

**The Effects of Exposure to Various Music Genres on Mood and Homework**

**Achievement: Creating a Self-Awareness Tool for Adolescents**

by

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Mini Proposal

Completed in Partial Fulfillment for the Requirements of

MUSC 510 Psychology of Music

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December 1, 2017

## TABLE OF CONTENTS

### CHAPTER 1

Statement of the Problem .....	1
Purpose Statement .....	1
Hypothesis Statement .....	1
Significance of the Study .....	1
Definition of Terms .....	1
Basic Assumptions .....	1
Limitations of the Study .....	1

### CHAPTER 2

Review of the Literature .....	1
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### CHAPTER 3

Methodology .....	1
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## General Outline

### I. Chapter 1: The Project

- a. Statement: Adolescent students are often unaware of the effects their music has on their mood and study achievements, and they may be able to improve their academic achievements through a self-assessment study.
- b. Purpose: The current research on music's effects on a student's mood and concentration will be used to benefit teachers and students in a practical way.
- c. Hypothesis: Teachers may be able to help students improve their academic achievements by providing them with a means to self-assess the effects of their music selections on their mood and study habits, and by suggesting for them some musical options that could enhance effective learning habits.
- d. Significance of the Study: This research project extends beyond previous research, which reveals only the fact that some correlations can be implied between music listening habits and behavior, thus enabling teachers and students to make some practical changes in their listening habits, and to thoughtfully select musical genres or styles that could improve mood and concentration.
- e. Definition of Terms
- f. Basic Assumptions
  - i. Most students do not evaluate the effect their music has on their mood and concentration

- ii. Most students have not taken the time or effort to use music as a tool for improvements in mood or concentration
- iii. Most students could benefit from gaining the knowledge of and applying the practice of selective music listening to positively impact their mood and concentration levels
- iv. Creating a self-assessment tool for students to use for this study could be easily done via Google forms
- v. Limitations of the Study:
  - 1. Student personalities
  - 2. current student music preferences
  - 3. fixed attitudes of the students
  - 4. student willingness to try new options
  - 5. the small size of the research sample
  - 6. the length of time used for the study

II. Chapter Two: Review of the Literature

III. Chapter Three: Methodology

- a. Range: Chorus Teachers within the Virginia Beach City Public Schools
  - i. Volunteer Chorus Teachers will be solicited via our group email
  - ii. Each teacher will select one Chorus Class to survey
  - iii. Each selected Chorus class will involve all members in the self-assessment surveys
  
- b. Surveys

- i. Surveys will be provided via Google Forms
- ii. Two different Surveys will be completed by student participants at least 5 times over the period of two weeks during which there are no vacation breaks
  1. Students will complete each of two surveys, not concurrently, at least 5 times over the period
  2. Students will use the same Google forms each time
  3. Data will be collected and input into a spreadsheet on Google Forms
  4. Each survey will take less than one minute to complete online, but the listening portion prior to survey completion will take up to 5 minutes
- iii. Two surveys will be provided
  1. Survey One: Mood
    - a. Students will select current mood
    - b. Students will select music listened to at that time from the choices given in the survey
    - c. Students will record any changes in mood from beginning to end of the song in the survey
  2. Survey Two: Concentration
    - a. Students will select current concentration level while working on math homework

- b. Students will select music listened to at that time from the choices given in the survey
- c. Students will record any changes in concentration levels from beginning to end of the song, while they continue to work on the same math homework
- iv. Teacher participants will email the spreadsheets from the Google Forms Survey to the researcher at the end of the 2-week period for data collection
- v.

### Statement of the Problem

Abstract: Purpose of the Study

Procedures: Preliminary Methodology

### **Data Collection: Create a Sample**

1. Apply for permission from ODU to distribute the survey questionnaire.
2. Contact Merry Beth Hall, Editor of VMEA Notes Magazine, asking for permission to advertise an invitation to teachers to participate in the survey. [vmeanotesed@gmail.com](mailto:vmeanotesed@gmail.com)

3. Contact Virginia District II music teachers, asking them to participate in the survey.
4. Respondents will be asked to answer via email.
5. Once contacts have been made, respondents will be emailed the questionnaire below, and will be asked permission to be called later for a phone interview, reviewing and clarifying their answers to the questions. At least three and no more than twelve respondents will be considered for the actual research project. Respondents will be asked for permission to tape the interview, for later reference, and will be asked for permission to be quoted in the final statements. Respondents will be asked if they would be willing to videotape and submit a creative activity in their classrooms and/or present a session with me for a VMEA conference during which they would present that activity to the conference attendees, allowing them to become participants.

**Survey and Interview Questions:**

1. How long have you been teaching music?
2. What factors contributed to your decision to be a music teacher?
3. How did you determine the grade level(s) you wanted to teach?
4. What is your philosophy for teaching music?
5. How would you define creativity in music education?
6. As you create your lesson plans, how do you include creativity in your goals and activities?
7. What specific strategies do you commonly use to foster creativity?

8. Describe two of your best, or most successful, applications of creativity in your music classroom.
9. Please select which of these you currently employ in your classroom as creative components to your lessons (check all that apply):
  - a. multiple adaptations for special learners;
  - b. the use of multiple ways to present ideas in music theory, reading, or musicianship;
  - c. specific games or activities to spawn creativity, such as, but not limited to composing, improvising, creative games;
  - d. creative student group sessions for problem solving;
  - e. giving students opportunities to create alternate introductions or endings to songs in their repertoire;
  - f. asking students to create alternate stories or lyrics to songs in their repertoire that allow the music to come to life for them during rehearsal;
  - g. dressing in historic costume or engaging in story-telling that opens up creativity in students' awareness of music history;
  - h. assigning students presentations for a music history or theory lesson that require creativity.
10. Think your comfort level with creativity in your classroom. Would you be willing to serve as a model for other music teachers, demonstrating the ideas that are most successful for you?
11. Consider your normal thought processing as you plan a creative lesson or presentation for your class. List questions that you seek to answer as you plan.



12. List ideas that you have used to help students overcome fear or apprehension so that they can operate with more freedom and creativity in your classroom. Include your most successful means of establishing an open, warm, and forgiving (failure is an OK part of the process) classroom climate.
13. Describe an activity that you would use or have used to incorporate each of these cognitive/creative processes with your students:
- a. Ideational fluency: how many ideas or solutions one can devise in response to a single word;
  - b. Variety and flexibility: the number and diversity of solutions one can find to a single problem;
  - c. Originality: the ability to reach solutions others do not see;
  - d. Elaboration: the ability to formulate an idea and then to move it forward into a concrete solution;
  - e. Problem sensitivity: the ability to size down a problem, find its central challenge, and to understand its difficulties.
  - f. Redefinition: The ability to see a known problem in a completely different manner.
14. How has the use of creativity made a difference, or added value, in your classroom?

**Data Assessment and Discussion:**

1. Survey results from the teacher questionnaire and interviews will be tabulated into categories, beginning with the thought processes of the teachers, followed by the

ideas they use to develop these previously listed creative characteristic behaviors in their students:

- a. \*Ideational fluency: how many ideas or solutions one can devise in response to a single word;
  - b. \*Variety and flexibility: the number and diversity of solutions one can find to a single problem;
  - c. \*Originality: the ability to reach solutions others do not see;
  - d. \*Elaboration: the ability to formulate an idea and then to move it forward into a concrete solution;
  - e. \*Problem sensitivity: the ability to size down a problem, find its central challenge, and to understand its difficulties;
  - f. \*Redefinition: The ability to see a known problem in a completely different manner.
2. Comparisons will be made between the apparent level of freedom and creativity of the teacher and his or her philosophy of teaching music (answer to question #4) and definition of creativity (answer to question #5) to see if there is any obvious correlation.
  3. The central question will be asked both at the beginning and at the end of each interview, and will be included in the results: “How has creativity made a difference for your students in your classroom, or added value to student learning?” This question will be of ultimate importance. The hypothesis is that the use of creativity in music teachers’ classrooms makes a big difference in the

students' achievements and motivation, both inside and outside the music classroom.

**Conclusion:**

The survey and interview results and discussion from the sampling of teachers should reinforce a value level for creativity in the classroom; develop a constituency of teachers who would be willing to demonstrate and model creativity in the classroom for others; and provide an encouragement for music teachers to more fully, intentionally, and confidently engage in creative activities in their classrooms that can help develop divergent thinking, enhancing their students' learning in and outside of the music classroom.

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[Pediatrics](#)

[November 2009, VOLUME 124 / ISSUE 5](#)

# Impact of Music, Music Lyrics, and Music Videos on Children and Youth

Council on Communications and Media Gilbert L. Fuld, MD, Chairperson

Published online October 26, 2009

PEDIATRICS Vol. 124 No. 5 November 01, 2009

**doi:** [10.1542/peds.2009-2145](https://doi.org/10.1542/peds.2009-2145)

**PubMed**

[19841124](#)

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**Published By**

[American Academy of Pediatrics](#)

**Print ISSN**

[0031-4005](#)

**Online ISSN**

[1098-4275](#)

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<http://pediatrics.aappublications.org.proxy.lib.odu.edu/content/124/5/1488>

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