The Effect of Using Rapping to Teach Selected Musical Forms to Urban African American Middle School Students

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The purpose of this study was to determine the effects of a pedagogical approach using rap music on the learning of musical forms among urban African American youth and to determine whether there were differential effects among students of different levels of self-esteem. A total of 66 urban African American youth from the St. Louis County Public Schools who were enrolled in general music classes at Brittany-Woods Middle School served as participants. Two randomly chosen classes formed the control group and two randomly chosen classes formed the experimental group. All participants were in grades six through eight. Based on outcomes on the *Culture-Free Self-Esteem Inventories-2nd Edition* (Battle, 1995), participants were divided into high, middle, and low self-esteem groups.

Two instructional methods were employed. For the control group, traditional procedures (e.g. lecture, listening, etc.) were used to teach students binary, ternary, and verse-refrain forms. Representative musical literature, both instrumental and vocal, was used to assist students in learning these musical forms. The researcher also composed three songs in binary, ternary, and verse/refrain form respectively.

For the experimental group, the researcher instructed students in identification of binary, ternary, and verse/refrain forms in the same manner as the control group with the exception that the three researcher-composed examples were rapped to a pre-recorded rhythm soundtrack, and students were allowed to move rhythmically to the beat and perform as a "human beat box." A researcher-designed test was then administered to the participants in both experimental and control groups. Additionally, students were asked to make written comments regarding their perceptions of the use of rap as a pedagogical device. Results indicated no significant differences between the experimental and control groups.

INTRODUCTION

Numerous critics have repeatedly called for the use of curricular materials drawn from the learner's everyday world, and for many of today's students, one valuable source is the lyrics of contemporary rap music (Anderson, 1993; Frisk, 1992). Pedagogical strategies employing rap music have been shown to be effective in the teaching of urban African American youth across a broad range of subject areas (Jeremiah, 1992; Macklis, 1989). Further, research indicates that using experiential approaches that emanate directly from a student's culture is an effective means for the enhancement of academic performance (Hicks, 1987; Hicks-Harper, 1993; Morrow & Pretlow, 1994; Smith, 1991).

African Americans are a growing population in America's schools. According to the American Association of Colleges for Teacher Education (1987), 16.2% of the children currently enrolled in public schools are African American. Academic achievement might perhaps be the most important factor in their life success (Johnson, 1994). Employing an aesthetic expression derived directly from African American culture widens the pool of pedagogical options which modern educators can use to improve self-esteem and subsequently enhance academic achievement (Rose, 1994).

A study by Swadener (1990), designed to investigate certain dimensions of self-esteem as demonstrated by four-year-old African American children in a head start program, posed the following questions: (a) What explicit and implicit assumptions in the curriculum and classroom atmosphere relate to self-esteem?; (b) What evaluative measures of effectiveness are used in Head Start programs, and how do they relate to the explicit and implicit assumptions in the curriculum?; and (c) To what extent do parent-child-teacher, parent-parent, teacher-child, teacher-teacher, and child-child relationships function to influence self-esteem? This field study employed participant observation methodology. Results revealed that the parent-child-teacher-preschool systems influenced self-esteem in this study, and that each system was reinforcing in regard to attitudes, relationships, and prompts and rewards. Finally, the Harter-

Pike and Green Scales revealed that the children's self-judgment of competence and acceptance were relevant to their perceived high self-esteem.

In another study, Rice (1988) investigated the perceptions held by secondary teachers of male secondary school students from three ethnic groups, Asian-, European-, and African American, in the San Francisco School Unified School District, and he studied the impact of their perceptions on self-esteem. Participants in this study were classroom teachers employed in the San Francisco Unified School District at two selected secondary school sites. The school sites were nonrandomly chosen on the basis of variation of student population by ethnic mixture designated as middle and low concentrations of African American students. Three instruments were used in the study: The Coopersmith Behavioral Academic Self-Esteem Rating Scale to measure teachers' attitude, the Hoppock's Job Satisfaction Measure to assess one of the social variables, and a project-developed instrument to provide demographic information. Teachers at the two high school sites were asked to complete the Coopersmith Behavioral Academic Self-Esteem Rating Scale for two male students selected randomly from each of the three ethnic groups, for a total of six students by each teacher from each site. Results of the study showed that teachers held significantly different evaluations of the students based on their ethnicity. Teachers tended to view the Asian- and European-American male students as essentially the same, and decidedly different from the African American male students. Teachers gave a less positive evaluation of the African American male students, one different from their evaluations of Asian American or European American male students. Rice concluded that teachers make value judgments of children on the basis of ethnicity, social, economic and perhaps other conditions which are not documented to be related to children's ability to learn. Thus, young African American males may be systematically molded to view themselves less positively than their peers by teacher expectation and behavior.

Teel (1993) addressed the issues of low self-esteem, negative motivation, and poor academic achievement through a culturally and academically sensitive classroom approach for middle school African American history students at risk of school failure. There were three components to this study. The first involved classroom teachers, graduate students, and professors working collaboratively to develop an innovative approach to the teaching of world history using three achievement motivation theories and research on school failure. The second component consisted of the implementation of this collaborative approach. After two years of classroom research involving seventh grade world history students in an urban middle school, the investigator found that students at risk of school failure can become just as engaged and motivated as students identified as "high achievers." Additionally, Teel reported that given a noncompetitive, supportive classroom environment in which multiple abilities and diverse cultures were recognized and progress was rewarded, the majority of these students demonstrated improvements in general effort, in their speaking and writing skills, and in their overall self-esteem.

The research literature suggests that urban African American youths' academic achievement is increased when rap music is part of the teaching methodology. Instructional approaches utilizing rap music have yielded positive results when used in the teaching of urban African American youth. Further, these results are consistent across a broad range of subject areas.

Hicks (1987) hypothesized that urban preschool children would learn more new content (unfamiliar names of body parts) in a classroom environment through the use of rap music for instruction than would children who received instruction using conversational speech. A total of 40 three- and four-year-old urban African American and Hispanic children from four randomly selected preschools were divided into an experimental group and a control group. The principal investigator developed two audio-visual instructional tapes containing the same content material, but the control group's tape omitted the rap music rhythms. Results showed that the two groups differed significantly in terms of the average number of additional body parts that were learned. The rap music group learned more.

In a similar study, Smith (1991) explored the effects of using rapping as a method of teaching map-reading skills to African American third graders. A total of 34 eight-year-old urban African American youths were assessed in a three-week study. Statistically significant differences were found between pre- and posttest scores of the experimental treatment group. Smith concluded that rap music was an effective

method of teaching map reading skills to these third graders.

In a practicum developed to encourage the "at-risk" urban elementary school student to read for pleasure daily, Morrow and Pretlow (1994) engaged 15 students from Grades 2 through 6 in a neighborhood recreation center serving urban African American students from local elementary schools receiving Chapter 1 services. Participants in the study were identified as at risk and targeted for the program because they were at least two grade levels below national norms. Interviews with these students indicated that they neither read nor wrote for pleasure. Participants listened to their favorite rap songs, wrote lyrics for their own rap songs, and then read the lyrics as a text. After writing their songs, students were asked to retell their messages and to read a selected book relating to their personal raps. Only six students completed the program; however, increased reading proficiency was reflected in the grades of five of the six.

Hicks-Harper (1993) used a qualitative methodology to examine the advantages and barriers to using educational entertainment rap music video as pedagogy in classrooms where African American youths are taught. African American educators, African American students, and African American music artists/activists (Chuck D., KRS One, Salt-N-Peppa, Heavy D., Professor X, Professor Griff, Harry Allen) spoke candidly on the subject. The intended educational entertainment value of rap videos by rappers was explored. One-on-one interviews were conducted with educators and students, and data relevant to each audience's social reality, knowledge and beliefs, and perceptions of message were collected. Teachers and students viewed educational rap videos during interviews. The study found that (a) a cultural conflict between White Eurocentric school culture and the Black Afrocentric cultural lifestyles of the youth was evident; (b) the majority of teachers' views reflected a traditional Eurocentric school position catering to the analytical cognitive habits of European American students, and that this position created cultural conflict for African American students; (c) teachers did not favor using rap video because of the inherent revolutionary attitudes, street movement, and fast talking; and (d) teachers felt threatened by the rap videos. Conversely, the study found that (a) African American students and rappers considered Afrocentric education styles as more useful to reach African American students who as a group tend to have more relational cognitive habits; and (b) the majority of students felt that rap music video is familiar, and that they could learn from the medium in their classrooms. The study concluded that educators did not perceive these rap music videos the way the interviewed rappers intended, which was for educational purposes. It was further concluded that by using the six dimensions representing the African American world view--harmony, movement, verve, communalism, expressive individualism, and orality--rap music video is valid pedagogy for African American youth because it reflects African American culture.

The purpose of this study was to determine the effects of a pedagogical approach using rap music on the learning of musical forms among urban African American youth and to determine whether there were differential effects among students at different levels of self-esteem.

Specifically, the following null hypotheses were tested:

Ho1: There is no statistically significant difference between mean scores on a researcher-designed test of knowledge of binary, ternary, and verse/refrain forms for the control (traditional) and experimental (rap) groups.

Ho2: There are no significant differences between the mean scores on the researcher-designed test for high, middle, and low self-esteem groups as determined by scores on the Culture-Free Self-Esteem Inventories-2nd Edition.

Ho3: There is no significant interaction between the two pedagogical conditions and the three levels of self-esteem.

METHOD

Measures

The Culture-Free Self-Esteem Inventories-2nd Edition (CF/SEI-2)

The second edition of the CF/SEI-2 has been standardized on nearly 5,000 subjects throughout the United States and Canada. In addition to providing total scores, the CF/SEI-2, a 90-item inventory, measures children's self esteem in five areas: general, peers, schools, parents, and lie (defensiveness). It requires simple yes or no answers and can generally be administered and scored in 15 to 20 minutes.

The national normative sample for the CF/SEI-2 consisted of youths aged five to 17, U.S. census-matched by age, gender, race/ethnicity, parent education, geographic region, community size, grade level, and associated handicapping condition. Internal consistency ranged from .71 to .92.

The CF/SEI-2 for children was standardized on boys and girls in the United States and Canada in Grades 2 to 9, but has been used successfully to assess senior high school pupils as well. CF/SEI-2 scores for children are derived by totalling the number of items checked that indicate high self-esteem, excluding the lie scale items.

The Researcher-Designed Musical Form Test

The researcher formulated a musical form test in order to assess students' identification of binary, ternary, and verse/refrain forms. For each of twelve examples the test provided three response options.

The researcher-designed test required participants to circle one of the three given options and can be administered in approximately 30 minutes. The test contained four selections in each form and its examples are drawn from various musical genres. The selections on the researcher-designed test were: Dear Mama (as recorded by 2Pac Shakur); Pop Goes the Weasel; This Land is Your Land; Yankee Doodle; Jingle Bells; Deck the Halls; Twinkle, Twinkle Little Star; Lightly Row; Allouette; I Wanna Be Down (as recorded by Brandy); Old McDonald Had a Farm; and Lightly Row.

The aural examples on the researcher-designed test were recorded on cassette tape and played back on a standard cassette player. Prior to administration of the test, the students were instructed to use only a number two pencil and to circle only one response option. The tape was stopped after each example was played and the researcher asked if all of the participants were ready to move on.

PILOT STUDY

A pilot study was conducted with students in the Columbia (Missouri) Public Schools System to work through proposed experimental treatment condition procedures, to identify potential confounding variables, and to establish reliability and validity of the researcher-designed test. The participants were ten seventh-grade African American students enrolled in general music classes at Jefferson Junior High School. Students participating in the study were instructed and tested in a vacant office in the school's guidance suite. The study was conducted with the fourth, fifth, and sixth period classes. The fourth period participants consisted of one male and four females; the fifth period class participant was one female; and the sixth period class consisted of four females. Students were taught binary, ternary, and verse/refrain form using rap music in addition to traditional methods of lecture and listening examples. Students were taught each form in a 50-minute block once each day over a three day period. On the fourth day, students were given a review. On the fifth day, students were administered the researcher-designed test.

Content validity of the researcher-designed test was established by testing participants only on the material covered. Reliability of the measure (split-halves) was .91.

Participants

Participants in the main study were 66 urban African American youth enrolled in the second, third, fourth, and fifth period general music classes at Brittany-Woods Middle School in the University City Public School system in St. Louis, Missouri. Student placement in these classes was based entirely on scheduling and availability. The second and third period classes formed the control group which consisted of 21 females and 13 males. The fourth and fifth period classes formed the experimental group which consisted of 8 females and 24 males. Choices for control and experimental groups were made randomly. All participants were in Grades 6 through 8. Parental and administrative consent was obtained prior to participation in the study.

Procedures

Directly before Session One of the instructional processes, students were administered the Culture-Free Self-Esteem Inventories-2nd Edition. In addition to having students read and respond to the items on the answer sheet, the researcher read each item through once and answered any questions the participants had regarding the test. Based on outcomes on the CF/SEI-2, participants were partitioned into high, middle, and low self-esteem groups. Intact

classes were randomly assigned, two to the treatment group and two to the control group.

For the control group, traditional procedures (e.g., lecture, listening, etc.) were used to instruct students in the identification of three forms commonly found in musical compositions: binary, ternary, and verse-refrain. Representative musical literature, both instrumental and vocal, was used to assist students in the identification of the prestated musical forms. The students were taught and sang to the melody of "This Is The Way We Brush Our Teeth", three researcher-composed songs in binary, ternary, and verse/refrain form (see Appendix A) over four one-hour sessions.

In Session One, students were instructed in binary form. Students listened several times to a cassette recording of a piano performance of Greensleeves, a song in binary form. The A and B portions of the song were pointed out to the students. Students verbally responded by saying "A" at the A section and "B" at the B section. Additionally, students raised their hands at the start of the A and B sections. Students then sang the song several times. Additionally, students' knowledge of this form was enhanced by the use of material dealing specifically with binary form from the text *Integrating Music in the Classroom* (Anderson & Lawrence, 1995). The students were taught and then sang a researcher-composed melody in binary form. Students then brainstormed examples of songs that they knew in binary form. Correct examples were affirmed and sung by the class. The session was concluded with a review of binary form.

In Session Two, students were instructed in ternary form. Students listened several times to a cassette recording of *We Wish You a Merry Christmas*, a song in ternary form. The ABA portions of the song were pointed out to the students. Students then verbally responded by saying "A" at the A section, "B" at the B section, and "A" again at the return of the A section. Students then sang the song several times. Additionally, students' knowledge of this form was enhanced by the use of material from *Integrating Music in the Classroom* (Anderson & Lawrence, 1995) dealing specifically with ternary form. The students were taught and then sang a researcher-composed melody in ternary form. Students then brainstormed examples of songs that they knew in ternary form. Correct examples were affirmed and sung by the class. The session concluded with a review of ternary form.

In Session Three, students were instructed in verse/refrain form. Students listened to a recording of *Baby* by Brandi, a song in verse/refrain form. The verse and refrain portions of the song were pointed out to the students. Students then verbally responded by saying "verse" or "refrain" at the appropriate sections. The students were taught and then sang a researcher-composed melody in verse/refrain form. Students then brainstormed examples of songs that they knew in verse/refrain form. Correct examples were reaffirmed and sung by the class. The session concluded with a review of refrain form.

In Session Four, students brought recordings of songs in the three forms studied. Examples were explained and discussed. There was an extensive review of the three forms studied and students again sang the researcher-composed examples several times.

For the experimental group, the researcher instructed students in the identification of binary, ternary and, verse/refrain forms in the same manner as the control group. The three researcher-composed examples, however, were rapped to a prerecorded rhythm soundtrack, *Something to Ride To* (Crenshaw, 1992). Students were allowed to move rhythmically to the beat and perform as a human beat box.

In Session Five, the researcher-designed test of musical form was then administered to the participants in both experimental and control groups. Students reviewed and asked questions prior to the test. The test consisted of four examples in each of the forms studied. Additionally, at the conclusion of the test, students in the experimental group were asked to indicate in writing on the back of the researcher-designed test answer sheet whether or not they thought rap music was a good pedagogical tool and why.

Consistency of Instruction

Three qualified educators viewed a video containing randomly selected instructional episodes from all four classes. These educators looked for differences in the instruction presented to the experimental and control groups. A researcher-prepared measure asked the reviewers to assess consistency in the instructional presentations and instructor's behavior in six categories (see appendix H). These six categories were: (a) clarity of instructions to students; (b) instructor's level of pleasant engagement with the students; (c) frequency of instructor's smiles; (d) instuctor's positive affirmation of students; (e) adequa-

cy of instructor's summary; (f) overall effectiveness of the lesson presented. The adjudicators found no significant differences among these behavioral categories.

RESULTS

Preliminary Analysis

A preliminary two-way analysis of variance (treatment condition X gender) was performed to determine significant differences or interactions involving gender. Analyses revealed no differences in mean scores on the researcher-designed test of musical form between the control and experimental groups based on gender, F (1,62) = 1.06, $p > .05$; and no significant interaction between gender and treatment condition, F (1, 62) = .57, $p > .05$.

Testing of Hypotheses

Three Hypotheses were developed and tested in this study. The hypotheses and results follow:

Ho1: There is no significant difference between mean scores on a researcher-designed test of knowledge of binary, ternary, and verse/refrain forms for the control (traditional) and experimental (rap) groups.

No statistically significant differences were found between mean scores for control and experimental groups on the researcher-designed test, F (1,64) = .83, $p > .05$ (see Tables 1 and 2). Therefore, the first null hypothesis was retained.

Ho2: There are no significant differences between mean scores on the researcher-designed test for high, middle, and low self-esteem groups as determined by scores on the Culture-Free Self-Esteem Inventories-2nd Edition.

There was no statistically significant difference among the mean scores on the researcher-designed test for high, middle, and low self-esteem groups, F (2,60) = .40, $p > .05$ (see Tables 1 and 2). Therefore, the second null hypothesis was retained.

Ho3: There is no significant interaction between the two pedagogical conditions and the three levels of self-esteem.

There was no statistically significant interaction between the pedagogical conditions and the three levels of self-esteem, F (2,60) = .76, $p > .05$ (see Tables 1 and 2). Therefore, the third null hypothesis was retained.

For the control group (n=32), the mean posttest score was 5.94. For the experimental group (n=34) the mean posttest score was 6.47. The no rap/high self-esteem group had a mean of 5.9, the no rap/moderate self-esteem group had a mean of 6.4, and the no rap/low self-esteem group had a mean test average of 5.6. The rap/high self-esteem group had a mean of 5.8, the rap/moderate self-esteem group had a mean of 6.6, and the rap/low self-esteem group had a mean of 7.1. Thus, participants in the low self-esteem rap group achieved the highest mean score.

Table 1

Analysis of Variance

Source	df	F
Rap/No Rap (A)	1	0.83
Level of Self-esteem (B)	2	0.40
A X B	2	0.76
Error	60	(5.65)

Note. Values enclosed in parentheses represent mean square errors.

Written Comments

At the conclusion of the researcher-designed test, students were asked to indicate in writing whether or not they felt that rap music was an effective instructional device and why. Space was provided on the back of the researcher-designed test for the written responses. The responses, though varied, supported the use of rap music as a pedagogical tool (see Appendix B).

Table 2

Means and Standard Deviations of the Pedagogical Conditions and Levels of Self Esteem

Self-esteem Groups	n	Musical Forms Test Outcomes
Rap/High Self-esteem	10	
M		5.8
SD		3.10
Rap/Moderate Self-esteem	10	
M		6.6
SD		2.37
Rap/Low Self-esteem	12	
M		7.1
SD		2.42
No Rap/High Self-esteem	13	
M		5.9
SD		2.18
No Rap/Moderate Self-esteem	10	
M		6.4
SD		2.17
No Rap/Low Self-esteem	11	
M		5.6
SD		1.68

Students' written comments indicated that they felt rap music helped them in many ways. Fifty-seven percent of students indicated that rap music directly affected their understanding of musical form. Twenty-two percent indicated that rap music had improved their understanding in disciplines outside of music.

Another 11% of the respondents indicated that rap had helped them to understand and cope with complex sociological situations such as the dynamics of neighborhood and understanding society. Additionally, 10 % of students stated that rap music had the potential to directly impact self-esteem, school attendance, and social morality.

CONCLUSIONS AND DISCUSSION

In this study, no statistically significant differences were found between the scores on the researcher-designed test for the control and experimental groups. These findings reinforce those of Hicks (1987), who found that urban African American preschoolers' ability to learn the names of body parts was equally effective when rap music was used as part of the instructional process. Similarly, this study's findings correspond to those of Smith (1991), who found that rap music was just as effective a method of teaching map reading skills to third graders as traditional methodologies.

Participants in the low self-esteem cell of the experimental group scored higher on the researcher-designed test (M = 7.1) than did any other grouping. Although this outcome was not statistically significant, it suggests that academic achievement in low self-esteem urban African American youth is at least equal to other groups when using a rap methodology. This finding reinforces research contending that self-esteem is a mitigating factor in the academic achievement of urban African American youth. Williams (1992), for example, found that a relationship existed between African American adolescents' self-esteem and their grade point averages. Similarly, Swadener (1990) concluded that self-esteem was relevant to urban African

American youths' self judgment of academic competence.

Students' written comments suggested that the use of rap music was highly appealing. Students indicated that rap enhanced not only their knowledge of the three musical forms used in this study but had also been instrumental in other learning situations. Specifically, participants in the study indicated that rap music helped them to understand society and the social dynamics of neighborhood. If students are interested in a subject matter, the likelihood that they will achieve is increased (Frisk, 1992; Benson-Hale, 1986).

Statements regarding rap music's importance as a tool for daily survival in the neighborhood was a frequent comment. The proliferation of rap music videos depicting typical urban African American life in large metropolitan neighborhoods such as Compton in Los Angeles, Anacostia in Washington, D.C., and Harlem in New York City has caused an imitation of these conditions in areas of the country far removed from such circumstances; a condition the researcher has come to term "Comptonization" (Rose, 1994; Ice T, 1994). Thus, urban African American youth throughout America are now encountering "neighborhoods" for which they ostensibly have no frame of reference. Through videos, rappers offer an explanation of and viable strategies for survival in the urban ghetto. Anderson and Lawrence (1994) concur, stating that relating musical experiences to the lives of children is a crucial aspect in their development.

Participants also indicated that rappers themselves were a source of racial pride for them. Literature supports the notion that racial esteem is an important element in the positive development of urban African American youth. A positive relationship exists between ethnic identity and self-esteem in African Americans; furthermore, self-esteem (and perhaps ultimately academic achievement) is contingent upon high ethnic identity (Rothery, 1992). Ignoring the importance of racial esteem to the development of high self-esteem and subsequent academic success among urban African American youth leads to educational inequality (Hodge, 1992). Thus, developing pedagogical techniques using rap music could increase urban African Americans' sense of self-worth and racial pride.

Despite claims by some rap skeptics that rap music is a demoralizing factor in society, many of the participants indicated a positive association with rap. Several cited rap as a source of understanding the negative elements in society and avoiding potential pitfalls. These outcomes concur with Shouse-Waller (1995), who stated that rap music is at the forefront of a movement among African American people to effect change and to improve social and political conditions of society. They also support Nelson (1992), who asserted that the contexts of rap music are an examination of African American values, verbal and nonverbal communicative behavior, and style.

Participants' written comments also indicated that rap music could increase school attendance. If instructional strategies that employ rap music indeed are more interesting and more fun for students, perhaps they would be more willing to attend school. That rap music could indirectly increase school attendance was not solely the opinion of the participants. The regular classroom general music teacher mentioned to the researcher that students in the experimental group whose attendance had previously been poor had not missed a day of school during the time period in which this study was conducted.

Implications for Teaching

The results of this study support other research suggesting that use of culturally relevant teaching methodologies such as rap music at the least does not deter academic achievement in urban African American youth, especially those of low self-esteem.

Thus, increasing classroom teachers' skills in using rap music as an instructional device would be desirable. To facilitate prospective music educators in the acquisition of rap knowledge and skills, college and university departments' music teaching methods courses might make greater efforts to include all popular styles, including rap, in their preparatory curricula.

One example of how rap music might be integrated into the contemporary classroom is through a process of putting new lyrics to old, familiar melodies. Some rap music is set to the strains of previously recorded music. Often the sheet music to these borrowed songs is still available in the "oldies" section of music stores. Most music teachers will find these borrowed songs easy to transcribe directly from the recording, and they may elect to do so if an appropriate sheet music version is not available. These songs can be easily performed on keyboard instruments and may be used to teach musical form, certain

rhythms and chordal progressions, and selected styles.

The questionable lyrics of some rap music also can be modified. Students might be challenged to write lyrics that are more uplifting and inspiring, lyrics that foster self-esteem, encourage avoidance of drug use, or stress the importance of education. These lyrics could emphasize the importance of racial pride and unity and serve as an ideal method for promoting multiculturalism in music. Such strategies help to develop creativity and to encourage student involvement in the educational process.

Popular music instrumental tracks intended for karaoke-type performances are varied, accessible, and numerous. They are excellent for use as a rhythm track to which popular children's songs can be rapped. Using rap in this way adds much needed variation to familiar tunes and could inspire young children to become more musically involved.

RECOMMENDATIONS

On the basis of the findings of this investigation, the following is recommended for further research:

1. A more extensive study could be undertaken including more participants and conducted over a longer period of time in more than one school. Given the achievement in the low esteem cell of the rap group, a longer time period might result in significant differences.
2. A study should be undertaken to determine if any significant differences in learning occur between African American and European- American students when rap music as a pedagogical tool.
3. The use of rap music as a pedagogical tool should be further explored in other disciplines such as science, social studies, math, physical education, and drama.
4. A future study should be undertaken that includes opportunities for students to develop their own rap poetry, perhaps enhancing participation and interest in music learning.

Although this study does not find statistically significant differences, it established in this instance that the use of rap music as a pedagogical tool is at least as good as traditional methodologies for the teaching of binary, ternary, and verse/refrain forms to urban African American middle school students. Written comments collected in this study further suggested that because rap music was more appealing to these students, student interest was increased. Because student interest is an important factor in achievement, using a rap music methodology with urban African American youth could result in an increase in academic performance.

Appendix A

***Binary Form:**
This is the form that we call AB
Another name for it is binary
The rhythm and melody are short, you see
Now listen to the difference in the Section called "B"

This is section B of this song
The rhythm and melody are real long
The second section is different, you see
Call this binary or AB!

Ternary Form:
This is the form that we call ABA
There are three distinct sections to give it away
The first part and last part are exactly the same
Ternary form is its other name

This is section "B" of this song
The rhythm and melody are real long
Now return to "A" and you'll see
a great example of Ternary

Verse and Refrain:
Verse 1:
This Little rap is in Verse and Refrain
Different verses but the refrain is the same
Now what we're rapping is called verse one
We'll rap the refrain as soon as we're done

Refrain:
Now this is the part we call the refrain
It's after each verse again and again

Verse 2:
This is verse two, can't you see
It sounds like verse one, the words are the key
To continue the form of Verse and Refrain
We must now sing the refrain again

Refrain:
Now this is the part we call the refrain
It's after each verse again and again

*Rapped to the pre-recorded soundtrack with the experimental group; sung to the melody of "This Is The Way We Brush Our Teeth" with the control group.

Appendix B

Student Written Responses

1. I like rap music because I learned verse/refrain, AB form, and ternary form.
2. I liked using rap music because it helped me understand more about the verse and refrain and why people use it. Sometimes I think we should be able to listen to rap music because sometimes its good for us to listen to. It helps us know more about what's going on in the world.
3. I liked using the rap to learn the three types of music. I like to use it because it is my interest of music.
4. I like it.
5. I like rap because I like the beat and the way they are him or her rap.
6. I liked the rap music because I listen to rap and most of the songs are telling a story.
7. I did like the rap music because rap has a good [sic] on verse/refrain-Binary.
8. I think it is not the rap it is the people in the street. I like rap music [because] it has a nice tone to it, and it is good for the [learning of] AB, ABA, and verse/refrain.
9. I liked using the rap music. I think it should be used in schools so kids will be more interested in learning and go to school.
10. I like rap music because you can learn [from] it. And the other reason I just like to listen to it. I think everybody should listen to rap only if it is clean.
11. I liked using rap music.
12. I like rap because we can learn a lot [of] things that we can not learn any other way.
13. I like rap music for learning, and this is why it sometimes relates to real life situations. It let's you know what's going on out in the streets and what you shouldn't do.
14. I like using rap music for learning because when you listen to rap it tells you a lot about what's going on in the world.
15. I like rap music because it sounds better than other music to me. It is easier to learn because it is faster to learn.
16. I like rap music for the classroom because it gets students attention.
17. I like rap music because it's fun to listen to.
18. I like rap music being used in the class because it sounds good, its fun, and I like the people who rap.
19. I like rap in the classroom because I can learn it faster.
20. I like using rap for learning because most rap music tells about the outside world.
21. Some rap music can be used in school if it is clean with no cussing or any other bad things.
22. I like rap because it's fresh. I like songs made out of rap.
23. I like rap music because its good to listen to and it makes me feel good inside.
24. I like using rap music because it was easy to understand what everything meant. I think it wouldn't have been easy to understand it [binary, ternary, verse/refrain forms] with [regular] music.
25. I like rap music to be use[d] in class. Because a lot of us listen to it and understand what it is saying.
23. I do like rap it is good for kids to learn. Because kids don't pay attention to the teacher they pay attention to rap. They think teachers are boring.
24. I like rap music because it is what kids like and if kids like it can help us learn things a lot easier.
25. I like using rap music because I like to listen to it. Most kids like rap music.
26. I like using rap in AB ABA and verse/refrain because it is fun. A lot of people like rap.
27. I like rap music.
28. I like rap music in class because it is very fun to listen to.
29. I like rap music because it helps me to remember things like X's tables and answers.
30. I like rap music because it helps you learn about the society and what is happening now in the neighborhood!
31. I do like learning with music. Because it makes learning fun.

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