular music strategy for the history classroom?

Interview Question: How do you select the appropriate music for an instructional strategy?

Prompt A: Have you developed a list of favorite music strategies and compositions for particular history lessons?

Prompt B: In what way do you determine the strategy to use for particular music composition?

Interview Question: How do you develop a music-based activity for a particular era or event in U.S. history?

Prompt A: Is there any one era for which that you feel music strategy is easier to develop?

Prompt B: Are there any historical eras that you feel are difficult to teach through the use of music strategies?

Interview Question: What resources have you found useful in developing and presenting music as a learning experience for students?

Prompt A: How much, and what type of technology do you use when presenting music strategies in your classroom?

Prompt B: Where do you find the resources that you most often use in developing and presenting music in the classroom?

3. What challenges do expert high school history teachers face when using music in a strategic way?

Interview Question: Describe the challenges you have encountered in using music in your classroom.

Prompt A: Is your administrator supportive in your use of music strategies to teach U.S. history?

Prompt B: Have you found it difficult to locate new compositions for using with music strategies?

Interview Question: What advice can you give other history teachers concerning using music in the classroom?

Prompt A: Do you find the use of music strategies to teach U.S. history worth the effort in including them into your lessons?

Prompt B: Does any one lesson that you have taught through the use of a music strategy stand out as having the most impact on the students and content learned?

4. How do expert high school teachers know that a music strategy has been successful?

Interview Question: How do you determine if a music-based strategy has been successful?

Prompt A: Are any of your exams based solely on content taught by using music strategies?

Prompt B: Do you use any particular criteria for determining the effectiveness of a music strategy used in the classroom?

Interview Question: How do you assess student learning for music-based activities or assignments?

Prompt A: Do you use student presentations as a way to assess a music-based assignment?

Prompt B: Have you developed any rubrics for the assessment of music-based learning?

Interview Question: How do you know if you need to change or improve a pedagogical approach or strategy based on music?

Prompt A: How do you modify a music strategy to fit the curriculum when needed?

Prompt B: How important do you feel it is to include current music compositions when teaching U.S. history?

Interview Question: Could you share an example of a music-based method or pedagogical approach that you changed because you determined it was unsuccessful?

Prompt A: Where you able to continue to use the music-based method or pedagogical approach, with success, after modifications?

Prompt B: Is there any specific detail you now look for to determine how successful a music-based method may be?

Interview Question: Is there any other information you wish to share about the use of music strategies to teach U.S. history?

Prompt A: Have you experienced any “ideal” lessons when using music strategies in the U.S. history classroom that you would like to share?

Prompt B: Are there any problems or difficulties in using music strategies in the U.S. history classroom that you would like to share?

APPENDIX B
CoRe/PaPer INSTRUMENT

CoRe/PaPeR Instrument

Date _____

American History Lesson Title/topic:

Grade/year _____ **Institution/school** _____ **Class/course** _____

MUSIC STRATEGY USED TO TEACH AMERICAN HISTORY LESSON				
Music strategy used to teach the lesson				
What you intend the students to learn when using this strategy				
Why it is important for students to learn this				
Difficulties/limitations connected with teaching with this strategy				
Knowledge about students' thinking that influences your teaching with this strategy				
Other factors that influence your teaching with music strategies				
Teaching procedures (and particular reasons for using these strategies to engage student learning)				
Specific ways of ascertaining students' understanding or confusion of this lesson (include likely range of responses)				

APPENDIX C
ADMINISTRATOR CONSENT EMAIL LETTER

STRATEGIC USES OF MUSIC IN THE U.S. HISTORY CLASSROOM

Glenda Kennedy Baker, Researcher
Dr. Liza Wilson, Advisor

Consent Email Letter

Dear Administrator:

As part of the requirements for the completion of my doctorate degree at The University of Alabama, I am conducting a research study to examine music strategies used by effective teachers in the U. S. History classroom. In order to accomplish this research, I need your assistance.

The study requires teacher interviews and classroom observations. It would be valuable to my study if you would recommend effective teachers within your school that I may contact and ask for an interview and classroom observation. Expert teachers should be chosen based on national certification, exemplary student and/or administration evaluations, high achieving teacher awards, or a combination of these criteria.

Data from interviews and observations will be transcribed by the researcher and the tape will be erased. I may use direct quotations from this interview for my research, however, neither the teacher name nor any distinguishing characteristics will appear with a quote from any interview without obtaining prior permission from the teacher. Finally, none of the information obtained in this study will be discussed during interviews with others at the school. There are no foreseeable risks to those involved in interviews for this study, and no distinct benefits to the participants of this study.

The results of the interviews and observations will be reported in the form of a doctoral dissertation at the University of Alabama in Tuscaloosa. Research such as this is important and needed to help make decisions regarding successful teaching methodologies in U.S. History classes. The benefits to education are that the results will be added to the information bank for further study.

Teachers will be asked to read and sign a consent form giving permission for the interview and observation. For any questions about this interview contact me at gkbaker1@yahoo.com or call me at (256) 509-0190. I look forward to hearing from you and to the participation of effective teachers in your school.

Sincerely,
Glenda Baker
The University of Alabama

APPENDIX D
TEACHER CONSENT FORM

STRATEGIC USES OF MUSIC IN THE U.S. HISTORY CLASSROOM

Glenda Kennedy Baker, Researcher
Dr. Liza Wilson, Advisor

Consent Form

Dear Teacher:

As part of the requirements for the completion of my doctorate degree at The University of Alabama, I am conducting a research study to examine music strategies used by effective teachers in the U. S. History classroom. In order to accomplish this research, I need your assistance.

The study requires teacher interviews and classroom observations. It would be valuable to my study if you would allow me to interview you and observe your classroom as you use music as a teaching strategy in your U.S. history instruction. With your permissions, I would like to audiotape the interview. If at any time you would like me to turn off the recorder, you may ask me to do so. Participation in this study is voluntary and you are free to decline to answer any question. The interview will require approximately 30 minute of your time.

Data from interviews and observations will be transcribed by the researcher and the tape will be erased. I may use direct quotations from this interview for my research, however, neither your name nor any distinguishing characteristics will appear with a quote from any interview without obtaining your prior permission. Finally, none of the information obtained in this study will be discussed during interviews with others at the school. There are no foreseeable risks to those involved in interviews for this study, and no distinct benefits to the participants of this study.

The results of the interviews and observations will be reported in the form of a doctoral dissertation at the University of Alabama in Tuscaloosa. Research such as this is important and needed to help make decisions regarding successful teaching methodologies in U.S. History classes. The benefits to education are that the results will be added to the information bank for further study.

With permission from your administrator, I will be contacting you to set up a time for the interview and observation. For any questions about this study contact me at gkbaker1@yahoo.com or call me at (256) 509-0190. I look forward to hearing from you and to your participation in this research study.

Sincerely,
Glenda Baker
The University of Alabama

You have read and understood the consent form. You agree to participate in this research study. Upon signing below, you will receive a copy of the consent form.

Name of Participant

Signature

Date

Glenda Kennedy Baker
Name of Person
Obtaining Consent

Signature of Person
Obtaining Consent

Date

APPENDIX E
IRB APPROVAL

January 25, 2011

Office for Research
Institutional Review Board for the
Protection of Human Subjects

Glenda Baker
Department of Curriculum & Instruction
College of Education
The University of Alabama

THE UNIVERSITY OF
ALABAMA
R E S E A R C H

Re: IRB # 11-OR-019 "Strategic Use of Music in the U.S. History Classroom"

Dear Ms. Baker:

The University of Alabama Institutional Review Board has granted approval for your proposed research

Your application has been given expedited approval according to 45 CFR part 46. Approval has been given under expedited review category 7 as outlined below:

(7) Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.


Your application will expire on January 24, 2012. If your research will continue beyond this date, complete the relevant portions of Continuing Review and Closure Form. If you wish to modify the application, complete the Modification of an Approved Protocol Form. When the study closes, complete the appropriate portions of FORM: Continuing Review and Closure.

Please use reproductions of the IRB approved informed consent form to obtain consent from your participants.

Should you need to submit any further correspondence regarding this proposal, please include the above application number.

Good luck with your research.

Sincerely,


Stuart Usdan, Ph.D.
Chair, Non-Medical Institutional Review Board
The University of Alabama



152 Rose Administration Building
Box 870117
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(205) 348-8461
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TOLL FREE (877) 820-3066

IRB Project #: 11-02-019

UNIVERSITY OF ALABAMA
INSTITUTIONAL REVIEW BOARD FOR THE PROTECTION OF HUMAN SUBJECTS
REQUEST FOR APPROVAL OF RESEARCH INVOLVING HUMAN SUBJECTS

I. Identifying information

Principal Investigator: Glenda Becker
Second Investigator: _____
Third Investigator: _____
Department: Curriculum and Instruction
College: _____
University: University of Alabama
Address: 225 Hornsford St
New Hope, AL 35760
Telephone: (256)723-2654
FAX: _____
E-mail: gbecker1@yahoo.com

Title of Research Project: Strategic Uses of Music in the U.S. History Classroom

Date Submitted: 11-29-10
Funding Source: _____

Type of Proposal New Revision Renewal Completed Rejected
Please attach a renewal application
Please attach a continuing review of studies form
Please enter the original IRB # at the top of the page

UA faculty or staff member signature: _____

II. NOTIFICATION OF IRB ACTION (to be completed by IRB)

Type of Review: _____ Full board Expedited

IRB Action:

____ Rejected Date: _____
____ Tabbed Pending Revisions Date: _____
____ Approved Pending Revisions Date: _____

Approved - this proposal complies with University and federal regulations for the protection of human subjects.

Approval is effective until the following date: 1-24-12

Items approved: _____ Research protocol (dated _____)
_____ Informed consent (dated _____)
_____ Recruitment materials (dated _____)
_____ Other (dated _____)

Approval signature: _____ Date: 1-25-11