

May 2023

Musicking Higher Education: An Analysis of the Effects of Music Pedagogy On College Classroom Atmospheres

April Smith
University of South Florida

Follow this and additional works at: <https://digitalcommons.usf.edu/etd>



Part of the [Sociology Commons](#)

Scholar Commons Citation

Smith, April, "Musicking Higher Education: An Analysis of the Effects of Music Pedagogy On College Classroom Atmospheres" (2023). *USF Tampa Graduate Theses and Dissertations*.
<https://digitalcommons.usf.edu/etd/10003>

This Thesis is brought to you for free and open access by the USF Graduate Theses and Dissertations at Digital Commons @ University of South Florida. It has been accepted for inclusion in USF Tampa Graduate Theses and Dissertations by an authorized administrator of Digital Commons @ University of South Florida. For more information, please contact digitalcommons@usf.edu.

Musicking Higher Education: An Analysis of the Effects of Music Pedagogy on College
Classroom Atmospheres

by

April Smith

A thesis submitted for partial fulfillment
of the requirements for the degree of
Master of Arts
Department of Sociology
College of Arts and Sciences
University of South Florida

Major Professor: Frank Biafora, Ph.D.
Melissa Sloan, Ph.D.
Jamie Sommer, Ph.D.

Date of Approval:
June 14, 2023

Keywords: Critical education theory, socio-musicology, sociology of music, learning
community, classroom culture, teaching sociology

Copyright © 2023, April Smith

ACKNOWLEDGMENTS

I would first like to thank my committee chair Dr. Frank Biafora for lending me your class exercise to build my study, and for always having time and energy to help me along my journey.

Thank you to Dr. Jamie Sommer, committee member, for being my teaching coach and giving me the most valuable advice of my academic career. Thank you to Dr. Melissa Sloan, committee member, for all your patience and understanding and kind words in constructing my thesis.

In addition to my committee, I would like to thank Dr. Chris Ponticelli for always being in my corner. You were there from the beginning and even when you were not physically involved, I knew that you were cheering me on.

One of my biggest thanks must go to my students. The students with whom I had the pleasure of working as a teaching assistant helped shape my thesis and the future of my career. I will never forget your bright beautiful minds.

To my cohort, I am so grateful to have had all of you on my team. I consider you all to be lifelong friends. I am so proud that we all worked so well together, and I made it here because of all of you.

Thank you to my family and friends who were behind me driving my success through the entire journey. To my sister Vanessa, who I owe so much more than I can ever repay for being the center of my support system through all my trials and successes.

And thank you to those I lost along the way who gave me the courage to keep living in my resilience.

TABLE OF CONTENTS

List of Tables	iii
Abstract	iv
Chapter 1: Introduction	1
Previous Research	3
Music & Cultural Atmosphere.....	5
Music & Classroom Atmosphere.....	6
Pedagogical Strategy	8
Summary	9
Chapter 2: Methods	10
Participants.....	10
Procedures	11
Data Collection	12
Operationalization.....	12
Ethics.....	14
Institutional Review Board	15
Analysis.....	15
Unobtrusive Classroom Observation	15
Confidential Online Questionnaire	16
Digital In-Depth Interview.....	17
Themes.....	18
Chapter 3: Findings.....	19
Teaching and Learning Space	19
Forming Bonds.....	22
Comprehension of Materials.....	24
Sense of Self, Self-Exploration, and Communicating of Self	26
Chapter 4: Discussion	28
Summary of Findings.....	28
Study Results and Previous Literature	29
Study Findings and Engaged Pedagogy.....	29
Chapter 5: Conclusion.....	33
Overview of Study	33
Success and Limitations of the Study	34
Personal Narrative.....	35

References	37
Appendix 1: Online Questionnaire	42
Appendix 2: Virtual Interview Schedule	47
Appendix 3: Questionnaire Responses	49
Appendix 4: Recruitment Email	52
Appendix 5: Informed Consent to Participate in Research.....	53
Appendix 6: Internal Review Board Exemption Determination.....	56
Appendix 7: Spring & Summer Session’s Song List.....	58
Appendix 8: Participant ID Table	60

LIST OF TABLES

Table 1:	Did starting the class with music help you to focus into the space?.....	21
Table 2:	Do you feel that this helped you concentrate through the rest of the class period?.....	21
Table 3:	Would you like more professors to incorporate music in their agenda?.....	22
Table 4:	What is the importance of music in your education?.....	22
Table 5:	To what extent did the music exercise help you to create a sense of connection, or a bond with a classmate?.....	23
Table 6:	Rate the value of adding music into the college classroom as a learning aid	25

ABSTRACT

Social scientific literature supports the use of music as a pedagogical tool in children for education, camaraderie, and classroom atmosphere, but the concentration of research ends at grade 12. While music is promoted as entertainment, therapy, a focus aid, a relaxation tool, and a way to create community for adults in previous research, in sociological literature we seem to both forget and ignore the benefits that it has as a learning tool. Using an interdisciplinary lens with supporting works from the philosophy of education and sociology, this paper provides support for the benefits of using music to build classroom culture. This study took place at a southeastern public university with data captured in two undergraduate sociology classrooms. The students ranged in ages from 18-43 of varying race, gender, and socio-economic identifications. Mixed methods of participant observation notes, confidential online questionnaire, and virtual interviews were used to collect the data. The findings of this study support the continued use of music in the college classroom as a pedagogical tool to build community and solidarity among students, and to foster alternative learning styles.

CHAPTER 1: INTRODUCTION

According to previous sociological research, classrooms with the best outcomes facilitate emotional connections between students and with professors (Allison, et al., 2021; Jorgensen, 2016; Rau & Heyl, 1990). Building a cultural atmosphere within the classroom is just as important as teaching material (Kaufman & Feldman, 2004). This has become particularly important with online instruction (Figlio et al., 2013). During the COVID-19 pandemic there was a push toward distance learning. The census bureau reported that 93% of households in the United States shifted to a form of distance learning (online instruction) during the pandemic (census.gov, 2020). This separated students and changed the dynamic of the classroom atmosphere. Many educators were forced to reformulate their instruction plans to accommodate online learning (Reisenwitz & Fowler, 2021; Swartz et al., 2020). In online classrooms especially, creating connections comes with added obstacles. Outside of technological issues, students report staying engaged as one of the most common problems in online courses (Reisenwitz & Fowler, 2021). Educators also report low morale in students during online instruction, as well as issues with building social connections (Swartz et al., 2020). Because of the increase in distance learning and the obstacles associated with returning to the classroom, improved teaching strategies are needed more now than ever. More specifically, there is a need for easily incorporated attention grabbing content to solve the common problems in creating a cultural atmosphere within the classroom; both in person and online.

Prior to the COVID-19 pandemic, common attention-grabbing tactics in primary and secondary education classrooms included the incorporation of loosely related subjects such as art & language, music & vocabulary, and movement & math. Students remained engaged as a group

and focused while also teaching them the content (Batt-Rawden, & Denora, 2005; Bresler, 1994; 1995, Giles & Frego, 2004; London & Osleeb, 2008). Much of the literature has shown music in education is not only the gateway to the function of the brain, but also a way to soothe stress, have fun, and learn (Denora, 2013; Furnham et al., 1997; Governor et al., 2013; Modell et al., 2009; Tamminen, 2017; Vuoskoski, 2017). Educators' application of music in their classrooms has varied, such as the age-old ABC's song, or playing protest songs during discussion of the civil rights movement (Albers & Bach, 2003). The consensus in previous research is that it is always beneficial to students; helping them to relax into the classroom environment, to memorize difficult concepts, and to build lasting bonds with other students who share their musical tastes (Albers & Bach, 2003; Berk, 2008; Brewer, 2007; Lidskog, 2016; Modell et al., 2009). The research on music as a pedagogical tool, however, almost completely ends at grade twelve. This thesis argues that because there is a gap in research on the effects of music in college teaching, specific examination of the use of music in university social science classrooms, will be most effective in revealing that a musical supplement may improve the social connections made between students, their professor, and the materials of the course.

The application of music to social science classrooms lends well to the curriculum because of the cultural nature of the course, and the concepts are easily illustrated through performance of songs; both in lyrics and genre/style. Building on previous research this thesis posits that employing music as a pedagogical tool, or teaching strategy, in higher education may be a way to create a culture of inclusion and foster bonds between students and their professors. While also addressing issues like lack of concentration, low morale, and the absence of a classroom atmosphere in online spaces. Building on previous research on the processes educators have used to improve classroom experiences utilizing music, this project addresses the following questions:

1) How does music, as a teaching tool, aid in creating an inclusive classroom atmosphere?; 2) How can educators use music to create and foster an atmosphere that keeps college students engaged, and 3) How can this exercise broaden the understanding of alternate methods of pedagogy in sociological education?

By inductively defining the effects the music exercise has on students with unobtrusive observation, interview research, and digital questionnaire, this thesis will identify participant responses that explain the significance of music as a teaching tool in sociological higher education; thus, adding to the body of knowledge in the pedagogy of social science and education. This study also lends knowledge to the study of socio-musicology and education. Before describing my methodology and additional details about my sample, I will review previous research concerning music in the classroom from a sociological perspective to situate readers in the literature my current study expands upon.

Previous Research

Tia DeNora is perhaps the most well-known writer on the topic of the sociology of music (Denora 2000, 2013). Inspired by the work of Christopher Small on the importance of music in Afro-American culture (Small, 1987). DeNora expanded upon the theory of “Musicking,” which she applied to world-making and social well-being. It is from her works that I borrow the term for the title of my study. Denora states that, “Through Musicking...social worlds, identities, bodies, and situations are constructed” (Batt-Rawden, & Denora, 2005, pp. 299-300). The classic sociological basis for DeNora’s work is the spectrum of Erving Goffman’s works from, *The Presentation of Self in Everyday Life*, to *Asylums*; taking up the notion that, “Goffman’s evolution of work illuminated the plasticity of culture, agency, public and private and thus identity and well-being within social worlds” (DeNora, 2013, p. 33). People experience music in nearly all functions

of daily life. From this, they learn ways to define their social position and personal well-being; creating a soundtrack that defines who people are as individuals within a culture (Batt-Rawden, & Denora, 2005; Denora 2000, 2013; Scott, 1990).

DeNora's theory is based on the construction of worlds that are shaped both historically and emotionally by music. She states, quoting cultural analyst Richard Leppert regarding Western musical development: "...[Leppert] is suggesting that modern social institutions both inculcate and depend upon the notion of the individual subject, that is, actors characterized by interiority and the capacity for self-determination (Leppert, 1987). 'Self,' understood as individual identities and their subjective and embodied properties, is both a social construct of, and social obligation in modern societies" (Denora, 2004, p. 215; Giddens, 1991). DeNora asserts that psycho-cultural change, (referring to the pre- or non-conscious features of social orientation and styles of cognitive orientation, p. 215) is a crucial part of defining the ways music creates worlds, using sonorous inner life, (i.e., imposingly deep internal conversation of self) by tracking external correlates (i.e., higher order assessment of personality traits and influences) (DeNora, 2004). In this, DeNora defines the ways people construct their personal position by the external influence of cultural shifts in music production and performance.

In the last chapter of her most influential work, *Music's Social Powers: Music in Everyday Life*, she references the power of the social agent in constitutive acts 'An agent of human agency, in codified framework' (DeNora, 2000, pp. 20-45). She discusses the applications in regular everyday public and private spaces where music is an aid of individuality. DeNora says that music can change embodied experience; it can alter our bodies and minds and create situations which elicit feelings (Denora, 2000). She states, "Music is a medium for the construction of social reality" (Denora, 2000, p.161). Music changes the flux of social understanding that crosses over time and

place as well as individual existence. She is concerned most with the lack of attention placed on music in sociology saying,

A sociology of music concerned with the ground level of musical practice [speaking of Weber's focus on the power of social position with music; Weber, 1958], quickly leads to the idea that it is probably more reasonable to propose that music's relation to forms of social order within Western cultures is not inactive, but, rather, usually unnoticed by social scientists (Denora, 2000, p. 156).

In keeping with DeNora's question of the musical actor, psycho-cultural exchange, and the lack of attention by social scientists, next this paper will inspect the introduction of methods that define the exchange of music as a production of cultural atmosphere as it relates to education.

Music & Cultural Atmosphere

The atmosphere of the classroom is an important part of getting students to work together; particularly in online classrooms where physical proximity is redefined. Fuente and Walsh (2021) use Goffman's work on atmospheres to frame music in social spaces, linking impression management theory (i.e., verbal, and nonverbal practices people employ attempting to present an acceptable image of themselves to others) to the social performance of music in everyday life. Goffman theorized about impressions regarding time and space and creating atmosphere (Goffman, 1959). Classroom atmosphere is a topic that is universal throughout the literature on university teaching strategies across all concentrations (Bresler, 1994, 1995; Giles & Frego, 2000; Modell et al., 2009; Palloff et al., 2007; Governor et al., 2004; Countryman & Zinck, 2013). Fuente and Walsh state, "[Music] allows subjects to draw boundaries between themselves and others, or to feel more connected; to make spaces feel more vibrant or energized, less daunting or overwhelming (Fuente & Walsh, 2021, p. 225)." In this article, the authors propose linking

interactionism to the “atmospheric.” They consider Erving Goffman’s microsociology in *Behavior in Public Places* as it anticipates themes in contemporary literature on spatial and social atmospheres. They draw special attention to Goffman’s discussion of involvement contours (i.e., Shifting involvement in social situations from “main focus” to “side focus”), and his concept of drift (i.e., situations or dynamics where the involvement contours of participants shift away from the dominant atmosphere of the social occasion in question) (Fuente & Walsh, 2021, p. 216). They also highlight Goffman’s attention to mood and spirit saying that “[To Goffman], atmosphere denotes a situational orientation one finds in a given space, (a lax or formal ambiance) (Fuente & Walsh, 2021, p. 216).” Goffman’s theory of drift is also important to the classroom dilemma of loss of attention. His explanation of “atmospheric turn” can facilitate the importance of grabbing students’ attention when they begin to “drift” from the “main focus” of the lecture or discussion (Goffman, 1963, pp. 173 –76). The next section proposes the induction of strategy to address the classroom atmosphere.

Music & Classroom Atmosphere

Numerous studies on the use of music in primary and secondary education have been conducted. These studies both outline the benefits of the use of music and instruct on the ways to use it as a tool in the classroom (Batt-Rawden, & Denora, 2005; Bresler, 1994; Crowther et al., 2017; Thompson, 2015). For higher education, however, there is little investigation into the power of music in teaching. Which incites the question: Why do we abandon the use of music at the college level? If learning with music is an important and heavily applied strategy in education leading up to college, then it only seems natural to continue the process that is known to be effective. In their article *Rockin’ Soc* Albers and Bach (Albers & Bach, 2003) pilot a program based on educational crowd control theory, based on Ann Sundgren’s 1991 theory on teaching the

mass class, using music in an in-person sociology course, to punctuate the beginning and ending of a seminar or lecture with recordings related to their topics. The results of this study showed that 75% of the students in the end of term survey believed that the application of music produced by the professor made them more successful in the class, due to the association of the music to the materials. These researchers noted that students even mentioned the songs that she had chosen in their exam essays (Albers & Bach, 2003; p. 242). This study also revealed, through questionnaire data, that students felt more at ease with the professor, having a glimpse at their musical taste (Albers & Bach, 2003). Though few in number, the research that does exist suggests music has a significant positive influence on the classroom atmosphere and the education of university students.

In another pilot study of a first-year undergraduate medical physiology cohort, professors reported that students in the program were not prepared to interact in a learning environment or to rely on each other for success because of the previous competitive nature of their education (Modell et al., 2009). By combining singing exercises as part of the weekly planning the professor (researcher), in the course was able to encourage students to build working bonds with each other and foster a holistic environment in the classroom. The researcher noted, “A holistic learning environment is one that nurtures all aspects of students’ learning. The environment is safe, supportive, and provides opportunities to help students deal with non-academic as well as academic factors that impact their learning” (Modell et al., 2009, p. 37). Through surveys, the students expressed the importance of the bonds that were made through non-academic work that was not imperative to their medical education. They became more prepared to work as a team within the materials of the course because they felt more connected to their cohort in the classroom atmosphere (Modell et al., 2009). In these efforts researchers chose music as a tool to affect

students in their classrooms. In the next section, I will discuss the importance of music as a teaching tool.

Pedagogical Strategy

As stated previously, a common strategy in education is the combination of subjects to foster the learning of new materials, this process is known as subject integration. Subject integration popularized in the 1990's, is a tool used to combine different core curriculum in primary and secondary education; but has yet to make real change with the application of music in unrelated subjects in higher education (Bresler, 1994, 1995; Giles & Frego, 2004). Using music as a tool for learning gives students an avenue to relate to classroom materials in a way that they may not receive from simply reading text or listening to a lecture. To better serve students both online and in-person, integration of subjects needs to be employed to appeal to students' creativity and personal enjoyment (Giles & Frego, 2004). In these studies, employing Goffman's theory of atmosphere and impression management, the data gathered is evaluated for students' perceptions of music in their college course. Thus, it facilitated the importance of music in comfort in the classroom and impression of self to others using music choice. This is illustrated well in the study by Crowther et al. (2016).

Crowther et al. (2016) outline their method for incorporating music into science education in K-12 classrooms. The authors state that the memories of students were stronger when retesting the information related to music videos that were applied to classroom science exercises. They stated more generally that their results showed that by using music to facilitate learning that the students' classroom arousal was more evident (Crowther et al., 2016, p. 90). Much like this study, Governor et al. evaluated song in teaching science, finding through classroom observation and

focus groups that students and teachers both gained understanding of others using music participation in lessons (Governor et al., 2013). They stated that,

Both the students and their teachers emphasized the socio-cultural appeal of music as a potential advantage for using science-content songs for teaching and found that analyzing lyrics can help students connect ideas and construct understanding of scientific concepts (Governor et al., 2013, p. 3133).

In this application, music was used as a mnemonic device to facilitate the learning of complex terms in middle school science classrooms. As these studies suggest, the application of song as a mnemonic device is a quite widespread practice that allows the melody of a song to accompany a complex idea to facilitate memorization; much like the ABC's song. In sociological education, where abstract ideas and terms are frequently used, a mnemonic device would aid in the retention and understanding for students new to the topic.

Summary

In summary, Classic and contemporary sociological theory supports music as a tool to connect communities and improve the well-being of peoples' lives. Previous research has identified the benefit of music pedagogy in college classroom atmospheres for entertainment and for team building; and several pilot studies have shown positive results with the inclusion of music in primary, secondary, and college courses for memorization and recall of complex terms. My study will build on this scholarship in three ways. (1) It will identify how music can be easily incorporated into sociology higher education classrooms, (2) identify the opinions of student in their own words about the benefits that music has on their classroom experience, and (3) broaden the understanding of alternate methods of pedagogy in sociological education. In the following section I will outline the methods of my study.

CHAPTER 2: METHODS

Participants

Two classes served as the cases for this study. As a truly mixed methods study the two cases were used to further develop the themes explored in the data collection tools described below. The first class consisted of fifteen (15) students in an undergraduate sociology class on community building and social activism, ranging from first year to senior grade level.¹ This class took place in an online synchronous format during the spring semester of the 2022 school year. The students were recruited based on their participation in classrooms using music as a learning tool. The participants were of various ages, race, gender, and socioeconomic status. The music program called “DJ for a Day” was part of an ungraded weekly classroom activity. I administered the activity which was originally devised by the professor of the first application; in which all students were required to participate by presenting and discussing a song at the start of the class that they believed represented the assigned readings for that week.

A subsequent application was performed in an in-person course dedicated to social problems in the summer semester of 2022. This class consisted of thirty (30) students, primarily undergraduates ranging in age, race, gender, and socioeconomic status. With permission from the professor who devised the exercise I provided the second class with the same “DJ for a Day” music exercise. The exercise was administered by the professor of the course which allowed me to be an unobtrusive observer and to gather field notes for further study. The subjects in this section were not required to participate in choosing a song but given the option to choose at their own will; to

¹ No compensation was provided for the students who participated in the study.

aid in the class's understanding of weekly topics. The students in the second application participated in pairs or groups, and some individually.

Procedures

There were three phases in the approach of this mixed methods study conducted in each class. They were: 1) observation of class discussion; 2) a confidential online questionnaire; and 3) digital face to face interview.

As the graduate assistant in the first course, I assisted in teaching the class, and administered the weekly music exercise while keeping field notes of the student discussion. In the second application, which occurred in the summer semester of 2022, the exercise was administered by a graduate professor on my behalf, and I functioned as an unobtrusive observer to the class interaction. In the first two weeks of observation of the first course I took detailed notes of the conversation, noting themes in the interactions that had value in building my guiding questions. The study used a mixed methods approach consisting of classroom observation, a confidential online questionnaire, and a virtual interview. The study was designed in such a way to allow the quantitative data to inform the qualitative narrative analysis. Three overarching research questions helped to guide this research project: (1) How can music be easily incorporated into sociology higher education classrooms? (2) What are students' opinions, in their own words, about the benefits that music has on their classroom experience? and (3) How can this exercise broaden the understanding and implications of alternate methods of pedagogy in sociological education?

Over two fifteen-week periods, in two courses, students participated in an exercise called "DJ for a Day," an assignment that was integrated into the course curriculum as a weekly ungraded activity. As the semester unfolded, one student (or pair of students) each week was asked to identify a song that they believed expressed the assigned readings. The faculty gave time at the

start of each class for the student “DJs” to present and play their selection while the other students listened and observed. The student initiating the exercise was then asked to explain how the song applied to the readings or lecture, and/or the feelings or ideas that it suggested about the topic of the day. The rest of the students in attendance were asked to share their opinions about the music selection and how they felt it applied to that day’s materials.

Data Collection

While observing in the classroom in the first two weeks, I confidentially recorded the explanations in handwritten notes. These notes were then used to inform the data collection tools to further examine the frequency and occurrence of themes in the discussion. My detailed observation notes were used to inform the questionnaire content and interview guide. The data were collected in three phases. Real-time observations were intentionally done to identify thoughts related to the songs and connections made to the class materials, cultural and familial references, and development of bonds created through the exercise. No names or student demographic information were collected during the observation or written in the notes to protect the anonymity of the students. Observation notes were then coded to identify patterns of recollection of the impressions of the class, revelations they expressed when discussing the songs, narratives about family interactions that involved music, narratives about time or era of their lives that they remembered related to music, or recollection of events such as “Black Lives Matter,” and apparent connections they made with each other while showcasing the music they chose.

Operationalization

In the first course, I began with observing weekly to evaluate students’ reception of the exercise, the quality and quantity of the discussion that ensued, the interpersonal connections that students identified, and the ease of the activity for the students to complete. These observation

notes were used to inform the guiding questions previously stated. These questions in-turn helped to determine the inquiry for the research tools of face-to-face (virtual) interview, and confidential online questionnaire. Because this study is primarily a narrative analysis based on student testimony the quantitative data generated was used to further validate the themes identified in the observation and interview process.

Following the completion of each course, the students were sent a confidential questionnaire created electronically with Qualtrics survey software. It consisted of eleven yes/no and Likert scale questions, one write-in pertaining to the “DJ for a Day” exercise, four questions related to their previous experience with music as a classroom supplement, and demographic information of age, race, gender, and socioeconomic status. The questions associated with the “DJ for a Day” exercise asked about the connection between the music and the concepts of the course, to identify if the music made them feel more comfortable/energized in the classroom environment, and to comment on any bonds that were created with other students because of the exercise.

Demographics of age, gender, race, and socioeconomic status were included in the questionnaire to inform possible connection through generation or homophily in later studies with a larger population. The students were also asked to identify if they had been exposed to music as a teaching tool in any other college courses to reveal a possible pattern of music used as an unreported supplement to other courses. There were added questions about previous musical training; to identify if students with musical training distinguished a stronger opinion about music’s importance to their learning experience, or a more emotional connection to the subject of music to their well-being.

At the completion of the questionnaire, students were invited to volunteer to be a participant in a virtual in-depth interview about their experience in the class. Interviews were

administered online through Microsoft Teams and took approximately 45 minutes each. The interview consisted of thirteen open-ended questions pertaining to the “DJ for a Day” exercise, what they recalled from the feeling of the class, revelations they found about topics when listening to other students’ explanations, their point of view of the construction, and delivery of the music exercise, and questions related to concentration, classroom atmosphere, community building in college courses, and questions about distance learning.

With the verbal consent of the participants, the interviews were recorded. The interviews were then transcribed verbatim using Otter transcription software. The transcripts were scrubbed of all personal identifying information, and each participant henceforth can only be identified as “Participant 1-22.” Using a grounded theory process, the transcripts were coded by hand inductively to reveal trends in answers that identified themes. The patterns revealed themes of classroom atmosphere, social cohesion through music, improved classroom environment, and cognitive understanding of materials when tied to music. This three-step procedure was applied in both courses to further develop the themes explored in the data collection tools.

The questionnaire yielded a 50% response rate (22/44), with one respondent being excluded due to underage identification not approved by IRB protocol. The subsequent interview yielded a 23% response rate from the questionnaire participants. A table of the comparison in the responses to the questionnaire and interview can be found in Appendix 8.

Ethics

Ethical concerns can be raised by instructor research with students. To avoid this concern the confidential online questionnaire and in-depth digital interviews took place after the final semester grades were determined (in the first application). The consent form to participate specifically stated that participation in the survey and interview were voluntary and would have

no effect on their grades or student status (Appendix 5). There was minimal risk to students in taking the survey and participating in the interview as this was a classroom exercise that included no sensitive materials or questions. It is uncertain if there will be any benefit to students as a result of the exercise, however no compensation was given for them to participate. They were instructed that their participation could be ended at any point and their personal data would be protected by university software, only viewable to myself and supporting faculty members, until the recordings were transcribed and deleted.

Institutional Review Board

In preparation for this research an Institutional Review Board (IRB) application was filed. This was done to determine the human subjects' safety in this study. I downloaded, completed the 12-page application, and submitted it electronically to the university IRB for review of safety and consent procedures. At first application the protocol was rejected sighting minor clerical issues and language related to sample and population size. After completing these revisions, the protocol was resubmitted and was evaluated successfully and approved requiring no further oversight. "The IRB determined that this protocol meets the criteria for exemption from IRB" (Appendix 6).

Analysis

Unobtrusive Classroom Observation

The first step in my process was to observe the interactions and comments of the students in the first two weeks of application of the "DJ for a Day" exercise. Prior to the introduction of the data gathering tools the first class was observed to inform their construction. I observed the classroom discussion following the administration of the music exercise taking field notes of the comments and responses that students made. Names and identifying information were removed to protect the confidentiality of the students. The transcripts were edited for typos, repeated words,

and stammer words to clarify the statements. Using open coding the data were sorted into three themes and named: personal/social reflection, coursework/material connections, and “DJ for a Day” reflections. Using these three categories (axial coding & selective coding) and a review of previous literature on music in social science pedagogy, the three guiding questions for this thesis were produced; (1) How can music be easily incorporated into sociology higher education classrooms?, (2) What are students’ opinions, in their own words, about the benefits that music has on their classroom experience?, and (3) How can this exercise broaden the understanding and implications of alternate methods of pedagogy in sociological education? Simultaneous to this coding, drafts of the data collection tools were produced using the guiding questions in the design.

Confidential Online Questionnaire

The confidential online questionnaire was sent to the first class of students through their university email at the completion of the spring 2022 semester. The initial response was 50% of the total class population. An email reminder was sent 7 days and 14 days after the initial response. The reminders yielded another 28% ending in 11/14 students responding to the confidential online questionnaire ending in a 78% response rate from application one of the class exercise. In the second application, the questionnaire was sent to each student or group of students after the class where they presented their song; resulting in 30% of the total class responding. The remainder of the class was sent the questionnaire at the completion of the summer 2022 semester which yielded only 1 response. Because of IRB protocol and university rules I was unable to contact the students myself and a reminder email was not sent. The resulting combined total of participants in the confidential online questionnaire was 23/45, wherein one response was removed for identification that the student was under the age of 18 and therefore disqualified from the study, 22/44.

The quantitative data I collected from the confidential online questionnaire were coded in an excel spreadsheet and transferred to the Statistical Package for Social Sciences Software (SPSS) for analysis. This software was used to identify measures of central tendency, and frequency distribution of responses. I analyzed the data separately by class at first; realizing no difference in the output I combined the two cases to report them. Because previous studies have neglected to report on the statistical relationship between music preference and classroom cohesiveness, this method documented the connections identified by students in their own words, then in turn, responses were used to link themes associated with social identity and participation in the music exercise.

Digital In-Depth Interview

Students who volunteered through the questionnaire were contacted through their university email following the spring 2022 semester to complete an in-depth digital interview through Microsoft Teams. There were seven respondents to the request. Of the 7 contacted 5 responded to the initial request for interview scheduling times that were convenient during the summer months. Two of the respondents were contacted by email on three separate occasions and did not schedule an interview within the allotted time. This resulted in five in-depth interviews from the first class. There was 1 volunteer from the second class. That student was contacted on three separate occasions through email but did not respond. This resulted in 5/44 being interviewed for the study.

A step-by-step process based on grounded theory was used in which transcripts were read multiple times. The transcripts were coded by hand inductively to reveal trends in answers that identified these themes. Using this process reiteratively, the responses from the in-depth digital interviews were analyzed to identify themes to guide the reporting of the efficacy of this study.

The patterns revealed themes of classroom atmosphere, social cohesion through music, improved classroom environment, and cognitive understanding of materials when tied to music. This three-step procedure was applied in both courses to further develop the themes explored in the data collection tools. Once each interview was transcribed and reviewed for accuracy², the same open coding techniques were used. The responses were then sorted into quotes identified in each theme for the findings portion of this thesis.

Themes

Following initial coding (transcription and multiple readings of the interview materials and data), four themes were defined and refined. Next, all documents were reread and coded for the presence of each theme, and, if present, to what extent and how it was characterized. Quotes from each document reflecting the themes were gathered and compiled into a qualitative log. Additional quotes from these themes can be found in Appendix 3.

² Digitally derived transcripts were reviewed by the principal investigator simultaneously with video recordings to eliminate typos and stammer words. Then evaluated for designation of speaker 1 (interviewer) and speaker 2 (participant)

CHAPTER 3: FINDINGS

Four themes were present to some extent in the classroom observation notes, qualitative interviews, and quantitative questionnaires. The themes below are not mutually exclusive and do not reflect the entirety of the interviews and questionnaires. Instead, the themes are overlapping parts of an overarching narrative in the data, which suggests that students found the incorporation of music to be beneficial to themselves and to their classmates and the general classroom atmosphere. Each section below describes each theme in more detail, especially regarding the types of benefits experienced. The excerpts I share in this section were gathered both from the open-ended questionnaire responses and the in-depth interview (For accessibility, I am listing the themes here):

- (1) The ability to be comfortable in the teaching and learning space
- (2) Students forming bonds beyond their usual classroom connections
- (3) Comprehension of materials
- (4) Sense of self, self-exploration, and communicating of self

Teaching and Learning Space

Overall, in this study, students revealed that they became more comfortable in the classroom environment after experiencing the music exercise. They explained feeling more focused, grounded in the space, and felt freer to add their opinion when it came to the course content in relation to the music rather than the readings or lecture for that day. Participant 1 stated, *“It put my mind in a different place...to hear the music that was played that day, then have the conversation after the music, that help set the whole tone [for the class.]”* Several respondents

stated that starting with music helped them relax and gather their thoughts before having to dive into the intense discussion of literature. Participant 2 explained this by saying, “...*It kind of helped ease people into beginning the class instead of just jumping straight into it. It was a good way to engage like students and bring everyone in.*” The respondents also talked about how they came together in the virtual space using this exercise, Participant 2 expressed this saying, “*I think it [the exercise] did noticeably increase the level of engagement in parties, because it required some level of participation, and then naturally it created conversation between students. So, I definitely think it contributed to creating more classroom interaction and engagement.*” These quotes exemplify what the students said in class discussions.

The students’ enjoyment was evident in their participation. They commented on the way the task broke up the stress of wading through heavy literature and sorting out the details of complex abstract theories, Participant 19 responded, “*I liked that each student was able to connect their song with the material or at least a social issue or movement. It made the class more relatable to the real world.*” The students identified that they were able to understand and grow closer to other students by participating in the discussions of music. In class observation of the first section, one student remarked, “*I really like this! It gives us time to take over the class and get to know each other a little.*” When asked, “*Did learning about someone’s music choice help you to better understand who they were as a person?*” (Appendix 2: Q5) Participant 1 said, “*Classes like this help you figure out your strengths and you know your classmates’ strengths. So now you can rely on them. I can go back and ask hey do you know how to do this?*” and they later added, “*We built a relationship that way.*” It can be seen by the comments on these questions that the students saw immense value in incorporating music into the classroom agenda.

They were pleased with the exercise and the way it gave them space to center themselves on the day's activities. In correlation to this theme, when asked, "*Did starting the class with music help you to focus into the space?*" (Appendix 1: Q3), 95% of students answered yes; 77% of students also said that the exercise helped them concentrate through the rest of the class period (Appendix 1: Q4), as displayed in frequency Tables 1 and 2 below.

Table 1: Did starting the class with music help you to focus into the space?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	1	4.3	4.5	4.5
	Yes	21	91.3	95.5	100.0
	Total	22	95.7	100.0	
Total		22	100.0		

Table 2: Do you feel that this helped you concentrate through the rest of the class period?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	5	21.7	22.7	22.7
	Yes	17	73.9	77.3	100.0
	Total	22	95.7	100.0	
Total		22	100.0		

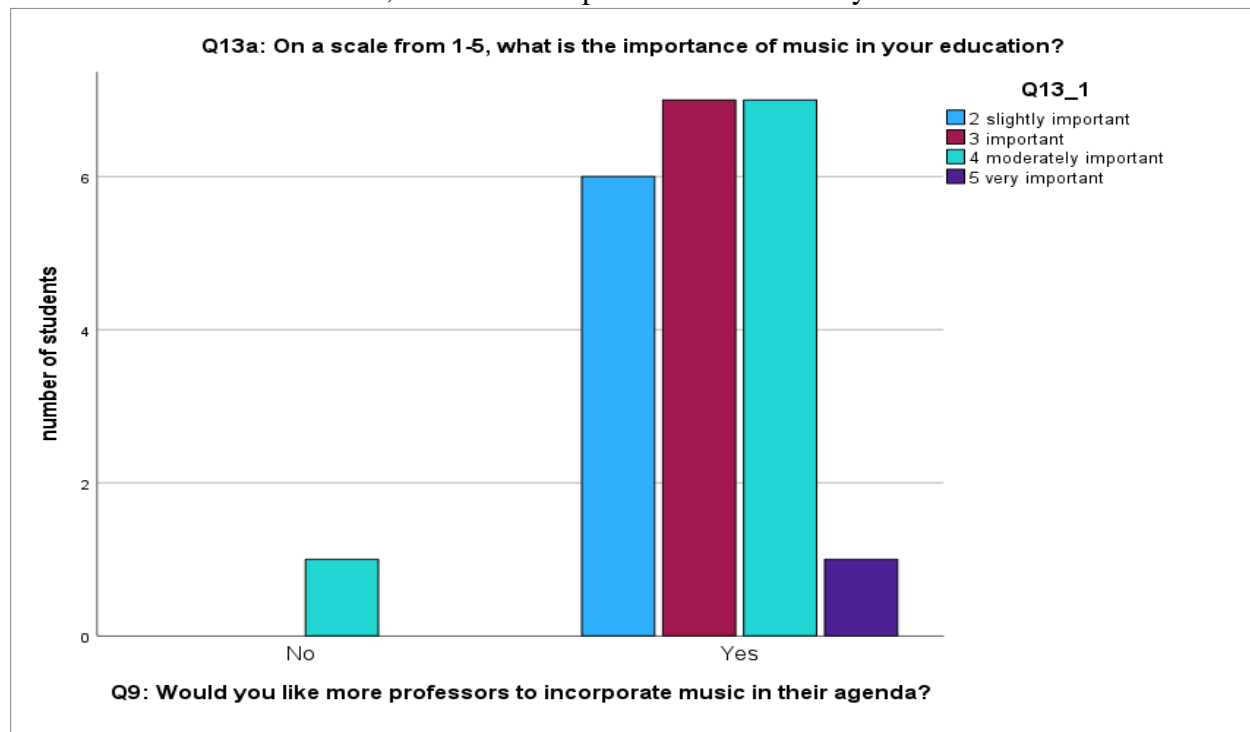
This positive response was also consistent with the answer to the question, "*Would you like more professors to incorporate music in their agenda?*" (Appendix 1: Q9), to which the students gave a resounding, yes, with 95% of the respondents confirming that they would prefer that professors incorporated music more often. This is demonstrated in frequency Table 3 on the following page. Additionally, with Q13a asking, "*On a scale from 1-5, what is the importance of music in your education*" (1= Not important at all, to 5 = Very important) 86% (19/22) students rated this as a 3 or higher meaning it was important to their educational experience. The correlation between the two variables is demonstrated in Table 4 on the following page.

Along with the theme of comfort and camaraderie in the classroom, there were responses that revealed that students created bonds with their classmates that they would not have expected. This is discussed in more detail in the following section on forming bonds.

Table 3: Would you like more professors to incorporate music in their agenda?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	1	4.3	4.5	4.5
	Yes	21	91.3	95.5	100.0
	Total	22	95.7	100.0	
Total		22	100.0		

Table 4: On a Scale from 1-5, what is the importance of music in your education?



Forming Bonds

The students identified that they found more things in common with students that they viewed as being different than themselves. They felt that the exercise helped them to create bonds with other students and with professors. Participant 1, in response to the question, *“Do you feel like you could contact a student from this class in the future for assistance with school related information or activities?”* (Appendix 2: Q7) said, *“I still contact [classmate], we talk all the time. And we go back and forth, like, hey, can you help me? Like, you remember their strengths. I think that's the biggest part of our education. [in this class]”* This student expressed that they would not have thought that they would have common interest with the friend that they made, however

through identifying that their musical tastes were similar they found common ground to build a lasting peer relationship. Several interviewees expressed that they enjoyed how the music exercise began the class with a personal interaction between them that in turn made the space feel more like a community gathering rather than a learning space.

One of the most revealing of comments on this was Participant 3 who said, *“I think it was a good way to put everyone on the same level and give people who wouldn't necessarily have other things in common something to connect on.”* The students’ comfort in the classroom became a priority and this in turn helped them to learn in such a way that they felt comfortable both relating to each other and asking questions in a space where they felt understood by their peers. The comment made by Participant 2 that showed the strongest understanding of this said, *“[The exercise] provided kind of like a little window or insight into someone then just seeing their tastes and preferences, even if it's just one song. It kind of helped find out things you might have in common with other students that you wouldn't have otherwise realized.”*

The understanding of creating lasting bonds with classmates is further expressed by the response to questionnaire Q8: *“To what extent did the music exercise help you to create a sense of connection, or a bond with a classmate?”* To which 91% of the students answered that they had at least created a slight bond with a classmate. The results are displayed in frequency Table 5 below.

Table 5: To what extent did the music exercise help you to create a sense of connection, or a bond with a classmate?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No Connection or Bond	2	8.7	9.1	9.1
	Slight Connection or Bond	12	52.2	54.5	63.6
	Strong Connection or Bond	8	34.8	36.4	100.0
	Total	22	95.7	100.0	
Total		22	100.0		

The connection that students made with this exercise improved the environment of the classroom, created stronger connections between students and professors, helped them to discover and reveal more about their own personalities, and began lasting bonds between classmates. As an active participant in the class exercise myself, I was able to understand the lives of the students more by hearing their explanation of the songs they chose. Their selections opened windows into their participation in their families, and in social movements that were relatable to the class topics. This in turn gave me space to share stories related to my own life that could contribute to the class discussion of materials. The importance of this exercise to the comprehension of the materials in the courses cannot be overlooked as well. This study revealed that the power of music as a teaching tool goes much further than the classroom atmosphere. The next theme will identify student responses that revealed the benefit that the added exercise had on their learning.

Comprehension of Materials

The students identified their ability to control their classroom experience using the music exercise. They shared their enjoyment with the instructors and the other students in the class. They identified the connections between the music and the material for that day to understand the complex theories on a familiar level. When asked, *“Did using music help you to understand the class materials more thoroughly?”* (Appendix 2: Q4) Participant 1 explained, *“...whenever we went back into our groups, we would discuss the readings. Some students would bring up the music, say, oh, yeah, this is how that helped me out. And this is what it really meant. So, we can really go from there, with a different perspective.”*

The most moving responses came from students who believed they learned better because of the music exercise. Students who self-identified as having disabilities that caused them to seek alternate ways of learning material found themselves being more comfortable. They were able to

understand the materials more clearly when they discussed its connection to a song. Participant seventeen said, *“Choosing a song helped me focus on the class material because it encouraged me to think about which songs fit the topic. I had to think about how the lyrics of my chosen song related to my topic, which gave me a deeper understanding of the class material. Additionally, listening to other's choices encouraged me to listen for how the lyrics of their songs fit the topic, which gave me more context for the class material.”* In dealing with sociological concepts, which can be dense and abstract, students have a challenging time relating the topics to their own lives. They responded well to this exercise because it gave them the opportunity to do just that. Participant twenty-two expressed this perspective saying, *“This helped me understand the class material more because the song that I chose to do, talked about the social problem in a way I could relate to it.”*

These students’ perspectives were further supported by the response to the questionnaire inquiry 10 where students were asked to rate the value of adding music into the college classroom as a learning aid (1=Not valuable at all, to 5=Very valuable), 100% of the students said that music as a learning aid was at least moderately valuable, as illustrated in frequency Table 6.

Table 6: Rate the value of adding music into the college classroom as a learning aid

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	moderately valuable	4	17.4	18.2	18.2
	more valuable	9	39.1	40.9	59.1
	very valuable	9	39.1	40.9	100.0
	Total	22	95.7	100.0	
Total		22	100.0		

In universities, learning about materials is a vital part of the experience, but learning about oneself is another imperative. The next section Sense of Self, Self-Exploration, and Communicating of Self will report on the discovery of self-identity and educational preferences that the students revealed in their responses.

Sense of Self, Self-Exploration, and Communicating of Self

Several of the respondents, when asked if they believed that they were expressing their identity through the exercise, identified that they felt more supported in their self-expression when completing this exercise. They felt free to share a small piece of their own personality with the class to create an understanding of who they were as people outside of being a student. Participant 3 remarked, *“I kind of was like, you know, if I need to explain myself further, I’m happy to do so, but I wanted to choose that song because it’s a song that I like, and I had noticed that there wasn’t a whole lot of recent music. I wanted to do one that actually aligned with my music taste.”* In asking this question students also shared their hesitance to share a song that may cause distress in another student or judgement based on who they were and the context of the music. Participant 5 openly shared, *“I wondered if it was appropriate for me to pick something like NAS. I love NAS. That was actually one of the first things that came to mind. But at the same time, like the “N word” is in that a lot. So, I wondered if it would be a little off for me to be presenting that, and also, no one in the class had really played anything that could have controversial lyrics.”* There was even a question of the appropriateness of choices based on race and the impression that others may have of them as a person in relation to their tastes. However, these students chose this time to truly express themselves and although having the forethought to take others’ perspectives into account, they followed their gut and chose music that they felt was true to their identities.

One of the most compelling responses to this was Participant 3, *“I chose a song that had a lot to do with racial injustice, and it had a lot of profanity, including the “N word.” I did not want that to be misconstrued in any way, because I’m a white person, you know what I mean? I didn’t want anyone to think that I am, in some way, advocating that those are words that I would use. I just thought that the song was very powerful to me because of the message, and I think that*

was translated.” This coincided with the write-in response of participant 21 to questionnaire inquiry Q7b, “Please explain how you may have deviated from expressing your identity?” “When participating in this exercise, while I feel like I did express myself in terms of my taste in music (Choosing an artist I enjoy and listen to regularly) and my feelings about the world around me, the song I chose preaches about social issues surrounding racism and the Black community. As a white woman, I can’t identify with the experiences of Black people in this country, however I do feel that the song coincided with course materials and my own personal views on the prevalence of racism in our society.” The recognition of the feelings of others shows that the students were respecting the diversity of the classroom and that they individually were aware of the intersections of other students’ lives that may affect their perceptions of music choice.

CHAPTER 4: DISCUSSION

Summary of Findings

With narrative analysis, I found students had an overwhelmingly positive response to the “DJ for a Day” activity in all their comments. They felt more comfortable in the space and felt that they had more autonomy in the classroom exercises, formed lasting bonds with their classmates, found it easier to understand class materials and concepts, and they explored their identities and the identities of their classmates in the process. These findings reveal that the music exercise benefited not only the students’ learning of the materials, as found in previous studies, but also that the students gained a stronger understanding of themselves in the process.

Because this exercise is self-administered and takes no specialized knowledge of music it is easily insertable into any syllabus and can truly be adapted to any type of course being that there are specialized songs for every subject that can be found online. The students in this study enjoyed the exercise, it was easy to complete, and added an element of togetherness even in the online environment. The culture of the classroom was built around beginning with music and this in turn allowed the students to come into the class knowing they would experience something outside of the standard lecture or discussion.

Study Results and Previous Literature

As previously stated, there has been little investigation into the power of music as a teaching tool in higher education. Many researchers have shown that the use of music pedagogy in the classroom is an important and heavily applied strategy in education leading up to college (Berk, 2008; Bresler, 1994; Brewer, 2007; Crowther et al., 2017; Thompson, 2015). As this study

has demonstrated, music as a teaching tool in higher education yields many of the same positive responses from students. The students reported to be more attentive to the subject when music was used in the class, they enjoyed the class more when incorporating the ability to be creative, and they were able to feel like a “learning community” more than a class. These results echo the theory of Dr. Tia DeNora in that she states music has the ability to facilitate world-making and social well-being, “Through Musicking...social worlds, identities, bodies, and situations are constructed” (Batt-Rawden, & Denora, 2005, pp. 299-300).

Just as Crowther et al. (2017) reported in their study of secondary education science courses, students in this study reported to retain the information more when using music as a tool, as well as enjoying the experience of learning more intensely when music was involved. This study aligns with the results that Modell et al. (2009) found in their undergraduate physiology classroom. When using singing exercises in their instruction the students shared more personal details of their families and upbringing and created closer bonds outside of the classroom because of the knowledge they gained through the simple class exercise. This identity sharing within the class helps not only to create friendships, but also to create a culture of acceptance, where students can feel free to share their opinions without judgement. The addition of this exercise allows professors to be more engaged with the education of their students and to work with them instead of above them. In the next section I will discuss engaged pedagogy and its ability to create a holistic environment for all students.

Study Findings and Engaged Pedagogy

Previous research in pedagogical theory argues educators in higher learning have responsibility to students to not only relay information but to be involved in the evolution of students’ self-identity (Hooks, 1994; Modell et al., 2009). Because this paper is a critique of

processes in higher education, I refer to Bell Hooks, and her theory on engaged pedagogy and education as a practice of freedom. Having the “college experience” without creating lasting bonds and self-identity leaves a substantial portion of the curriculum undiscovered. (Kaufman, 2014; Thelamour et al., 2019; Weidman et al., 2014) With the proven effect that music has on so many aspects of life we must admit that it has a place in educational spaces in higher learning. Bell Hooks illustrates this idea when she says,

To educate as the practice of freedom is a way to teaching that anyone can learn. That learning process comes easiest to those of us who teach, who also believe that there is an aspect of our vocation that is sacred, who believe that our work is not merely to share information but to share in the intellectual and spiritual growth of our students (Hooks, 1994, p.13).

In current times, a number of students feel alienated, and many are returning to university campuses having been out of the classroom for years. Fostering connections that can remove this feeling is not only a benefit to the healing of students it is also a benefit to professors because they too were forced to interrupt and reformulate their educational plan. Bell Hooks also says in quoting one of her most influential professors Paolo Freire, “Education can only be liberatory when everyone claims knowledge as a field in which we all labor” (Hooks, 1994, p. 14). If educators and students labor together in their discovery of the space and communication of the classroom it creates a community within the teaching and learning environment. When professors grant students the ability to share parts of themselves, they begin to advocate for their own education, and the emphasis is directed more toward becoming a whole individual within their sociological education. Hooks highlights this concept as well saying,

When education is the practice of freedom, students are not the only ones who are asked to share, to confess. Engaged pedagogy does not seek simply to empower students. Any classroom that employs a holistic model of learning will also be a place where teachers grow and are empowered by the process (Hooks, 1994, p. 21).

When this freedom is felt is when students truly understand their autonomy in their educational process. As an educator in this space, giving students the ability to share their own personalities and experiences gave room for me to also share, which established an open understanding of trust that is a vital part of the higher education classroom. Next, I will discuss the perspective of a scholar on social theory and cultural foundations of education.

My findings point directly to the writing of Chandra Mohanty when she says,

...Uncovering and reclaiming subjugated knowledge is one way to lay claims to alternative histories. But these knowledges need to be understood and defined pedagogically, as questions of strategy and practice as well as of scholarship, in order to transform educational institutions radically (Mohanty, 1993, Hooks, 1994, p. 22)

Mohanty challenges professors to share lived experience with their students to create pedagogical practices to foster an inclusive atmosphere. This study builds on Mohanty's work by using music as a lubricant for sharing perspectives and building cultural understanding within a classroom.

Throughout this entire process, creating a foundation of trust with students and allowing them to not only learn material, but to learn about themselves and others was my goal. If sociology is "a social science that focuses on society, human social behavior, patterns of social relationships, social interaction, and aspects of culture associated with everyday life, (Giddens et al, 2007) how

could using musical taste, something that effects all people daily, not be a valuable vehicle to exploring the topic?

CHAPTER 5: CONCLUSION

Overview of Study

The purpose of this study was to identify the effect that music pedagogy would have on college sociology classroom environments. I recorded classroom observations of the thoughts and feelings expressed by students in discussions and logged them as the graduate assistant and principal investigator, after reviewing and coding the conversations into three main categories I developed the guiding questions for the study as follows: 1) How does music, as a teaching tool, aid in creating an inclusive classroom atmosphere?, 2) How can educators use music to create and foster an atmosphere that keeps college students engaged?, and 3) How can this exercise broaden the understanding of alternate methods of pedagogy in sociological education?

Using these overarching questions, I developed a confidential online questionnaire and a digital interview schedule to gather student responses. Using these tools, I set out to analyze the impact that a music exercise would have on college sociology students. Through the research tools four themes were revealed in the opinions of the students who experienced the exercise. (1) Ability to be comfortable in the teaching and learning space, (2) Formed bonds beyond their usual classroom connections, (3) Comprehension of materials, (4) Sense of self, self-exploration, and communicating of self.

Based on the findings, I have concluded that students felt that the exercise was entertaining, easy to complete, and exciting. It both helped them retain information and improve their mood and focus. The students were more comfortable in a classroom, they were more urged to share their opinions and felt more connected with professors and other students. They also felt they could be

at home in the classroom and that music made the class content more accessible. They believed the “DJ for a Day” exercise helped them create lasting bonds with their classmates that transcended whatever presupposed separations they may have had.

Success and Limitations of the Study

This study was limited by time and the size of the population, and the response rate of participants. Given a larger population the study could yield stronger benefits to students based on their intersections and bonds created with classmates. If the response rate were higher there would have been more opportunity to draw comparisons in the attitudes of students. There was also the limitation of time because the exercise needed to be applied within one semester. To gather data there were few options of courses in which to apply the study. There could be benefit in adding this exercise to multiple courses with varying subjects and sizes to evaluate the effects on classroom atmospheres.

There could be benefit, with larger sample sizes, in evaluating the social bonds using control variables. Although it was beyond the scope of this thesis to use control variables for age, race, gender, disability status, and socio-economic status the cursory look into these variables revealed that there may be connections created through music that transcended the students’ social demographics. This study was limited by the number of participants, as well as the 50% response rate. There is a possibility that with a larger population the results may be more varied; the students responding to my inquiry were overwhelmingly positive about the exercise and this could change with a larger sample that would yield a higher response rate.

My plan for this study is to create a pedagogical supplemental exercise that is easily accessible to all university subjects that can aid learners of all levels and make the classroom atmosphere more accessible for non-traditional students and students with disabilities. In the

design of my own syllabus, I have taken this exercise to a new level, incorporating it at multiple times using varying media to not only include the class in the daily activity but to use music as an alternate learning tool when dense topics may be difficult to understand. My final takeaway in this thesis is a plea to university educators. I ask that we all communicate with each other. Share your talents and your drive with your colleagues. If you have a specialized way to use what you love to impact your students, use it. Do not let your passion for academia wain in the monotony of your course of study, and never forget that you too are and were a student of the academy, and of life.

Personal Narrative

One of the most important aspects of sociological education is objectivity. Students are taught to look at a situation without having presupposed ideas; to be only the observer and scientist. As educators, we need to understand that the life circumstances of each individual student may make this process more difficult. Objectivity does not come very easily to students who have lived a lifetime of judgement and must constantly be aware of people and circumstances that may be trying to take advantage of them. It does not come easily to neurodiverse students, or students with cognitive needs. When teaching research, it is imperative to appeal to students' individual circumstances so that they understand the importance of objectivity in this science, and how to achieve it within the plane of their own existence. When we create an open space for discussion and sharing, students can gain the confidence to speak their personal truth.

Being a non-traditional student at the university level creates unspoken but very evident separations from classmates. As a first-generation college student, a woman returning to education in my thirties, and living with overlapping learning disabilities I felt alienated not only by my inexperience but by the way college classes are addressed. In classrooms, professors often refer to students in a way that they pre-suppose their students are all newly graduated from high school,

they do not have the stresses of adult life yet, or that they will eventually see the “big picture” or what it means to be an engaged and productive citizen. Having been in the workforce and a civic leader in my past I felt that I was left out of many conversations. I often possessed life experience that could add to the conversation. However, the opportunity never arose for me to share. The objectivity of our concentration sometimes makes us blind to the incorporation of identity in education. Educators and researchers in sociology want to be so detached from the “individual” that we forget we are not all just the sum of a whole. Students all learn differently and are all at varying levels of life experience. In ignoring this we may be creating new barriers for students who already have mountains to climb to meet their classmates on an even playing field. This is why creating a holistic environment where students are encouraged to share is such an important aspect of higher education.

This project was important to me because I was left alone for nearly all my college education. I did not feel like part of a community within the university. When I had professors who encouraged conversation in classrooms about our personal circumstances is when I found comfort and acceptance. I know that I am not alone in this feeling. Educators need to do better. We need to understand that each student has something important to teach us. If never given the opportunity to share, students may never know their full potential. I owe my success to those professors who took the time to address each student on their level.

REFERENCES

- Albers, & Bach, R. (2003). Rockin' Soc: Using popular music to introduce sociological concepts. *Teaching Sociology*, 31(2), 237–245. <https://doi.org/10.2307/3211313>
- Allison, L., Waters, L., and Kern, M. L., Flourishing classrooms: Applying a systems-informed approach to positive education. *Contemporary School Psychology* 25 (2021): 395-405.
- Andersen, O., Marsh, M., & Harvey, A. (1999). *Learn with the classics: Using music to study smart at any age*. San Francisco: LIND Institute.
- Batt-Rawden, & Denora, T. (2005). Music and informal learning in everyday life. *Music Education Research*, 7(3), 289–304. <https://doi.org/10.1080/14613800500324507>
- Benford, & Snow, D. (2000). Framing processes and social movements: An overview and assessment. *Annual Review of Sociology*, 26(1), 611–639. <https://doi.org/10.1146/annurev.soc.26.1.611>
- Berk, R. A. (2008). Music and music technology in college teaching: Classical to hip hop across the curriculum. *International Journal of Technology in Teaching and Learning*, 4(1), 4567.
- Berlin, & Weavera, K. V. (2021). Teaching strategies students find helpful in online learning courses. *College Teaching*, 1–9. <https://doi.org/10.1080/87567555.2021.1940814>
- Bresler. (1994). Music in a double bind: Instruction by non-specialists in elementary schools. *Arts education policy review*, 95(3), 30–36. <https://doi.org/10.1080/10632913.1994.9936375>
- Bresler, L. (1995). The subservient, co-equal, affective, and social integration styles and their implications for. *Arts Education Policy Review*, 96(5), 31. <https://doi-org.ezproxy.lib.usf.edu/10.1080/10632913.1995.9934564>
- Bureau, U. S. C., & McElrath, K. (2021, December 21). Nearly 93% of households with school-age children report some form of distance learning during COVID-19. *Census.gov*. Retrieved March 23, 2022, from <https://www.census.gov/library/stories/2020/08>
- Campbell, D. G. (1992). *100 Ways to improve teaching using your voice and music: Pathways to accelerate learning*. Tucson, AZ: Zephyr Press.
- Countryman, & Zinck, A. (2013). Building connections in the first-year undergraduate experience. *The Canadian Journal for the Scholarship of Teaching and Learning*, 4(2), 1–18. <https://doi.org/10.5206/cjsotl-rcacea.2013.2.2>

- Crowther, McFadden, T., Fleming, J. S., & Davis, K. (2016). Leveraging the power of music to improve science education. *International Journal of Science Education*, 38(1), 73–95. <https://doi.org/10.1080/09500693.2015.1126001>
- Dempsey. (2010). Stimulated Recall Interviews in Ethnography. *Qualitative Sociology*, 33(3), 349–367. <https://doi.org/10.1007/s11133-010-9157-x>
- DeNora, T. (2000). *Music's Social Powers. Music in everyday life.* (pp. 151-163) Cambridge University Press.
- DeNora, T. (2004). Historical perspectives in music sociology. *Poetics*, 32(3-4), 211–221. <https://doi.org/10.1016/j.poetic.2004.05.003>
- DeNora, T. (2013). Time after time': A quali-t method for assessing music's impact on well-being. *International Journal of Qualitative Studies on Health and Well-Being*, 8(1), 20611–20611. <https://doi.org/10.3402/qhw.v8i0.20611>
- DeNora, T. (2013). *Music asylums: Wellbeing through music in everyday life*, (pp. 47-96) Routledge; Ashgate Publishing.
- Figlio, Rush, M., & Yin, L. (2013). Is it live or is it the internet? experimental estimates of the effects of online instruction on student learning. *Journal of Labor Economics*, 31(4), 763–784. <https://doi.org/10.1086/669930>
- Fuente, & Walsh, M. J. (2021). Framing atmospheres: Goffman, space, and music in everyday life. *Symbolic Interaction*, 44(1), 211–234. <https://doi.org/10.1002/symb.506>
- Furnham, A., & Bradley, A. (1997). Music while you work: The differential distraction of background music on the cognitive test performance of introverts and extroverts. *Applied Cognitive Psychology*, 11, 445–455.
- Garivaldis, Dyer, K. R., & McKenzie, S. (2020). *Tertiary online teaching and learning: Total perspectives and resources for digital education* (1st ed. 2020.). Springer. <https://doi.org/10.1007/978-981-15-8928-7>
- Giddens, Anthony, 1991. *Modernity and Self-identity*. Polity Press, Cambridge.
- Giddens, A., Duneier, M., & Applebaum, R. (2007). *Introduction to Sociology. Sixth Edition.* New York: W.W. Norton and Company. Chapter 1.
- Giles, & Frego, R. J. D. (2004). An inventory of music activities used by elementary classroom teachers: An exploratory study. *update: Applications of research in music education*, 22(2), 13–22. <https://doi.org/10.1177/87551233040220020103>
- Goffman, E., (1959). The moral career of the mental patient. *Psychiatry* (Washington, D.C.), 22(2), 123–142. <https://doi.org/10.1080/00332747.1959.11023166>
- Goffman, E., (1963). *Behavior in public places*, New York, free press of Glencoe, Chap. 9, 173–176.

- Governor, Hall, J., & Jackson, D. (2013). Teaching and learning science through song: Exploring the experiences of students and teachers. *International Journal of Science Education*, 35(18), 3117–3140. <https://doi.org/10.1080/09500693.2012.690542>
- Hattie, & Yates, G. (2014). *Visible learning and the science of how we learn*. Routledge. <https://doi.org/10.4324/9781315885025>
- Hooks, B. (1994). Engaged Pedagogy. In *Teaching to transgress: Education as the practice of freedom* (pp. 13–22). Routledge.
- John, P. (2005). The sacred and the profane: subject subculture, pedagogical practice, and teachers' perceptions of the classroom uses of ICT. *Educational Review (Birmingham)*, 57(4), 471–490. <https://doi.org/10.1080/00131910500279577>
- Jorgensen, A. (2016). Teaching through music. Preliminary results of an exercise into using songs in the sociology classroom for enhancing student engagement and understanding of concepts. Paper presented to the DBS Annual Research Day, Dublin Business School.
- Kaufman, P. (2014). The Sociology of College Students' Identity Formation. *New Directions for Higher Education*, 2014(166), 35–42. <https://doi.org/10.1002/he.20093>
- Kaufman, & Feldman, K. A. (2004). Forming identities in college: A sociological approach. *research in higher education*, 45(5), 463–496. <https://doi.org/10.1023/B:RIHE.0000032325.56126.29>
- Leppert, R., McClary, S. (Eds.), (1987). *Music and society*. Cambridge university press, Cambridge.
- Lidskog, R. (2016). The role of Music in Ethnic Identity Formation in Diaspora: A Research Review. *International Social Science Journal*, 66(219-220), 23–38. <https://doi.org/10.1111/issj.12091>
- London, & Osleeb, R. (2008). Motivating vocabulary study with music [review of motivating vocabulary study with music]. *The English Journal*, 97(4), 108–109. national council of teachers of English. <https://doi.org/10.2307/30047260>
- Mason. (1996). Integrated curricula: potential and problems. *Journal of Teacher Education*, 47(4), 263–270. <https://doi.org/10.1177/0022487196474004>
- Modell, DeMiero, F. G., & Rose, L. (2009). In pursuit of a holistic learning environment: the impact of music in the medical physiology classroom. *Advances in Physiology Education*, 33(1), 37–45. <https://doi.org/10.1152/advan.90149.2008>
- Mohanty, C. (1993). On Race and Voice: Challenges for Liberal Education in the 1990s. In *Beyond a Dream Deferred*. University of Minnesota Press. <https://doi.org/10.5749/j.ctttv02k.8>
- Palloff, R. M., & Pratt, K. (2007). *Building online learning communities: effective strategies for the virtual classroom* (2nd ed.). Jossey-Bass.

- Rahko. (2021). Editor's introduction: Pedagogy of the polarized. *The Journal of Scholarship of Teaching and Learning*, 21(4). <https://doi.org/10.14434/josotl.v21i4.33793>
- Reisenwitz, & Fowler, J. G. (2021). Transitioning from face-to-face to online classes during a pandemic: Factors that may affect student satisfaction of the administration and instructors. *Marketing Education Review*, 31(3), 199–208. <https://doi.org/10.1080/10528008.2021.1943446>
- Roy, W., & Dowd, T. (2010). What is sociological about music? *Annual Review of Sociology*, 36(1), 183–203. <https://doi.org/10.1146/annurev.soc.012809.102618>
- Rau, W., & Heyl B. S., Humanizing the college classroom: Collaborative learning and social organization among students. *Teaching Sociology* (1990): 141-155.
- Seaman, J. E., Allen, I. E., & Seaman, J. (2018). Distance enrollments. in grade increase: tracking distance education in the United States (pp. 11–45). essay, Pearson, Online Learning Consortium, Tyton Partners
- Schwartz, H. L., Grant, D., Diliberti, M. K., Hunter, G. P., & Setodji, C. M. (2020). Despite its challenges, remote learning is here to stay. RAND Corporation. Retrieved March 23, 2022, from https://www.rand.org/pubs/research_reports/RRA956-1.html
- Scott, D. (1990). Music and sociology for the 1990s: A changing critical perspective. *The Musical Quarterly*, 74(3), 385–410. <https://doi.org/10.1093/mq/74.3.385>
- Small. (1987). *Music of the common tongue: survival and celebration in Afro- American music*. J. Calder.
- Small. (1996). *Music, society, education*. university press of new England.
- Small. (1998). *Musicking: the meanings of performing and listening*. University Press of New England.
- Sundgren, A. S. (1991). "Working the crowd: organizing and controlling the mass class." pp. 108-19 in *teaching the mass class*, 2d ed., edited by Reece McGee. Washington, DC: American Sociological Association.
- Surin. (2022). The Frankfurt school, the Marxist tradition, culture, and critical thinking: Max Horkheimer (1895-1973), Herbert Marcuse (1898-1979), Theodor Adorno (1903-1969), Jürgen Habermas (1929-). in *modern European criticism and theory* (pp. 156–165). Edinburgh University Press. <https://doi.org/10.1515/9780748626793-021>
- Tamminen, Rastle, K., Darby, J., Lucas, R., & Williamson, V. J. (2017). The impact of music on learning and consolidation of novel words. *Memory (Hove)*, 25(1), 107–121. <https://doi.org/10.1080/09658211.2015.1130843>

- Thelamour, B., George Mwangi, C., & Ezeofor, I. (2019). “We need to stick together for survival”: Black college students’ racial identity, same-ethnic friendships, and campus connectedness. *Journal of Diversity in Higher Education*, 12(3), 266–279. <https://doi.org/10.1037/dhe0000104>
- Vuoskoski, Clarke, E. F., & DeNora, T. (2017). Music listening evokes implicit affiliation. *Psychology of Music*, 45(4), 584–599. <https://doi.org/10.1177/0305735616680289>
- Watson, T. N., Brooks, J. S., & Beachum, F. D. (Eds.). (2017). *Educational leadership and music: Lessons for tomorrow's school leaders*. Information Age Publishing, Incorporated.
- Weber, Gerth, H. H., & Mills, C. W. (2009). *From Max Weber: essays in sociology*. Routledge. <https://doi.org/10.4324/9780203452196>
- Weidman, J., DeAngelo, L., & Bethea, K. A. (2014). Understanding student identity from a socialization perspective. *New Directions for Higher Education*, (166), 43–51. <https://doi.org/10.1002/he.20094>

APPENDIX 1: ONLINE QUESTIONNAIRE

The first set of questions are specifically related to the class exercise “DJ for a Day.”

1. Did you participate in the “DJ for a Day” exercise? Yes/No
2. On a scale from one to five how would you rate the exercise based on the following conditions:
 - a. Entertainment 1-5 (1=Not Entertaining at all to 5=Highly Entertaining)
 - b. Ease of completing the assigned task 1-5 (1=Not Easy at all, to 5=Very Easy)
 - c. Excitement in choosing a song 1-5 (1=Not Excited at All, to 5=Very Excited)
3. Did starting the class with music help you to focus into the space? Yes/No
4. Do you feel that this helped you concentrate through the rest of the class period? Yes/No
5. Do you, as a college student, feel that incorporating music into this course helped you understand class materials? Yes*/No (*conditional re-direct for Yes answer to sub-question “a”)
 - a. Write in: Please explain, in your own words, how this exercise helped you understand the class material while choosing a song and/or listening to other’s choices.
6. When it was your opportunity to choose a song how difficult was it to: (Rate on a scale from 1-5, 1=Not difficult at all, to 5=Very difficult)
 - a. ...find a song that expressed your feelings about the class topic?
 - b. ...find a song that you felt the class would enjoy?
7. Did you set out to express your own identity in the song choice? Yes*/No (conditional re-direct for Yes answer to sub question “a”)
 - a. Do you feel like you deviated from expressing your identity in your song choice? Yes/No
8. Please explain how you may have deviated from expressing your identity? Write In
9. To what extent did the music exercise help you to create a sense of connection, or a bond with a classmate?
 - ___ No connection or bond
 - ___ Slight connection or bond
 - ___ Strong connection or bond
10. Would you like more professors to incorporate music in their agenda? Yes/No

11. Please rate the value of adding music into the college classroom as a learning aid? 1=Not valuable at all, to 5=Very valuable

The second set questions are related to music in personal life:

12. Do you have any formal or self-taught music training? Yes*/no (*conditional re-direct for Yes answer to sub-question a & b)

a. How many years of training do you have?

b. Would you consider yourself a musician?

13. Throughout your entire educational career, from primary school until now, have you been exposed to another class (not music specific education) that used music as a learning exercise? Yes*/no (*conditional re-direct for Yes answer to sub-question a)

a. at what grade-levels did you experience music included as a learning tool.

(Choose all that apply)

☐ Primary Education 1st – 6th grade yes*/no

*Please Explain

☐ Secondary Education 7th – 12th grade yes*/no

*Please Explain

☐ Undergraduate (2 – 4-year College/University) yes*/no

*Please Explain

14. On a scale from 1-5, what is the **importance of music...** (1= Not important at all, to 5 = Very important)

a. in your education ☐

b. your everyday life ☐

c. your focus on a task ☐

d. your close relationships ☐

e. music to your mood ☐

15. What is the style or genre of music that you feel tells your story? Please write in and explain.

Demographics

What is your current undergraduate grade level?

☐ Dual Enrollment High School/Undergraduate

- ☐ 1st year Freshman
- ☐ 2nd year Sophomore
- ☐ 3rd year Junior
- ☐ 4th year Senior
- ☐ Graduating Senior

What is your undergraduate major? _____

What is the highest grade level that each of your primary parents/guardians graduated?

Parent/Guardian 1

- ☐ No formal education
- ☐ Primary School Kindergarten to 6th grade
- ☐ Middle School 7th – 8th Grade
- ☐ High School 9th – 12th Grade
- ☐ Post High School Technical Training
- ☐ Associate's degree
- ☐ Bachelor's Degree
- ☐ Master's Degree
- ☐ Doctoral Degree (PhD)

Would you like to add another primary parent/guardian response? Yes*/No (*conditional redirect to Parent/Guardian 2)

Parent/Guardian 2

- ☐ No formal education
- ☐ Primary School Kindergarten to 6th grade
- ☐ Middle School 7th – 8th Grade
- ☐ High School 9th – 12th Grade
- ☐ Post High School Technical Training
- ☐ Associate's degree
- ☐ Bachelor's Degree
- ☐ Master's Degree

☐ Doctoral Degree (PhD)

Would you like to add another primary parent/guardian response? Yes*/No (*conditional redirect to Parent/Guardian 3)

Parent/Guardian 3

☐ No formal education

☐ Primary School Kindergarten to 6th grade

☐ Middle School 7th – 8th Grade

☐ High School 9th – 12th Grade

☐ Post High School Technical Training

☐ Associate's degree

☐ Bachelor's Degree

☐ Master's Degree

☐ Doctoral Degree (PhD)

Would you like to add another primary parent/guardian response? Yes*/No (*conditional redirect to Parent/Guardian 4, etc.)

Please self-describe the social class you belonged to growing up:

☐ upper class

☐ upper-middle class

☐ middle class

☐ working class

☐ lower class

Please indicate your age in years ____

Please self-identify the category where you belong? **mark all that apply**

☐ Latino, Hispanic, or Spanish origin

☐ White

☐ Black, or African American

☐ Native American, Native Alaskan, Indigenous Person

☐ Asian, Pacific Islander

___ Anything not listed, please write in _____

___ I wish not to answer this question

Gender Identity

What is your gender?

___Man

___Woman

___Transman

___Transwoman

___Gender Variant/Non-Conforming

___Not Listed (write in) _____

___Prefer not to say

16. Thank you for completing this survey. Please provide your email address if you would like to participate in a virtual interview with the principal investigator.

APPENDIX 2: VIRTUAL INTERVIEW SCHEDULE

Informed Consent

Thank you for volunteering to participate in this research study. The purpose of this interview is to gain further insights into the effects of using music as an additional teaching method in college classrooms. This interview will take approximately 45 minutes.

I will strive to maintain confidentiality throughout the research process and will assign you a number to protect your identity. With your permission, I will record this interview. If you do not wish to be recorded, I can take notes via pen and paper instead. Do I have your consent to record our conversation?

At any point during this interview, please feel free to ask me to repeat or clarify any questions.

Please also note that you can choose to skip any question or withdraw from participation at any time.

Do you have any questions before we begin the interview?

(Interviewer shares compiled song list from class sessions)

1. Is there a concept or lesson from the class that you recall that is connected to one of these songs from the DJ for a Day exercise? Please explain to the best of your ability what that concept was and how it tied to the music.

2. When you were choosing a song for the class, how much time would you say you put into choosing? _____

Follow-up:

a. While you were choosing did you think about how the other students would view you through the music that you chose?

b. Was there a selection that you would have rather played, but didn't because of what you thought others might think?

3. Did the music exercise help to improve your mood? How would you say it helped?

4. Did using music help you to understand the class materials more thoroughly?

5. Did learning about someone's music choice help you to better understand who they were as a person?

6. Thinking back on the class, would you say that your peers enjoyed the exercise as much or as little as you?

7. Do you feel like you could contact a student from this class in the future for assistance with school-related information or activities?

8. In the future of your own career do you believe that you will use music to affect your working environment? Follow-up: How would you do that?

9. Did you believe that any of the songs were inappropriate for the class? How, specifically?

This section is related to distance learning:

10. Have you always taken classes online?

11. During online classes do you feel that you have a harder time paying attention?

Follow-up: Do you feel this has increased since the pandemic lockdown?

12. Do you feel that it is harder to connect to your classmates and/or professor in online classrooms? Follow-up: Is there a specific situation where an online classroom falls short of the in-person class for you?

13. To what extent do you believe the “DJ for a Day” exercise helped improve your online class environment?

Ending Remarks:

Thank you for participating in this interview. Please feel free to contact me if you have any questions regarding the study or your participation.

APPENDIX 3: QUESTIONNAIRE RESPONSES

Theme 1:

Interview 2: “Definitely say it helped draw people's attention into class, especially to zone in and start paying attention.”

Interview 3: “I think the conversational aspects that it brought to the class kind of started me off on a good foot because I was interested in the conversation.”

Interview 5: “...I enjoyed having a minute to kind of wiggle along with it, but still keep my mind on getting to it, like, sit and like sip of coffee. I feel like that was like a good way to get my brain slowly engaging.”

Interview 5: “...I do think that it, it just made it humanized, the names on the computer screen. And I think it was a good way to make people interact in the class, like everybody can say something. And, I mean, I do believe that students can be in a class and not participate and also learn. I know that works for some people, but I think that overall, it helps if everyone contributes at least a little bit. So, I think it was a good balance of that, not expecting everybody to participate every time necessarily, but when people did, they were good contributions.”

Questionnaire Participant 10: “It helped me relax and feel comfortable in my environment to make me feel more awake to continue my work.”

Questionnaire Participant 21: “It gave me the energy to stay engaged for the rest of the class due to having to give a presentation to the class.”

Theme 2:

Interview 1: “This was a new innovative way of teaching in my opinion.”

Interview 1: “Even after the reading we are able to say, oh, okay, I get it. The music was tone setter, the conversation starter, in it ultimately, as a student, I was learning on a different level.”

Interview 1: “A song may not have been somebody's cup of tea, that's part of community that we got to respect each other's points of view.”

Interview 1: “Having the professor and you [teaching assistant] giving us feedback on the music and laying the ground afterwards and letting us speak and have an open discussion about our feelings, kind of broadened everybody's horizons and we saw that reflection in our grades.”

Interview 2: “[online classes] definitely made it harder to connect with the other students, because you're not really seeing anyone face to face, and you're not having any kind of individual interactions with them for the most part.”

Theme 3:

Interview 1: “Myself and [classmate], we really put our concept together. Based off music like that, we would just go back and forth and talk to each other about, hey, this is what we need to do here. This is where you take your part.”

Interview 1: “It was a different style of learning. It broke up the monotony of lecture, and there's way to bring diversity inclusion, and the whole. We were building a community.”

Interview 1: “We learned how to deal with different people and respect each other's points of view.”

Interview 1: “I think that's part of the class building community, building relationships, that networking that we did, it might have been unconsciously known to people that we're building community within the class.”

Interview 3: “I think, especially with my degree, because it's so based on human connection, and societies, one of the biggest or most important parts of why I'm in college is to get better and gain a better understanding of how to connect with others.”

Interview 5: “...I mean, what I would say the most is it was really cool to see people's personal testimonies and personal perspectives that came out of like talking about the songs.”

Interview 5: “...I feel like our class got really comfortable. And I do think having the music contributed to a lot of that. And then also, it was like, kind of a small class setting. So um, I do think we had like, kind of better time to connect with the music or get to know people a little better, like people were talking about, like, oh, this song reminds me of my grandmother or things like that. So, it feels a little bit more like a connection.”

Interview 5: “I don't think we all would have connected in the way we did without the music.”

Questionnaire participant 16: “It showed me real world examples of the social problems.”

Theme 4:

Interview 3: “I definitely remember the song “come together,” I remember that being a discussion about community and class. And the idea that coming together as a community is more powerful than everyone being on their own. I remember that specifically.”

Interview 5: “I think the content was pretty easy to remember, I know we talked about the different parts of a system, like in a family or in a community and how everybody has a part. I feel like that was part of it.”

Questionnaire Participant 11: “I was able to connect the lyrics of the song content of the lesson that day.”

Questionnaire Participant 14: “I think it helped to boil down the larger themes of the work into a catchy and consumable format.”

Questionnaire Participant 19: “Listening to a song about a social issue discussed in class helped me envision the social issue better especially if it wasn't an issue, I was aware of.”

Theme 5:

Interview 1: “When we did the project as a class it showed we can, if we put our mind to it, we can achieve it, we can do anything. And the only one that limits us is ourselves. So, the only person that's stopping us is ourselves, we could do whatever we want to achieve.”

APPENDIX 4: RECRUITMENT EMAIL

Dear Student:

Hello, my name is April Smith. I am a graduate student at The University of South Florida. You are being contacted because you were a student who completed the “DJ for a Day” class exercise. I am conducting a research study to determine if the addition of music activities is beneficial to students in an online classroom. The study involves completing a 20-question online questionnaire that takes about 15 minutes and a virtual interview that will take about 45 minutes.

Participation has no impact on your role as a student or the course you completed and is fully optional. There will be no compensation for participating. The last page of the questionnaire will include a link to enter your email address to be contacted to schedule the virtual interview. All responses will remain strictly confidential. Responses will be reported in aggregate form only and will never identify individuals.

If you would like to participate, please click on the following link to be taken to the informed consent and survey in Qualtrics.

Survey Link:

Thank you,

April Smith
asmith100@usf.edu
Graduate Assistant, Department of Sociology
University of South Florida
4202 E Fowler Ave, Tampa, FL 33620

APPENDIX 5: INFORMED CONSENT TO PARTICIPATE IN RESEARCH

Information to Consider Before Taking Part in this Research Study

Title: *Musicking Higher Education: An Analysis of the Effects of Music Pedagogy on College Students in Classroom Atmospheres*

Study # STUDY004353

Overview: You are being asked to take part in a research study. The information in this document should help you to decide if you would like to participate. The sections in this Overview provide the basic information about the study. More detailed information is provided in the remainder of the document.

Study Staff: This study is being led by April D. Smith, who is a master's student at the University of South Florida. This person is called the Principal Investigator. She is being guided in this research by Dr. Frank Biafora, Thesis Chair.

Study Details: This study is being conducted at The University of South Florida and is supported/sponsored by the department of sociology. The purpose of the study is to determine the effects of using music in a college classroom. You are being asked to take part in this research study as a student who completed the "DJ for a Day" exercise. If you agree to participate, you will be asked to complete a 20-question online survey followed by a virtual interview. The survey will take approximately 15-minutes and it will be completed online via Qualtrics survey link. The interview will take approximately 45-minutes and will be administered through Microsoft Teams. During the interview, you will be asked to answer questions about your classroom learning experience. Your responses will aid my study in determining if music is a supplement that may improve engagement in online college classrooms.

Participants: You are being asked to take part in this study because you were a member of a class that used music as a teaching tool.

Voluntary Participation: Your participation is voluntary. You do not have to participate and may stop your participation at any time. There will be no penalties or loss of benefits or opportunities if you do not participate or decide to stop once you start.

Your decision to participate or not to participate will not affect your student status, course grade, recommendations, or access to future courses or training opportunities.

Benefits, Compensation, and Risk: We do not know if you will receive any benefit from your participation. There is no cost to participate. You will not be compensated for your participation. This research is considered minimal risk. Minimal risk means that study risks are the same as the risks you face in daily life.

Confidentiality: Even if we publish the findings from this study, we will keep your study information private and confidential. Anyone with the authority to look at your records must keep them confidential.

Why are you being asked to take part?

Taking part in this study will help aid researchers in determining the effect of using music with other teaching methods in college classrooms to help develop better teaching strategies.

Study Procedures

A link to a 20-question confidential survey produced using Qualtrics software will be distributed by email. Students who participated in the “DJ for a Day” activity will be asked to join the study. After the survey has been completed a virtual interview will be offered for those who wish to continue participating. You will be asked to enter your email address to be scheduled for the interview. The virtual interview will take approximately 45 minutes and will be administered by the principal investigator through Microsoft Teams sponsored by the university. This interview will require no further contact after being completed. Demographic information will be kept confidential to protect students from being identified by their association with the class. We will not store your email address or any other identifiers with your responses to the survey or the interview.

If you take part in this study, you will be asked to:

- Complete a 20-question confidential online survey that will take approximately 15 minutes.
- Complete one virtual interview taking approximately 45 minutes.
- Questions asked will pertain to classroom environment and your impression of lessons and procedures, no personal identifying questions will be asked. Other questions will pertain to previous classroom experiences, and your exposure to music specific education.
- Interviews will be administered through Microsoft Teams administrated by the University of South Florida; recordings are protected by the university’s security protocol and cannot be accessed by anyone other than those participating in each recording. The principal investigator and their academic advisors are the only people who will view the recordings and they will not be distributed. You may opt to not be recorded during your interview and have the Principal Investigator take handwritten notes. These interviews will be deleted following the transcription of the dialog to be completed by May of 2023.

Alternatives / Voluntary Participation / Withdrawal

You do not have to participate in this research study.

You should only take part in this study if you want to volunteer. You should not feel that there is any pressure to take part in the study. You are free to participate in this research or withdraw at any time. There will be no penalty or loss of benefits you are entitled to receive if you stop taking part in this study. Decision to participate or not to participate will not affect your student status or course grade.

Benefits and Risks

We are unsure if you will receive any benefits by taking part in this research study. This research is considered to be minimal risk.

Compensation

You will receive no payment or other compensation for taking part in this study.

Privacy and Confidentiality

We will do our best to keep your records private and confidential. We cannot guarantee absolute confidentiality. Your personal information may be disclosed if required by law. Certain people may need to see your study records. These individuals include:

- The research team, including the Principal Investigator, and their academic advisors.
- Certain government and university people who need to know more about the study. For example, individuals who provide oversight on this study may need to look at your records. This is done to make sure that we are doing the study in the right way. They also need to make sure that we are protecting your rights and your safety.
- Any agency of the federal, state, or local government that regulates this research. This includes the Department of Health and Human Services (DHHS) and the Office for Human Research Protection (OHRP).
- The USF Institutional Review Board (IRB) and its related staff who have oversight responsibilities for this study, and staff in USF Research Integrity and Compliance.

Your information collected as part of the research, even if identifiers are removed, will NOT be used, or distributed for future research studies.

It is possible, although unlikely, that unauthorized individuals could gain access to your responses because you are responding online. Confidentiality will be maintained to the degree permitted by the technology used. No guarantees can be made regarding the interception of data sent via the Internet. However, your participation in this online survey involves risks similar to a person's everyday use of the Internet. If you complete and submit a confidential survey and later request your data, be withdrawn, this may or may not be possible as the researcher may be unable to extract anonymous data from the database.

Contact Information

If you have any questions, concerns, or complaints about this study, call April Smith at (609) 661-2379. If you have questions about your rights, complaints, or issues as a person taking part in this study, call the USF IRB at (813) 974-5638 or contact the IRB by email at RSCH-IRB@usf.edu.

We may publish what we learn from this study. If we do, we will not let anyone know your name. We will not publish anything else that would let people know who you are. You can print a copy of this consent form for your records. I freely give my consent to take part in this study. I understand that by proceeding with this survey, I agree to take part in research, and I am 18 years of age or older.

APPENDIX 6: INTERNAL REVIEW BOARD EXEMPTION DETERMINATION

Institutional Review Boards / Research Integrity & Compliance

FWA No. 00001669

University of South Florida / 3702 Spectrum Blvd., Suite 165 / Tampa, FL 33612 / 813-974-5638

EXEMPT DETERMINATION

May 31, 2022

April Smith

[REDACTED]
[REDACTED]

Dear Ms. April Smith:

On 5/30/2022, the IRB reviewed and approved the following protocol:

Application Type: Initial Study

IRB ID: STUDY004353

Review Type: Exempt 2

Title: Musicking Higher Education: An Analysis of the Effects of Music

Pedagogy on College Students in Classroom Atmospheres

Protocol: • Musicking Higher Education: An Analysis the Effects of Music

Pedagogy on College Students in Classroom Atmospheres.

The IRB determined that this protocol meets the criteria for exemption from IRB review. In conducting this protocol, you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Please note, as per USF policy, once the exempt determination is made, the application is closed in BullsIRB. This does not limit your ability to conduct the research. Any proposed or anticipated change to the study design that was previously declared exempt from IRB oversight must be submitted to the IRB as a new study prior to initiation of the change. However, administrative changes, including changes in research personnel, do not warrant a modification or new application.

An ongoing IRB review and approval by this organization is not required. This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are made and there are questions about whether these activities impact the exempt determination, please submit a new request to the IRB for a determination.

Institutional Review Boards / Research Integrity & Compliance

FWA No. 00001669

University of South Florida / 3702 Spectrum Blvd., Suite 165 / Tampa, FL 33612 / 813-974-5638

APPENDIX 7: SPRING & SUMMER SESSION'S SONG LIST

Thank you so much to everyone who participated in this exercise and those who contributed to the conversation. I am grateful for the opportunity to include this in your class, and I hope that you all had fun.

The Beatles, "Come Together"

The Pixies, "Monkey Gone to Heaven"

The Pointer Sisters, "Yes we can"

Disney's Encanto, "All of You" (sing-along)

Foo Fighters, "My Hero"

Sara Barielles, "Brave"

Satsang, "Make it Better"

Michael Jackson, "Man in the Mirror"

The Killers, "Land of the Free"

Audra Day, "Rise Up"

Billie Porter, "For What it's Worth" (cover)

Kendrick Lamar, "Alright" [Clean Version]

Steel Pulse, "Ku Klux Klan"

Ben Lee, "We're All in This Together"

Mos Def, "Habitat"

Nas, "I Can" [Clean Version]

Marvin Gaye, "What's Goin On"

Nina Simone, "Mississippi God Damn"

School House Rock, "I'm Just a Bill"

Lil Baby, "The Bigger Picture"

Childish Gambino, “This is America”

Bill Withers, “Lean on Me” (Canadian Red Cross Compilation)

No Doubt, “Just a Girl”

Lana Del Rey, “Young and Beautiful”

Kanye West, “Hey Mama”

LaBelle, “Lady Marmalade”

Bonus Track: *Moulin Rouge* Soundtrack, “Lady Marmalade”

America to Africa, “We Are the World”

Beyonce, “Pretty Hurts”

Lil Dicky, “Earth”

APPENDIX 8: PARTICIPANT ID TABLE

The following table records the comparison in responses to the questionnaire and the interview. This serves to display that the quotes used were from different participants and that no participant was quoted from both data collection tools in each themed section.

Participant ID # Assignments for Questionnaire and Interview	
Questionnaire Participant ID #	Interview Participant ID #
1	N/A
2	N/A
3	N/A
4	N/A
5	N/A
6	N/A
7	N/A
8	N/A
9	N/A
10	N/A
11	N/A
12	N/A
13	N/A
14	N/A
15	N/A
16	1
17	N/A
18	3
19	2
20	4
21	N/A
22	5