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Hip-hop-based Classrooms:
A Study of Readiness and Motivation

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Dedication

To my mother, I wrote and deleted those next few words so many times because no matter what I say I won't feel it is enough. The strongest woman I have known taught me how to fight no matter the challenges. You invested in my dreams and made them your own. Now, the happiest moments will always be a little sad because you are not around.

Dad, you have never liked that I am a rapper until you heard me talk about my thesis in an interview on TV. You told everyone to tune in and watch your baby girl trying to change the world with her music. I am glad you get it now, and I am also forever thankful for having a supportive father who never stood in my way no matter how he felt about what I was doing. You are the first person I think about when I count my blessings.

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Hip-hop-based Classrooms: A Study of Readiness and Motivation

Chantal Harmouche

ABSTRACT

There is a rising need of integrating challenging and innovative teaching and learning approaches into the educational system. With my passion for hip-hop, I decided to conduct a study that measures students' readiness and motivation to engage in a hip-hop based program that aims at providing students with strategies and assistance in learning their core subject matters. Hip-hop is an art movement that was originated from Bronx in New York. It can be used as an educational tool to promote creative writing, language acquisition, and critical thinking, among other pedagogical standards. Convenience sampling was used to select a school in the suburbs of Beirut as research site with sixty-eight participants of middle school and high school students. As a rapper myself, I conducted workshops in school to acquaint students with the notion of hip-hop and help them view it as a tool for learning. The study employed a mixed-methods approach that utilizes quantitative and qualitative instruments. The quantitative instrument, the Product Evaluation Rating Scale, measured student readiness for such a program, whereby students completed journal entries that were later rated. The qualitative instrument was an observation of students' emotional and task-behavioral aspects as motivational indicators during program implementation. Data collection took place over a period of four months. To analyze the data, the rating forms were noted on a spreadsheet, and tables and graphs were extracted. The observations were coded under different motivational markers.

Study findings indicate that the students are ready and motivated to be part of a hip-hop based program. The main limitation of this study is its sample size, which is not very representative. Consequently, future research is encouraged to take in a greater sample size to improve generalizability of findings to a wider student body.

Keywords: Hip-hop, Rap, Progressiveness, Constructivist, Music, Educational system, Motivation, Readiness.

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Chapter 1

Introduction

1.1 Background of the Study

1.1.1 The Need for Progressiveness

Progressiveness in education has called for the integration of innovative teaching strategies and methodologies in the classroom. This innovation comes with a set of rules that adhere to the progressive school of thought. Boethel and Dimock (2000) emphasize that learning is not innate or absorbed passively. Therefore, learning needs to regard students as active participants rather than passive recipients of information handed down from teachers (Topolovčan & Matijević, 2017). Consequently, classroom dynamics have shifted from teacher-centeredness to students as the main constructors of knowledge. In this regard, students actively engage in challenging, open-ended activities that promote needed skills to find solutions to various authentic problems. According to Yilmaz (2008), learning occurs actively, adaptively, contextually, constructively, socially, and through making sense of the world. As a result, students are trained to observe, compare, evaluate, analyze, criticize, and conclude. This need for progressiveness encourages the integration of new means of educating students that are different from the means previously implemented. This prompts us, as educators, to find those means and use them for the benefit of our students.

1.1.2 A New Means of Learning

Being a graduate from a French educational system, I was always asked why I was fluent in the English language. I learned English as a third language, in a very traditional, un-engaging manner. Evidently, that was not the reason of my fluency. In

fact, I owe this fluency in the English language to the exposure to rap songs while growing up. I developed a passion for rap music, and I memorized lyrics and sang along. I wished my history lessons were as easy to learn, or my English readings were as interesting and controversial. I soon discovered that hip-hop was not only a means of entertainment. It proved to be educational, as well. I was able to improve my language skills and, eventually, become an English teacher.

1.1.3 Giving Songs Credit

Kennedy (2014) has profoundly advocated the use of songs and lyrics in teaching language. Songs and lyrics have the ability to enhance pronunciation skills due to the fact that students are being exposed to a variety of accents depending on the genre of songs. Kennedy (2014) proclaims that songs expand students' vocabulary repertoire, where words are not limited to a specific subject, but can rather cover scientific subjects, as well. In addition to pronunciation and vocabulary, Kennedy (2014) encourages the use of songs and lyrics for grammatical purposes. In this regard, music can actually familiarize students with unusual verb tenses and archaic forms of English verbs and pronouns. Kennedy (2014) also focuses on the positive effects of practicing, learning, writing, and performing songs on linguistic competence and confidence. Moreover, motivation plays an empirical role. Consequently, contemporary music lyrics have an effect on both the learning efforts and the learning outcomes of students. Culturally, music also assists students in understanding different cultures, their history, and any resulting stereotypes. On a personal level, empathy and objectivity are regarded when students compare songs and stories from other cultures to their own (Kennedy, 2014). Finally, Kennedy (2014) emphasizes the importance of literary awareness posed by songs not only as a means of analysis but also in creating literature and lyrics in a

foreign language. Songs help students better understand aspects of the culture of the language in question. Therefore, it would be of interest to use hip-hop during instructional time and, from it, find new strategies that students can use as learning facilitators for other subjects.

1.1.4 Bridging Hip-Hop and Progressiveness

One of my main aspirations before entering the field of education has always been to start a school, where hip-hop-based education courses and programs are offered as material development and learning methods to teach different subjects. This goal has resulted from touring different countries to give hip-hop workshops to students, adolescents at delinquency centers, and organizations. Workshops entailed teaching the students how to write and perform rap songs.

With progressiveness in education and with my passion for hip-hop in mind, I decided to use hip-hop as an innovative means of instruction. However, various questions arise. Before commencing such a project, it is empirical to examine students' readiness to integrate such a program within their curricula. Consequently, and in aims of fulfilling the first step of this integration, I decided to conduct a study that explores student readiness and motivation to use hip-hop as a means of learning across the curriculum.

1.2 Statement of the Study

Numerous schools, up until today, still employ traditional teaching and learning methods that have been passed down from previous experience. Those methods tend to separate school from society and knowledge from experience. As progressive methods have emerged and continue to emerge, studies have suggested a re-conceptualization of

education in order for it to be pro-active, exploratory, critical, relevant (culturally), and liberating by nature for students and teachers (Akom, 2009; Dewey, 1916; Noguera, Cammarota, & Ginwright, 2006).

With the need of re-conceptualizing education, it is evident that novel methods should be implemented. Educators and teaching artists, like myself, seek hip-hop art and culture as a strategy of intervention (Morrell, 2007; Parmar, 2009; Runell & Diaz, 2007). Consequently, the novelty in teaching strategies chosen for the proposed study is the integration of hip-hop in middle and high school classrooms.

However, a gap in the literature exists. This gap is due to the lack of research on the various aspects of adopting a hip-hop curriculum in educational settings. Moreover, since this curriculum would be first of its kind in Lebanon, students' readiness has not been examined to date. It is unclear whether students are actually ready to undertake such a challenging curriculum, and, if undertaken, student motivation and involvement have not been studied.

1.3 Purpose of the Study

Based on the aforementioned problem, the purpose of this study is to explore student readiness and motivation for the integration of hip-hop as a means of instruction across various curricula. The study takes place in one international school situated in Lebanon. It takes into account middle and high school students.

Essentially, using two different instruments, the study proposes to answer the following research questions:

- To what extent are students ready to adopt hip-hop strategies as a means of instruction across curricula?

- How motivated are the students to adopt hip-hop strategies in studying for various core subjects?

1.4 Significance of the Study

The study's significance, in part, lies in its contribution to lessen the gap in literature, as it discusses student readiness and motivation in adopting hip-hop strategies across curricula. Consequently, I expect its results to provide much-needed information to the people interested in hip-hop based education and to the people who are interested in new creative and motivational tools for integration across disciplines in addition to the development of the student as a lifelong learner.

Additionally, the study is of benefit to the school in which it is being implemented, as it provides more creative learning methods that target the students as a coherent whole and prepare them for the required standards.

1.5 Division of the Thesis

This thesis is comprised of six chapters, the introduction, the literature review, the methodology, the results, the discussion, and the conclusion. Each chapter elaborates on the respective aspects of the proposed study. Each chapter also starts with an introduction that introduces the concepts discussed and a conclusion that sums them up.

The Introduction Chapter sets the background of the study along with the problem, purpose, and significance. It is established that this study is exploratory in nature and that it aims at exploring students' readiness to incorporate a hip-hop program within their school curricula. The study also explores students' motivation and classroom dynamics when hip-hop is being learned.

Chapter 2

Literature Review

After presenting the introduction chapter to this study, chapter two incorporates the literature review. The review elaborates on various research topics included within the research problem. Namely, this section presents the notions of hip-hop and rap, student readiness, and student motivation.

2.1 Hip-hop and Rap

2.1.1 Definition

The term hip-hop has several etymological origins (Campbell & Chang, 2005). The term was coined based on its two parts, hip and hop. According to Ogbar (2007), hip means fashionable and intelligent in terms of resources; hop is actually onomatopoeia of the verb jump, which can also resemble dancing. Consequently, the sound of the words hip and hop, together, evokes dance figures (Ogbar, 2007).

Being a cultural movement, as well, hip-hop is often confused with the oral practice of rap music, only. However, the movement includes various elements, which are the following: (1) rap, (2) djing, (3) graffiti art, and (4) breakdancing (Motley & Henderson, 2008). Some also consider beat boxing to be the fifth element.

Masters of Ceremonies, which are the rappers, continuously repeated the word hip-hop, and so the word became globally used.

As a movement, hip-hop first emerged three decades ago among African youth and in the South of Bronx in New York City (Campbell & Chang, 2005). Since then, it has spread to countries around the world. As it began to progress and advance from a social point of view and through creative intelligence, hip-hop began a vision of society

and of all its elements (Chang, 2007). Precisely, hip-hop is considered to be a mirror that reflects the harsh realities of the streets and a voice for the oppressed (Campbell & Chang, 2005). Consequently, to truly understand the context in which the hip-hop culture originated from, it is necessary to know the precarious economic and social situations of the Afro-American classes and Latin Americans in New York City in the late sixties (Campbell & Chang, 2005). During this time period, identity movements were formed and, later, repressed, by the system. For example, the Federal Bureau of Investigation (FBI) was responsible for the systematic dismantling of the self-determination of an organization for the Black Panthers. Leaders were also assassinated during this time period. Malcolm X was murdered in February 1965 and Martin Luther King was murdered in April 1968.

As a result of this oppression, communities from large cities, such as New York, withdrew themselves in ghettos, where gangs were of an increasingly marked social importance (Chang, 2007). Insecurity, drugs, and delinquency became part of everyday life in those neighborhoods. In particular, neighborhoods, such as Harlem, Brooklyn, and Bronx, were instigated and provoked by security forces to rise into frequent riots and violence. The hip-hop culture, thus, arose from this disadvantaged environment of social tensions and racial conflicts and oppressing political policies (Ogbar, 2007). Civil claims of black Americans moved from political terrains to the cultural fields, whereby rappers, shamelessly, lent their voices to embody discontent, frustration, and, sometimes, wild joy (Motley & Henderson, 2008). The use of the street as a stage or as an exhibition hall and the spontaneity of improvisation contributed to the development and spreading of a cultural movement and dominated the end of the twentieth century (Ogbar, 2007).

Nonetheless, it is worth noting, that in spite of the violence, poverty, drugs, and battles of surviving daily challenges, black American music asserts its identity, as funk and soul became modes of expression and privileged claim (Campbell & Chang, 2005). The pioneers of this culture, James Brown, The Last Poets, Sly and the Family Stone, Gil Scott Heron, or Stevie Wonder, laid the foundations on which hip-hop was built.

Linguists have also found an interest in the language present in rap lyrics, the themes of the songs, the multilingualism, and the use of English in hip-hop discourse.

2.1.2 Means of Implementation

Research on implementing a hip-hop-based program into school curricula is insignificant. However, if this program was to be implemented in school, it will, ultimately, be integrated within subject matters and not taught as a stand-alone subject.

One prominent researcher who has discussed integration is Whitehead (1967). According to Whitehead (1967), teachers do not affect students' minds, bodies, and/or cognitions as separate entities, but as a totality. Essentially, students are constituted from those three aspects, and, to understand the student, educators must relate the whole to the parts (minds, bodies, and cognitions). In this regard, the links, which are often dismissed, are essential because isolations are inexistent (Fan, 2004). This thought process could also be employed when structuring a curriculum, which should be viewed as a holistic process. Thus, subject matters should not exist in isolation, but should complement each other. This way, students learn to make connections.

For integration across the curriculum, Fisher and McDonald (2004) suggest that teachers can collaborate and cooperate to create and implement thematic units that integrate learning across disciplines or to develop curriculum maps. In doing so, teachers

come across certain concepts, strategies, and skills that are common for multiple disciplines. Consequently, links could be made, and those strategies become the focus of learning in different subjects.

2.1.3 Benefits of a Hip-hop-based Curriculum

2.1.3.1 Relating School to Society and Knowledge to Experience

To date, various schools still utilize a traditional approach to teaching and learning, which is, essentially, separating school from society and knowledge from experience. The novelties in educational theories, which include, but are not limited to, thematic, experiential, inquiry-based, constructivist, project-based, participatory, and interdisciplinary reforms have accentuated the re-conceptualization of education to include, as previously mentioned, pro-active, exploratory, critical, relevant, and liberating methodologies (Akom, 2009).

Ultimately, education is expected to include a combination of existing and new strands of knowledge that have been established based on students' perceptions of reality. Those strands are to be integrated within the taught curricula in order to produce rich learning experiences. Moreover, educators are not utilizing methodologies that this generation can relate and connect to; much of student performance in school is directly linked to students' interest and the capability of teachers to connect subject matters to students' authentic endeavors (Duncan-Andrade & Morrell, 2008; Hill, 2009; Seidel, 2011).

Consequently, and according to Parmar (2009), this is where a hip-hop-based curriculum, as an innovative teaching and learning methodology, is much needed. The curriculum could also be of immense benefit to students academically and socially. Furthermore, it relates school to society and knowledge to experience active,

exploratory, critical, relevant, and liberatory in nature (Akom, 2009; Dewey, 1916; Noguera et al., 2003).

2.1.3.2 Language Acquisition

Using music in a language class positively impacts students. Music improves literacy skills, as it incorporates grammar, vocabulary, and listening (Alipour, Gorjian & Zafari, 2012). Various studies have shown the effects that music has in facilitating language acquisition (Ayotte, 2004; Fischler, 2006). Moreover, music puts students at ease and increases their engagement and motivation levels (Mishan, 2005).

Li and Brand (2009) used an experimental approach to examine music's effect on language acquisition among Chinese students. Their results have shown that students who were subjected to the most music during instructional time scored higher achievement rates as opposed to those who did not have music as an instructional approach. Attitudes toward acquiring the new language were also positively influenced (Li & Brand, 2009).

In a study conducted by Alipour, Gorjian and Zafari (2012), playing music in the classroom has shown positive effects on students' engagement levels. Students paid extra attention on new words, which were considered to be as newly acquired material (Alipour et al., 2012). Another study by Zhang, Wu, Wei, and Wang (2011) also accentuates the intensity of language acquisition, and, in particular, the improvement of vocabulary skills. Some students mentioned that they have become familiar with words that they did not previously know (Zhang et al., 2011).

Therefore, through a process of listen-and-sing students' process of language learning and language acquisition could be facilitated (Ludke, Ferreira, & Overy, 2014).

2.1.3.3 Creative Writing

Academic writing is rigid, procedural, systematic, and organized. Its main purpose is to transmit information (Bishop, 1990). This type of writing, although useful in academic settings, proves to hinder creative thinking processes and to limit students' ability to creatively draft a piece of writing as well as to freely express their thoughts and ideas. Creative writing is one form of writing that focuses on storytelling, recounting personal experiences, authoring fiction, and poetry. The style, voice, and techniques employed in this type of writing makes the reading and writing process entertaining (Bishop, 1990).

Writing creatively is an artistic skill that inspires and entertains readers with words, pictures, concepts, and meaningful insights (Cordaro, 2009). When writing creatively and freely expressing voices, students perceive the writing task as more engaging. Consequently, students develop a sense of "wanting to" write as opposed to "having to" write (Cordaro, 2009).

Most importantly, creative writing broadens critical thinking and is fundamental to excellence in literacy (Schafersman, 1991). When students get the feeling that their thoughts and ideas are being communicated in the way they want them to be, and when the teacher appreciates and understands those thoughts, students are encouraged to be more efficient communicators. This would vastly improve students' skills in writing. With exposure and further practice, students start acquiring proper syntax.

In addition, creative writing promotes critical thinking skills that enable students to be more aware of their surroundings and to question what is being passed on to them

(Chandler, 1999). In doing so, students develop a deeper understanding of the world and, more importantly, themselves. According to Bolton (1999), health-care professionals have been suggesting creative writing and journal keeping for their psychologically depressed patients, as a means of increasing feelings of self-confidence and self-value. Patients use those journals to comprehend their personal thought processes and perceptions. Accordingly, Bolton (1999) accentuates that creative writing is a means of self-expression and self-understanding; therefore, one important role it plays is, “creatively,” making sense of situations.

Consequently, if students were to develop the ability to collaborate and reflect, educators are bound to teach them proper means of self-expression that students are passionate and enthusiastic about (Austin, 2005). Introducing a hip-hop-based program is one way of ensuring that creative writing is being taught in schools. Writing songs, in general, allows students to create narratives. Alongside, students would develop the basic techniques of literary expression, which include narrative strategies, genres, and the necessary aesthetics. Accordingly, promoting creative writing is one way a hip-hop-based curriculum could be of benefit to education.

2.2 Student Readiness

2.2.1 Definition

Readiness encompasses the state of being fully prepared to engage in a certain activity (Oxford, 2018). Although readiness is not solely associated to educational fields, as individuals could have readiness to be part of a workforce or a soccer team, readiness seems to be studied in various educational aspects. For example, a study, conducted by Wesley and Buysse (2003), examines school readiness. This study takes into account

kindergarteners' preparedness for school. Nonetheless, defining readiness for a task, a program, or an activity is difficult. For instance, Wesley and Buysse (2003) state, "A universal definition of school readiness does not exist" (p. 351). This is, generally, due to the fact that readiness is affected by many latent and manifest factors. According to Shivers-Blackwell and Charles (2006), there are many factors that impact student readiness.

One crucial factor that determines student success and engagement is teacher's ability to identify readiness levels among his/her students (Tomlinson et al., 2003). Consequently, when it comes to student readiness, Vygotsky (1986) proposes working within the student's zone of proximal development (ZPD). When the student cannot successfully complete the task alone, but can succeed while working with an adult through scaffolding and support, the student would be working within his/her zone of proximal development (Vygotsky, 1986). Therefore, educators are required to prompt students to work within that zone and guide or coach them on the given task, which the student is unable to complete alone (Tomlinson et al., 2003). This way, educators would be encouraging independence. Moreover, "it is through repetition of such cycles that learners grasp new ideas, master new skills, and become increasingly independent thinkers and problem solvers" (Tomlinson et al., 2003, p. 126). When tasks are not within the zone of proximal development, students would be mismatched with the tasks and would fail to connect to it (Tomlinson et al., 2003).

Another factor that impacts readiness is self-directed learning (Hung, Chou, Chen, & Own, 2010). According to Knowles (1975), when students are aware of their learning needs, goals, resources, and strategies and take initiative to work and develop them, they are considered to be self-directed learners. Garrison (1997) proposes a model

that addresses the dimensions of self-directed learning. The model defines this type of learning as an approach, whereby students self-monitor and self-manage to construct and create rich learning experiences (Hung et al., 2010). Therefore, a lot of weight is placed on students' actual initiative of actively taking part in their learning journeys.

Accordingly, those factors were taken into account for the purposes of this study to ensure that student readiness is measured as should be.

2.2.2 Means of Measurement

Depending on the type of program students need to be prepared to, various measuring scales have been devised to measure student readiness.

To begin with, students have access to different online surveys that assist them in assessing their readiness to partake in a program (Dray, Lowenthal, Miskiewicz, Ruiz-Primo, & Marczyński, 2011). Those surveys mostly focus on general learner characteristics.

For example, to measure student readiness for online learning, McVay (2001) developed an instrument that takes into account students' behaviors and their attitudes through posing 13-items about online learning. A second example of readiness scales in the field of education is Guglielmino's (1977) Self-directed Learning Readiness Scale (SDLRS). This scale was subjected to various criticisms that questioned its cost, validity, and applicability (Fisher, King & Tague, 2001). In fact, Fisher, King and Tague (2001) piloted their own scale to measure self-directed learning readiness in nursing students. The scale comprises 40 items. According to their study, the scale appears to be homogenous and valid. The purpose of their scale intends to reduce student anxiety and contribute to curriculum development (Fisher et al., 2001). Parasuraman (2000) also created a scale that measures readiness. The Technology Readiness Index (TRI) scale is

a multi-item scale that measures individuals' readiness to embrace technology (Parasuraman, 2000).

Because every field requires different measuring scales, for this study, the instrument used to measure readiness for the implementation of a hip-hop-based program relies on a product evaluation rating scale. Therefore, prior to commencing the workshops on hip-hop, students were asked to complete a set of questions pertaining to hip-hop elements, which were then evaluated and rated.

2.3 Student Motivation

2.3.1 Definition

Motivation is certainly one of the most important research topics in the field of psychology (Lin-Siegler, Ahn, Chen, Fang, & Luna-Lucero, 2016; Vallerand, Pelletier, Blais, Brière, Senécal, & Vallières, 1992). Motivation is the set of forces that causes people to behave in certain ways. Motivation explains or, more precisely, justifies why a certain action was chosen over the other (Lin-Siegler et al., 2016). According to Dralo (2012), "motivation is commonly thought of as an inner drive, impulse, emotion, or desire that moves one to a particular action. It is seen as the fulfillment of needs, closely connected to the behavioristic reinforcement theory" (p. 311). Consequently, Dralo (2012) accentuates that motivation is just a completion of needs.

"Motivation is essential for successful learning and performance" (Lin-Siegler et al., 2016, p. 315). Thus, successful students usually resort to their motivation to learn as their prime driving force (Sansone, Fraughton, Zachary, Butner, & Heiner, 2011). Nonetheless, some researchers argue that motivation does not solely rely on one student. In fact, it is a process that includes a "complex web" of social relationships and personal

ones (Goodenow & Grady, 1993; Weiner, 1990). According to Shahriaar, Pathan, Mari, and Umrani (2011), student motivation is linked to teachers and the educational system. Teachers might hinder or add value to student motivation based on how they deal with students' attempts to achieve the set goals or how they guide students to achieve those goals. Moreover, according to Shahriaar et al. (2011), textbooks and assessments might even contribute to student motivation. Youssef (2012) states, "Parents, teachers, and educational stakeholders may be partly to blame for not motivating the students" (p. 370). Those aspects are looked into in the following section, as well.

Vansteenkiste, Lens, and Deci (2006) speculate that the quality of motivation, being internal or external, accounts to the extent of effort students are willing to put to achieve desired goals. The two types of motivation that are commonly discussed in literature are the following: (1) intrinsic motivation and (2) extrinsic motivation.

Intrinsic motivation requires student participation because the task "was undertaken for its inherent interest and enjoyment" (Vansteenkiste et al., 2006, p. 19). Vallerand et al. (1992) describe this type of motivation as "doing the activity for itself." Ryan and Deci (2000) accentuate that intrinsic motivation is based on fulfilling psychological needs of self-determination and capability. When students experience intrinsic motivation, the goals they usually have in mind to achieve are establishing growth, relationships, and sense of belonging (Vansteenkiste et al., 2006). Therefore, intrinsic motivation is associated with individuals whose core principle is to achieve tasks for personal satisfaction and development.

Extrinsic motivation is associated with students whose goal is to gain something out of the activity itself. It is signified by the presence of an achievable "outcome that is separated from the learning" (Vansteenkiste et al., 2006, p. 19). Vallerand et al. (1992)

describe this type of motivation as a means to an end. Moreover, the goals that are associated with extrinsic motivation are ones that include wealth, fame, and image (Vansteenkiste et al., 2006).

In order to determine the type or quality of motivation the student is pursuing, it is crucial to identify the main goals set and the needs the student is trying to fulfill (Veronica, 2013).

Youssef (2012) puts plenty of weight on attitudes and person attributes in determining the type of motivation employed. In an attempt to select behaviors over others, one's self-attributes and confidence contribute to that decision-making process (Lin-Siegler et al., 2016). Essentially, if one aims to successfully complete a task, s/he is more likely to invest as much effort and time into it; conversely, if one believes that s/he is unfit to complete a task, effort and time put to accomplish it are considerably less (Oyserman, Bybee, & Terry, 2006). "Clearly, people decrease their motivation to learn when they feel that, regardless of what they do, very little change can happen" (Lin-Siegler et al., 2016, p. 315). Consequently, student's judgments, perceptions, and attitudes, have a decisive role in motivation (Bandura, 2005; Lin-Siegler et al., 2016; Weiner, 2000).

2.3.2 Teacher's Role

The proposed study aims to measure student motivation to undergo a hip-hop-based program. Nonetheless, the teachers play an important role in promoting or hindering motivation processes (Williams & Williams, 2011). The teachers should be able to regulate classroom dynamics and encourage a safe environment of collaboration and commitment to the task at hand. Consequently, central to motivation, Ames (1992) acknowledges the presence of three different aspects that enhance motivation levels,

which are the following: (1) tasks, (2) authority, and (3) evaluation and recognition. Describing those three aspects as structures, Ames (1992) provides a list of instructional strategies that teachers can employ to ensure that those aspects are being met.

1. Tasks are meant to be innovative, meaningful, and diversified. They also need to be structured in a way that students could employ them to establish self-referenced goals, to relate them to their daily life and surroundings, and to develop and use effective learning strategies (Ames, 1992; Anderman & Wolters, 2006).
2. Authority entails considering students as participants in the decision-making process, while providing them with real and reasonable choices. In doing so, authority provides students with the opportunity to develop responsibility, independence, self-management, and self-monitoring skills (Ames, 1992; Anderman & Wolters, 2006).
3. Evaluation and recognition focuses on recognizing and commending effort, improvement, progress, and mastery. Evaluation should be constructive in nature and private. It should also be considered as a learning opportunity or an opportunity to improve (Ames, 1992; Anderman & Wolters, 2006).

In the school understudy, those aspects are taken into consideration and are usually practiced during instructional time.

2.3.3 Means of Measurement

Utilizing scales and self-assessment questionnaires are among the most common instruments used to measure motivation (Rosa & Eskenazi, 2011).

One example of those questionnaires includes the Motivated Strategies for Learning Questionnaires (MSLQ). According to Pintrich (1991), the MSLQ inquires

about the use of learning strategies that college students usually employ and their motivational orientations. Another scale is the MUSIC Inventory, which is actually comprised of a set of scales. MUSIC stands for eMpowerment, usefulness, success, interest, and caring (Jones & Skaggs, 2016). This inventory is commended because it employs various components to measure motivation.

Even though questionnaires are most commonly used, some researchers have deemed them as inaccurate in measuring motivational levels because they happen pre or post the required task (Rosa & Eskenazi, 2011). In fact, student motivation is highly affected or altered during the actual task (De Vicente & Pain, 1998). Consequently, Rosa and Eskenazi (2011) propose the use of other methods that more accurately measure motivation. Those methods include “direct communication with students, emotional detection, and recorded interactions” (Rosa & Eskenazi, 2011, p. 2).

One scale, the Situational Motivation Scale (SIMS), is, in fact, conducted when individuals are engaging in the task (Guay, Vallerand, & Blanchard, 2000). Vallerand (1997) describes it as the “here-and-now of motivation”. Consequently, this scale is said to provide a comprehensive understanding of individual motivational levels (Guay et al., 2000). The scale itself is composed of 16 items that must be rated on a range from 1 to 7. Each set of items refers to one aspect of motivation (Guay et al., 2000). Nonetheless, even though the scale is to be completed during the activity, it is somewhat troublesome to accurately complete it simultaneously while engaging in an activity. Therefore, participants might have to wait until they finish their task before attending to the scale. This concern corresponds to Rosa and Eskenazi (2011) alarm of scales done pre and/or post tasks or activities.

Furthermore, scales can be used to measure certain psychological constructs and interests (Jones & Skaggs, 2016). Therefore, when it comes to motivation, those scales typically include Likert-type items (Williams & Deci, 1996). In doing so, their measurement of motivation becomes limited because they do not take into account a wider range of motivation perceptions.

Due to the concerns posed, the proposed study aims to employ “recorded interactions,” which can also be referred to as observations, to identify the intensity of motivation. In doing so, classroom dynamics are videotaped and then matched with motivation indicators to reach accurate outcomes. The section below outlines what those motivation indicators are.

2.3.4 Motivation Indicators

Understanding the underlying cognitive and emotional processes that students experience is essential in determining motivational levels (Berhenke, Miller, Brown, Seifer, & Dickstein, 2011; Pekrun, 2006). It is, both, the cognitive aspect and the behavioral one that, equivalently, affect behavior (Gray, Braver, & Raichle, 2002).

Motivation indicators include various aspects under the emotional and cognitive domains. The indicators in this session of study are adapted from Berhenke et al.’s (2011) study, which rely on facial, behavioral, and vocal cues and are divided into two dimensions, the emotional aspect and the task-behavioral aspect. The table below summarizes the motivational indicators that are to be observed in the recording interactions.

Table 1
Motivational indicators based on emotional and behavioral aspects

Emotional Aspect:	
State	Description
Neutral	The student does not show any discernible expression.
Positive	The student laughs, smiles, and grins.
Interest	The student is engaged in the task or with the teacher and is attentive.
Sadness	The student has a droopy posture and is frowning.
Confusion	The student has narrowed eyes and furrowed brows. Student can also scratch his/her head in a puzzled manner.
Anxiety	The student fidgets and twitches his/her mouth.
Anger	The student has a tense mouth, and his/her burrows are drawn together.
Pride	The student calls attention to what s/he has completed or what s/he discovered.
Frustration	The student exasperates and shows inability to complete task.
Hostility	The student roles his eyes and sneers. S/he also refuses to participate or follow direction.
Shame	The student has a hunched body, and his/her face is hidden. The student also avoids the gaze of the teacher.
Task-behavioral Aspect:	
State	Description
Persistence	The student follows instruction and is on task.
Socializing	The student discusses other topics with peers but continues to be on task.
Off-task	For a period of more than three seconds, the student focuses on objects or events other than the required task.
Help-seeking	The student verbally and directly asks for help.
Competence	The student completes the task, successfully.

This chapter presented a review of the literature, mainly on the topics of hip-hop, student readiness, and student motivation. Particularly, it encompassed definition, means of implementation, and benefits of a hip-hop-based program, definition and means of measurement of student readiness, and definition, teacher's role, means of measurement, and motivation indicators of student motivation. The chapter to follow provides the methods and procedures the study has undergone.

Chapter 3

Methodology

The methodology chapter of this study outlines the methods, sampling and participants, instruments, data collection and analysis, reliability and validity, and the ethical considerations. Each section elaborates on the required information, which provide the methods and procedures the study has undergone.

3.1 Methods

The study is an exploratory one that aims at examining students' readiness and motivation for future implementation of hip-hop and rap based strategies in education. It employs a mixed-methods approach. This approach is characterized by the need to utilize qualitative and quantitative methods of research. Creswell and Plano Clark (2011) speculate that a mixed-method approach collects, analyzes, and mixes qualitative and quantitative data. In doing so, both approaches, quantitative and qualitative, yield a better understanding of the research problem (Creswell & Plano Clark, 2011). A qualitative approach is utilized because of the lack of previous research tackling the posed problem; Creswell (2013) justifies the use of qualitative approach as a sign of "immaturity" of the studied problem (p. 152). In this study, it is evident that the research conducted on students' readiness and motivation to include hip-hop-based strategies into classroom instruction is underdeveloped. Moreover, Creswell (2013) establishes that a quantitative approach is utilized in fields of study when the researcher intends to identify how certain factors impact an outcome. When it comes to adapting hip-hop as a means of instruction in schools, students' readiness and motivation might impact the effectiveness of its implementation.

Subsequently, for the proposed research problem, the study is comprised of a mixed-methods approach that places equal emphasis on, both, qualitative and quantitative means. Moreover, the study follows a multi-phase design, which, according to Creswell and Plano Clark (2011), is structured as follows:

- Step 1: Quantitative data is collected and interpreted.
- Step 2: Qualitative data is collected and interpreted.
- Step 3: A combined interpretation of both is given.

3.2 Sampling and Participants

3.2.1 Sampling

The sampling procedure adopted for this session of study is non-random convenience and purposive sampling. In a convenience sample, the researcher selects a “group of individuals who are conveniently available for study” (Fraenkel & Wallen, 2009, p. 98). Consequently, the school, chosen for the purposes of the study, is personally convenient because I have access to it, being one of its faculty members. In a purposive sample, there is a need for the participants to have specific qualifications or characteristics (Fraenkel & Wallen, 2009). In this study, participants were to be middle and high school students between ages 11 and 17 or grades 7 to 12, excluding grade 9 whose students have to sit for the Lebanese Official Exams.

3.2.2 Participants

The school chosen is a private high-class international school situated in the suburbs of Beirut. The school adopts the American Education Reaches Out (AERO) standards as their set curricula. The school offers different programs, which are the

Lebanese, American, the International Baccalaureate (IB), and the French. Consequently, Arabic, English, and French are a means of instruction.

The students taking part in this study are in grades 7, 8, 10, 11, and 12. Grade 9 is not included, as their curriculum is packed and pre-determined and because they need to sit for the Lebanese Official Exams. Moreover, because grades 11 and 12 have common English sessions, their data is combined. Consequently, the number of participants is 68 students. Table 2 below shows the number of participating students from each grade level.

Table 2
Allocation of Participants from Each Grade Level

Grade Level	Number of Participants
Grade 7	21
Grade 8	10
Grade 10	20
Grade 11-12	17
TOTAL	68

It is worth noting that the school is an advocate for differentiation and diversity. Therefore, students involved have different nationalities and come from different parts of the world. Moreover, some students might have special needs. However, those variables, in addition to gender, are disregarded in this session of study.

3.3 Instruments

3.3.1 Quantitative Instrument: Product Evaluation Rating Scales

The quantitative instrument used for the purposes of this study is the product evaluation rating scale. It is used to measure student readiness for integrating a hip-hop-based curriculum as a means of instruction.

According to Pellegrino, Colleen, and Russel (2015), rating scales make assessments more meaningful, as they explicitly identify the set of skills and tasks to be assessed. Product evaluation rating scales also determine the degree of success (Pellegrino, Colleen, & Russel, 2015). They are not checklists because they are not completed in a yes/no manner. Moreover, according to Fraenkel and Wallen (2009), rating scales incorporate “rater’s judgment about an individual’s behavior or product” (p. 116).

The product evaluation rating scale for this study provides the performance statements in one column and the range of achievement in the other columns. The performance statements are the objectives or prerequisites that students need to have before implementing the hip-hop curriculum. They are established based on the questions that students are required to answer (Refer to Appendix A for list of questions). The ranges are categorized as follows: not achieved (1), partially achieved (2), mostly achieved (3), achieved (4). The advantage of those product-rating forms is their ability to be conducted at any time (Fraenkel & Wallen, 2009).

Three raters with sufficient knowledge about hip-hop and rap are to rate those forms to ensure inter-rater reliability (Refer to Appendix B for the forms).

3.3.2 Qualitative Instrument: Recorded Interactions

A prominent instrument used in qualitative research is observations (Fraenkel & Wallen, 2009). Through recorded interactions, the researcher could observe students as they go about their tasks and collect and analyze the data, accordingly. “An observation is intended merely to indicate whether a particular behavior is present or absent” (Fraenkel & Wallen, 2009, pp. 116-117). In this study, observations are used to examine student motivation. They are carried out to obtain a more accurate indication of student

motivation when hip-hop is being introduced as a learning strategy during English sessions.

In the research, I take an active role as a participant observer, whereby I am actually involved in the observations taking place.

Table 3 summarizes the different aspects related to observations.

Table 3
Aspects Related to Observations

Role of the observer:	Full-participant observer
Observer in relation to participants:	Students know the observer and know that an observation is taking place.
Purpose of observation:	The purpose of the observation is fully communicated to the participants.
Duration:	Single observations of limited time (50 minutes each)
Focus of the observation:	Holistic/broad focus, which views various characteristics that are associated to motivation

3.3.3 Instruments and Research Questions

The purpose of the instruments utilized is to answer to research questions posed as a result of the problem. For convenience purposes, Table 4 associates each research question to its instrument and presents the number of participants and recorded interactions.

Table 4
Research Questions and their Respective Instruments and Sample Size

Research Question	Instrument	Number
To what extent are students ready to use hip-hop strategies as a means of instruction across curricula?	Quantitative Instrument: Performance Evaluation Rating Scale	68
How motivated are the students to adopt hip-hop strategies in studying for various core subjects?	Qualitative Instrument: Recorded Interactions	8

3.4 Data Collection and Analysis

The total time spent on collecting data in the school is four months. The sections below elaborate on each data set’s collection and analysis procedures.

3.4.1 Quantitative Data

To collect the quantitative data of the study, students were asked to complete a set of questions. After the questions were completed, 68 papers were collected. Three raters who are well knowledgeable about hip-hop and rap rated each student’s paper. As a researcher, I collected the rating forms. I averaged them out and inserted them on an Excel Sheet. From that sheet, tables and graphs were constructed. The tables and graphs are presented in the results chapter of this study, which is chapter four. The results are then interpreted and discussed in chapter five.

3.4.2 Qualitative Data

To collect qualitative data, I attended English sessions and videotaped them. I was a participant observer. The number of sessions observed is eight, and the sessions’ duration is 50 minutes. After videotaping the sessions, I watched them again and noted down the indicators of motivation that students projected with short anecdotes that

described classroom dynamics. After collection of the data, the written reports were reviewed and digressions and repetitions were eliminated.

For data analysis, the reports were sorted and categorized under different themes that either depict or do not depict motivation. The results are presented in chapter four and are followed by a discussion in chapter five.

3.4.3 Combination of Both

After data was collected and interpreted from both methods, quantitative and qualitative, they were cross-examined to ensure that what one instrument yielded is in accordance with the other instrument. An interpretation and discussion of both methods combined was presented in chapter five, the discussion chapter.

3.5 Reliability and Validity

Reliability and validity are two important attributes of a successful research paper. Validity signifies that the instruments utilized are measuring what they are actually intended to measure, whereas reliability accentuates the consistency of results yielded by those instruments (Fraenkel, Wallen, & Hyun, 2011).

In essence, the study utilized two instruments as a means to reach conclusions. In order to ensure validity and reliability, the first instrument, the quantitative one, was used for a cross-examination with the second qualitative instrument. Consequently, if the scores concluded from one instrument are similar to those concluded from the next, the notions of reliability and validity are guaranteed.

Furthermore, for reliability reasons, three different raters acquainted with the concepts of rap and hip-hop completed the quantitative rating form. Inter-rater reliability (IRR) is achieved.

3.6 Ethical Considerations

All the ethical considerations of the proposed study have been met. I have acquired the approval of the Institutional Review Board (IRB) at the Lebanese American University (LAU). I have also earned the online certificate. Moreover, the study ensures anonymity for the participants. The school's name and the students' names are not mentioned in any part of the study. For videotaped observations, and to ensure students' safety, the tapes are only accessible by the researcher.

This chapter presented the methods and the procedures employed to execute and find answers to the research problem. The following chapter, chapter four, presents the results of the proposed study. The results, for the rating forms are, objectively, portrayed in tables and graphs and are interpreted, accordingly. The results, for the observations, are written in a narrative format and are interpreted, accordingly.

Chapter 4

Results

The previous chapter discussed the methodology of this study and the participants, instruments, tools, and means necessary to conduct the study. It also presented the establishment of reliability and validity and the ethical considerations. Chapter Four of this study includes the results. The quantitative results are displayed first and are followed by the qualitative ones. Prior to their portrayal, a section is presented to elaborate on the means of attaining those results, such as the calculation processes.

4.1 Quantitative Results

4.1.1 The achieved rate

As previously mentioned, the objectives for the product evaluation scale are as follows:

1. Provide an accurate definition of hip-hop
2. Provide an accurate definition of rap
3. Write a rap verse respecting the conventions of verse writing
4. Justify the topic chosen for the rap verse based on the learned notions of rap
5. Evaluation of a rap verse

For further elaboration and convenience purposes, it is noted that achieving the objectives presented in the Product Evaluation Rating Scale is based on the below mentioned criteria.

- a. In order to achieve objective 1, students are required to note down all the elements of hip-hop and elaborate on what each element means.

- b. In order to achieve objective 2, students are required to talk about the poetry that rap offers and the fact that it is not just a fast paced music genre. They also needed to emphasize that it is a means of self-expression.
- c. In order to achieve objective 3, students are required to choose a topic of relevance, write even bars with rhymes, metaphors, and wordplay when applicable, and deliver a certain message.
- d. In order to achieve objective 4, students are required to elaborate on the subject chosen through personal reflections and not general observations. For example, an achieved rate would be attained if a student wrote a personal story about how s/he was bullied as opposed to writing, "I chose bullying because it always happens at school."
- e. In order to achieve objective 5, students are required to evaluate the rap verse based on all its components and write constructive feedback.

4.1.2 Means of calculation and attainment of results

In aims of attaining the results for the quantitative instrument the following detailed steps were employed.

- Step 1: After student completion of requirements, the documents were collected and uploaded on a shared Google File.
- Step 2: The File was shared with the three different raters as well as the Product Evaluation Rating Scale.
- Step 3: Each rater on his/her own rated students' work.

- Step 4: As a researcher, I collected the rating forms and tallied the number of not achieved, partially achieved, mostly achieved, or achieved objectives per grade level first, and, then, as an entire student body.
- Step 5: The data for the three different raters was then averaged out and rounded to the nearest whole of a number. For example, for objective 1, if the three raters gave the student a score of 4, 3, and 3, respectively, then the numbers were added totaling in 10 and then divided by three, which is the total count. The result becomes 3.33, which is rounded to the nearest whole number. The final rating reached is, thus, 3.
- Step 6: After attaining the results for the different participants, the results were put in a table for convenience purposes. Initially, each grade level had its own table. The last table shows the results for the entire middle school and high school student body.
- Step 7: Later, for each grade level, the numbers were converted into percentages. In order to do so, each result was multiplied by 100 and divided by the number of students in that level. For the final results for all the participants, the number was multiplied by 100 and then divided by 68. For example, if for objective 2, 24 students scored mostly achieved for all participants, then 24 was multiplied by 100 and divided by 68. The resulting percentage, 35%, is the percentage of students who scored mostly achieved. It is worth noting that the percentages were also rounded to the nearest whole of a number.

- Step 8: The percentages, being presented in a table, were then plotted on a bar graph. The first four bar graphs are grade level specific, whereas the last one is based on the responses of all participants.
- Step 9: Before each table and graph, an interpretation is presented.

4.1.3 Product Evaluation Rating Scale for Grade 7

Grade 7 has 21 students in total.

Table 5 below represents the product evaluation rating scale for grade 7 students, and Table 6 represents the rating scale percentages for grade 7 students, as well. It is evident that objectives 1 and 2 were the least achieved. Their results varied between not achieved, partially achieved, and mostly achieved. Objective 1 had a high of 38% on partially achieved, and objective 2 had a high of 43 percent on mostly achieved. As for objectives 3 and 5, then their achievement rates exceeded half of the student in grade 7, with objective 3 scoring a percentage of 62, and objective 5 scoring the percentage of 57. As for objective 4, it also scored the highest as achieved with a percentage of 48%, nearly half the student body.

Table 5
Product Evaluation Rating Scale for Grade 7

Product Evaluation Rating Scale for Grade 7				
Objective Number	Not achieved	Partially achieved	Mostly achieved	Achieved
OBJECTIVE 1	7	8	6	0
OBJECTIVE 2	6	6	9	0
OBJECTIVE 3	0	3	5	13
OBJECTIVE 4	1	5	5	10
OBJECTIVE 5	1	5	3	12

Table 6
Rating Scale Percentage for Grade 7

Rating Scale Percentage for Grade 7				
Objective Number	Not achieved	Partially achieved	Mostly achieved	Achieved
OBJECTIVE 1	33	38	29	0
OBJECTIVE 2	29	29	43	0
OBJECTIVE 3	0	14	24	62
OBJECTIVE 4	5	24	24	48
OBJECTIVE 5	5	24	14	57

Figure 1 represents the rating scale percentage for grade 7 in a bar graph format. With purple being marked as achieved, one could clearly see how it is mostly evident in the last three objectives. Students scored much higher achieved rates on objective 3, 4, and 5 as opposed to the not achieved, partially achieved, and mostly achieved. In fact, not achieved was the least in the last three objectives. In objective 1, not achieved came in third place, and, in objective 2, not achieved came in second place along with partially achieved.

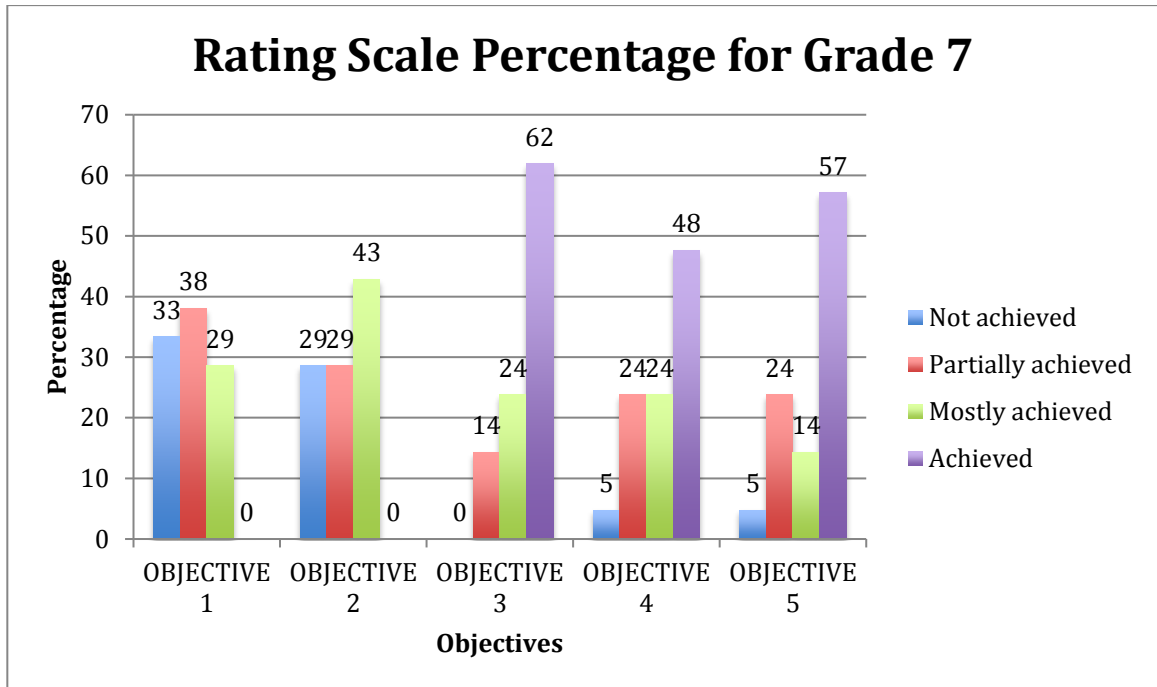


Figure 1
Rating Scale Percentage for Grade 7

4.1.4 Product Evaluation Rating Scale for Grade 8

Grade 8 has 10 students in total.

Table 7 below represents the product evaluation rating scale for grade 8 students, and Table 8 represents the rating scale percentages for grade 8 students, as well. As in grade 7, it is evident that objective 1 and 2 were the least achieved. Their results varied between not achieved, partially achieved, and mostly achieved. Objective 1 had a high of 50% on mostly achieved, and objective 2 had a high of 50 percent on partially achieved. As for objectives 3, 4, and 5, then their achievement rates exceeded half of the student body in grade 8, with objective 3 scoring, the highest percentage of 70, and objectives 4 and 5 scoring the percentage of 60.

Table 7
Product Evaluation Rating Scale for Grade 8

Product Evaluation Rating Scale for Grade 8				
Objective Number	Not achieved	Partially achieved	Mostly achieved	Achieved
OBJECTIVE 1	2	3	5	0
OBJECTIVE 2	2	5	3	0
OBJECTIVE 3	0	0	3	7
OBJECTIVE 4	2	0	2	6
OBJECTIVE 5	2	2	0	6

Table 8
Rating Scale Percentage for Grade 8

Rating Scale Percentage for Grade 8				
Objective Number	Not achieved	Partially achieved	Mostly achieved	Achieved
OBJECTIVE 1	20	30	50	0
OBJECTIVE 2	20	50	30	0
OBJECTIVE 3	0	0	30	70
OBJECTIVE 4	20	0	20	60
OBJECTIVE 5	20	20	0	60

Figure 2 represents the rating scale percentage for grade 8 in a bar graph format. With purple being marked as achieved, one could clearly see how it is mostly evident in the last three objectives. Students scored much higher achieved rates on objective 3, 4, and 5 as opposed to the not achieved, partially achieved, and mostly achieved. In fact, in objectives 1 and 2, none of the students scored an achieved rate. In objective 1, the highest score was for mostly achieved, whereas, in objective 2, the highest score was for partially achieved. Both are 50%. Not achieved maintained a percentage of 20 throughout objectives 1, 2, 4, and 5. It was not visible in objective 3.

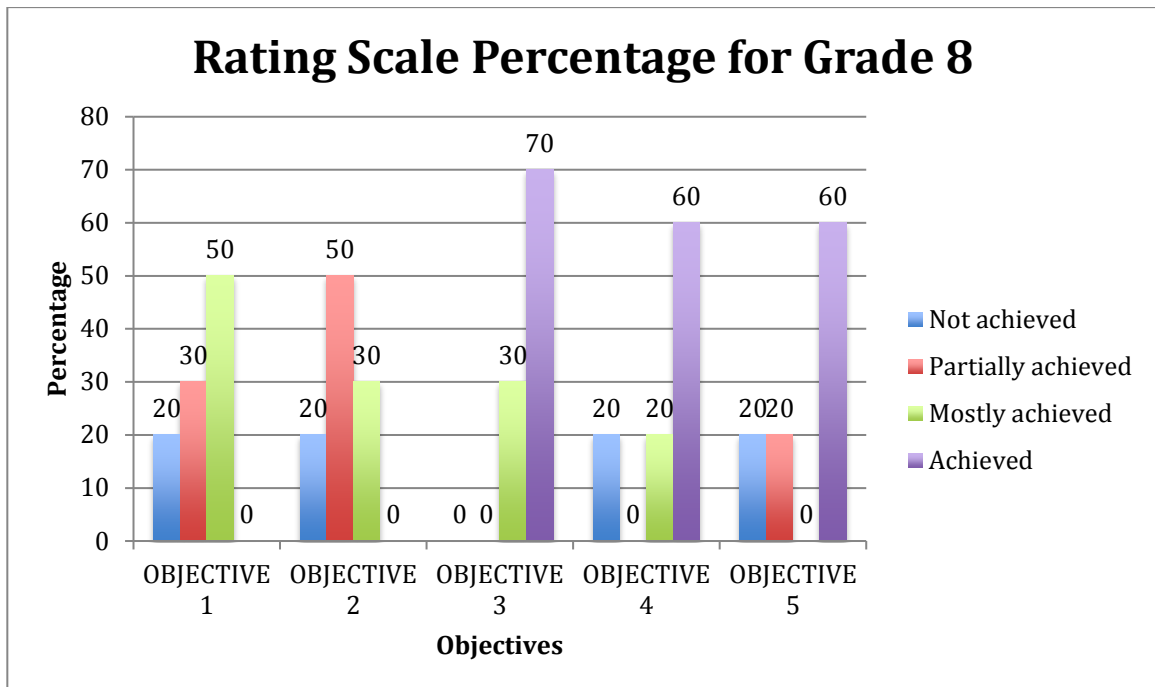


Figure 2
Rating Scale Percentage for Grade 8

4.1.5 Product Evaluation Rating Scale for Grade 10

Grade 10 has 20 students in total.

Table 9 below represents the product evaluation rating scale for grade 10 students, and Table 10 represents the rating scale percentages for grade 9 students, as well. As in grade 7 and 8, it is evident that objective 1 and 2 were the least achieved. Their results varied between not achieved, partially achieved, and mostly achieved. Objective 1 had a high of 50% on not achieved, and objective 2 had a high of 40 percent on not achieved. For objective 3, exactly half of grade 10 students scored an achieved rate. For objective 4, only 20% did so. For objective 5, nearly half, 45%, achieved the set objective. It is worth noting that 50% of students in grade 10 failed to complete objective 4, and were marked as not achieved.

Table 9
Product Evaluation Rating Scale for Grade 10

Product Evaluation Rating Scale for Grade 10				
Objective Number	Not achieved	Partially achieved	Mostly achieved	Achieved
OBJECTIVE 1	10	6	4	0
OBJECTIVE 2	8	7	5	0
OBJECTIVE 3	5	0	5	10
OBJECTIVE 4	10	3	5	2
OBJECTIVE 5	7	1	3	9

Table 10
Rating Scale Percentage for Grade 10

Rating Scale Percentage for Grade 10				
Objective Number	Not achieved	Partially achieved	Mostly achieved	Achieved
OBJECTIVE 1	50	30	20	0
OBJECTIVE 2	40	35	25	0
OBJECTIVE 3	25	0	25	50
OBJECTIVE 4	50	15	25	10
OBJECTIVE 5	35	5	15	45

Figure 3 represents the rating scale percentage for grade 10 in a bar graph format. With purple being marked as achieved, one could clearly see how it is mostly evident in objectives 3 and 5, only, with objective 3 scoring a 50% on achieved and objective 5 scoring a 45%. In objective 1, the highest score was for not achieved. This was also the case for objectives 2 and 4. Mostly achieved varied between 15% and 20% among the objectives with 15 being for objective 5 and 25 being for objective 2, 3, and 4. Partially achieved varied between 0% and 35% among the objectives with 0 being for objective 3 and 35 being for objective 2.

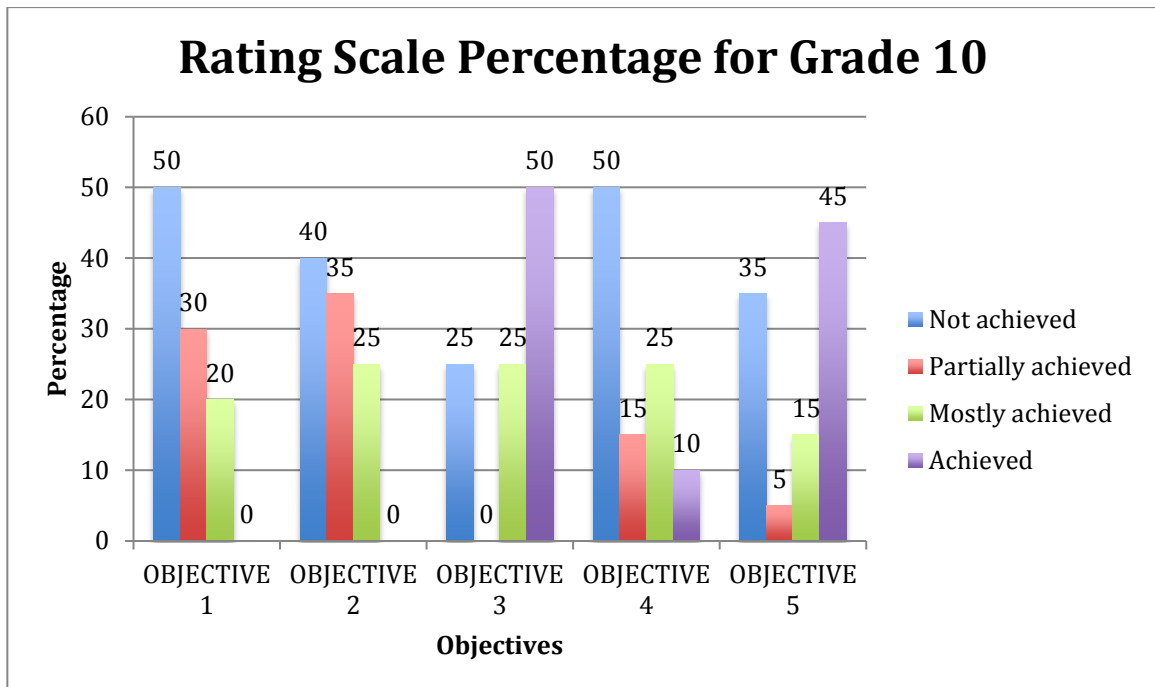


Figure 3
Rating Scale Percentage for Grade 10

4.1.6 Product Evaluation Rating Scale for Grade 11/12

Grades 11 and 12 have 17 students in total.

Table 11 below represents the product evaluation rating scale for grades 11 and 12 students, and Table 12 represents the rating scale percentages for grades 11 and 12 students, as well. Similarly to the previous grade levels, objectives 1 and 2 scored the lowest on the achieved rate with 0% and 6%, respectively. The highest scores were actually for partially achieved with 53% and 47%, respectively. Surprisingly, in this set of data, 94% of students scored achieved on objective 3, and, only, 6% were partially achieved. As for objective 4, unlike the pattern evident in grades 7 and 8, 35% of students scored achieved. The majority remained at 47% for partially achieved. For objective 5, the highest percentage was for achieved, 41%. However, this does not mark nearly half the student body or more, as previously observed.

Table 11
Product Evaluation Rating Scale for Grade 11/12

Product Evaluation Rating Scale - Grade 11/12				
Objective Number	Not achieved	Partially achieved	Mostly achieved	Achieved
OBJECTIVE 1	5	9	3	0
OBJECTIVE 2	3	8	5	1
OBJECTIVE 3	0	1	0	16
OBJECTIVE 4	3	8	0	6
OBJECTIVE 5	5	4	1	7

Table 12
Rating Scale Percentage for Grade 11/12

Rating Scale Percentage for Grade 11/12				
Objective Number	Not achieved	Partially achieved	Mostly achieved	Achieved
OBJECTIVE 1	29	53	18	0
OBJECTIVE 2	18	47	29	6
OBJECTIVE 3	0	6	0	94
OBJECTIVE 4	18	47	0	35
OBJECTIVE 5	29	24	6	41

Figure 4 represents the rating scale percentage for grades 11 and 12 in a bar graph format. With purple being marked as achieved, one could clearly see how it is mostly evident in objective 3. It is also somewhat evident in objective 5. However, in objectives 1, 2, and 4, the achieved rate is not evident at all or is insignificantly recorded. In this set of data, partially achieved is also clearly noted with more than half or nearly half the students scoring that on objectives 1, 2, and 4.

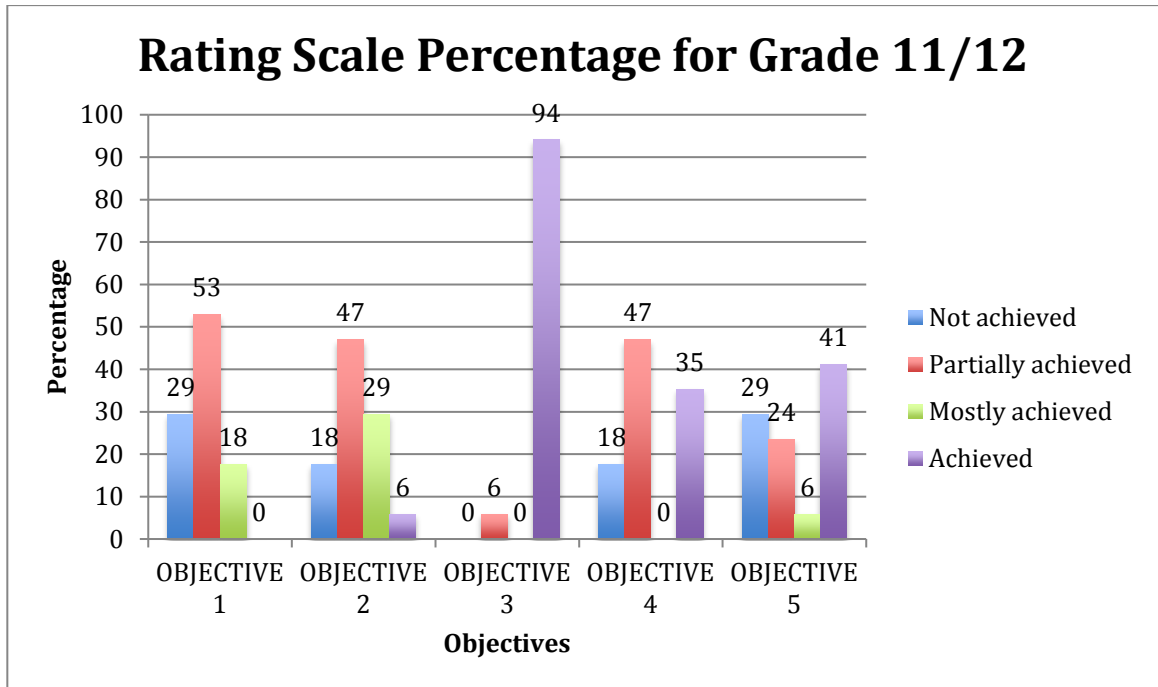


Figure 4
Rating scale percentage for Grade 11/12

4.1.7 Product Evaluation Rating Scale for All Participants

The total of participants is 68.

Table 13 below represents the product evaluation rating scale for all participants, and Table 14 represents the rating scale percentages for all participants, as well. Objectives 1 and 2 scored the least on the achieved rate with 0% and 1%, respectively. Their highest score is on partially achieved, where both objectives scored a 38%. Conversely, objectives 3, 4, and 5 scored the highest on achieved with scores of 68%, 35%, and 49%, respectively. Their minimum scores varied. Objective 3 scored the least on partially achieved, 6%. Objectives 4 and 5 scored the least on mostly achieved with 18% and 10%, respectively.

Table 13
Product Evaluation Rating Scale for All Participants

Product Evaluation Rating Scale for All Participants				
Objective Number	Not achieved	Partially achieved	Mostly achieved	Achieved
OBJECTIVE 1	24	26	18	0
OBJECTIVE 2	19	26	22	1
OBJECTIVE 3	5	4	13	46
OBJECTIVE 4	16	16	12	24
OBJECTIVE 5	15	13	7	33

Table 14
Rating Scale Percentage for All Participants

Rating Scale Percentage for All Participants				
Objective Number	Not achieved	Partially achieved	Mostly achieved	Achieved
OBJECTIVE 1	35	38	26	0
OBJECTIVE 2	28	38	32	1
OBJECTIVE 3	7	6	19	68
OBJECTIVE 4	24	24	18	35
OBJECTIVE 5	22	19	10	49

Figure 5 represents the rating scale percentage for all participants in a bar graph format. With purple being marked as achieved, one could clearly see how it is mostly evident in objectives 3, 4, and 5 and almost null in objectives 1 and 2. As for the other rates, not achieved, partially achieved, and mostly achieved, then students' scores were somewhat close in range.

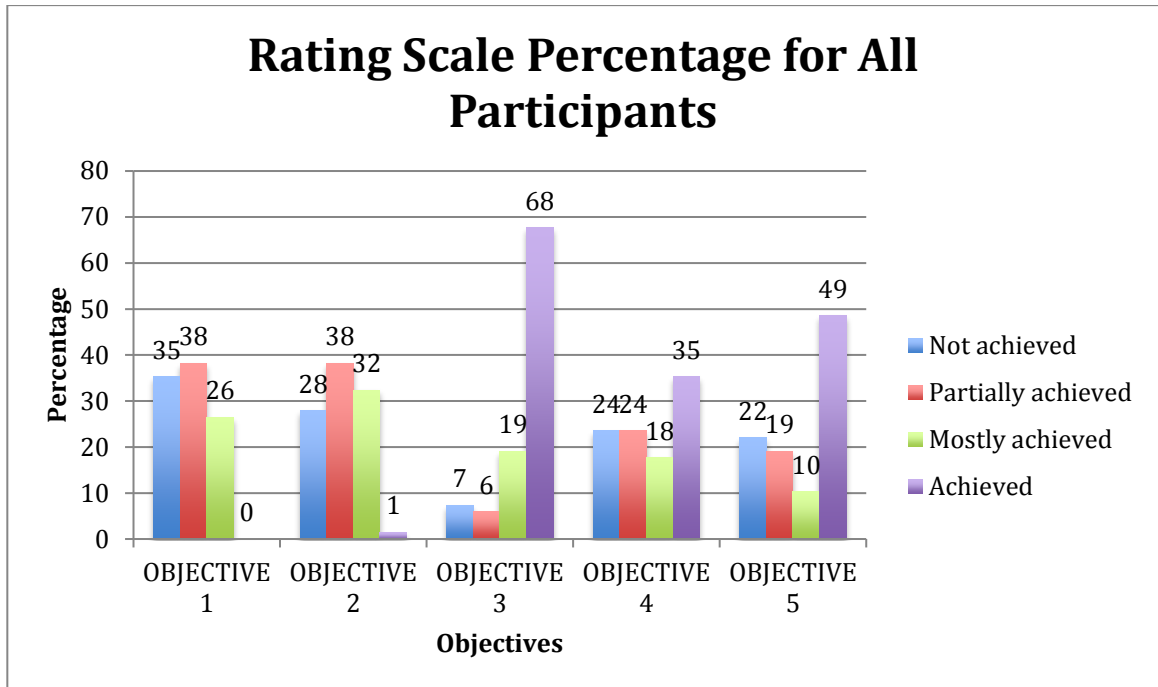


Figure 5
Rating scale for all participants

4.2 Qualitative Results

For the qualitative aspect of this study, interactions, during instructional time, whereby hip-hop was being introduced, were recorded. In total, eight 50-minute observations were conducted, two for each level. Observations were videotaped. Videos were watched multiple of times to note the various motivational indicators projected by students based on their emotional and behavioral aspects. The indicators in this session of study are adapted from Berhenke et al.'s (2011) study, which rely on facial, behavioral, and vocal cues.

For convenience purposes, the indicators are presented again in Table 15 with a brief explanation of each.

Table 15
Motivational indicators adapted from Berhenke et al. (2011)

Emotional Aspect:	
State	Description
Neutral	The student does not show any discernible expression.
Positive	The student laughs, smiles, and grins.
Interest	The student is engaged in the task or with the teacher and is attentive.
Sadness	The student has a droopy posture and is frowning.
Confusion	The student has narrowed eyes and furrowed brows. Student can also scratch his/her head in a puzzled manner.
Anxiety	The student fidgets and twitches his/her mouth.
Anger	The student has a tense mouth, and his/her burrows are drawn together.
Pride	The student calls attention to what s/he has completed or what s/he discovered.
Frustration	The student exasperates and shows inability to complete task.
Hostility	The student roles his eyes and sneers. S/he also refuses to participate or follow direction.
Shame	The student has a hunched body, and his/her face is hidden. The student also avoids the gaze of the teacher.
Task-behavioral Aspect:	
State	Description
Persistence	The student follows instruction and is on task.
Socializing	The student discusses other topics with peers but continues to be on task.
Off-task	For a period of more than three seconds, the student focuses on objects or events other than the required task.
Help-seeking	The student verbally and directly asks for help.
Competence	The student completes the task, successfully.

4.2.1 Grade 7 results

Based on the two observations recorded per class, Table 16 summarizes the noticed emotional and behavioral motivational indicators of grade 7 students.

Table 16
Motivational indicators based on emotional and behavioral aspects for Grade 7 students

Emotional Aspect:	
State	Description
Neutral	Not evident
Positive	The majority of the students were smiling. They showed a positive attitude while hearing about the project and while watching me perform for them and watching each other perform their verses.
Interest	The majority of the students were very attentive and engaged.
Sadness	At the beginning of the first observation, a couple of students were sad and expressed not liking this music. They preferred something else. However, the feeling of sadness disappeared later throughout the observation when they learned more about this type of music.
Confusion	A few students were confused and asked to work in groups, as they found it easier to have someone else thinking with them.
Anxiety	This was noticeable when the students were asked to read their verses in front of the whole class.
Anger	Not evident.
Pride	Some of the students volunteered to read their verse to the whole class while others were shy.
Frustration	A couple of students were frustrated when asked to write because English was their 3 rd language. In order to avoid this frustration, they were free to write in whatever language they find themselves comfortable with. The feeling of frustration disappeared.
Hostility	Not evident
Shame	A student with a stuttering problem was ashamed to read out loud, but the class was supportive. This encouraged the student to read the verse to the class.
Task-behavioral Aspect:	
State	Description
Persistence	The majority of the students followed instruction and were on task.
Socializing	Some of the students worked in groups, so side conversations did happen when they were trying to pick a topic.
Off-task	Some of the students have special needs; therefore, being slightly distracted is a given.
Help-seeking	The majority of the students were asking questions, inquiring about hip hop and its different elements and asking for help thinking of rhymes and structuring sentences.
Competence	More than half of the class successfully achieved the task at hand, and the rest were almost there.

For convenience purposes, and to easily locate the motivational indicators, Table 17 categorizes the indicators under negative and positive ones for Grade 7 students.

Table 17
Categorization of motivational indicators for Grade 7

Emotional Aspect	
Negative Indicators:	Positive Indicators:
<ul style="list-style-type: none"> - Couple of students were sad - Few confusions - Couple of frustrations - Shame for one student with a stuttering problem 	<ul style="list-style-type: none"> - Majority of students showed positive attitude and interest - Some students took pride in their work - Anger and hostility were not evident
Task-behavioral Aspect	
Negative Indicators:	Positive Indicators:
<ul style="list-style-type: none"> - Slight distraction for students with special needs 	<ul style="list-style-type: none"> - Majority of students were on task - Socializing was about the given task - Majority sought help - Majority achieved task

Table 17 shows that the positives indicators in Grade 7 outweigh the negative ones. Even though some negative indicators are evident, it is worth noting that the indicators encompass a couple or a few students instead of the majority of the students.

4.2.2 Grade 8 results

Based on the two observations recorded per class, Table 18 summarizes the noticed emotional and behavioral motivational indicators of grade 8 students.

Table 18
Motivational indicators based on emotional and behavioral aspects for Grade 8

Emotional Aspect:	
State	Description
Neutral	When I first presented the project at hand, some of the students were hard to read with their blank expressions.
Positive	Some girls in the class practice hip-hop dancing. We also had a beat-boxer and a beat-maker. Therefore, the class in general was happy to be part of this.
Interest	The majority of the students were attentive when I presented to them the conscious hip-hop that they weren't used to.
Sadness	Not evident.
Confusion	Some students were confused during the writing stage not knowing which subject to pick or what rhymes to use.
Anxiety	Not evident. However, a couple of students were nervous about performing in front of the whole class.
Anger	Not evident.
Pride	Some of the students recorded their verses on their iPads and were very happy to show the whole class their work. Some others asked to present their verse to the class even before the allocated sharing sessions. The beat-boxer volunteered to show the whole class how he does it, and the beat maker came to me with new music during regular school hours.
Frustration	A couple of foreigners in the class were a bit frustrated with expressing themselves using their third language, so I let them choose between French and Arabic.
Hostility	Not evident
Shame	Not evident
Task-behavioral Aspect:	
State	Description
Persistence	The majority of the students followed instructions and were on task. Some even took keeping a journal seriously and wrote many verses at home with the reason behind their topic of choice.
Socializing	Some of the students worked in groups so side conversations took place but only to decide on a topic.
Off-task	A couple of the students have special needs; therefore, being slightly distracted is a given.
Help-seeking	Students asked their English teacher and I for help during writing sessions.
Competence	The majority of the class achieved the given task and half of them achieved even more than what was asked.

For convenience purposes, and to easily locate the motivational indicators, Table 19 categorizes the indicators under negative and positive ones for Grade 8 students.

Table 19
Categorization of motivational indicators for Grade 8

Emotional Aspect	
Negative Indicators:	Positive Indicators:
<ul style="list-style-type: none"> - Some students with blank expressions - Some confusion - Couple of frustrations 	<ul style="list-style-type: none"> - All students had positive attitudes - Majority of students showed interest - Sadness, anger, hostility, anxiety, and shame were not evident - Majority of students took pride in their work
Task-behavioral Aspect	
Negative Indicators:	Positive Indicators:
<ul style="list-style-type: none"> - Distraction for couple of students with special needs 	<ul style="list-style-type: none"> - Majority of students were persistent - Socializing happened about the task - Majority of students sought help - Majority of students achieved task

Table 19 shows that the students of Grade 8 have more positive indicators than negative ones. Although some negative indicators are apparent, it is clear that the positive ones outweigh the negatives. In many cases, the majority of the class emotionally and behaviorally expressed their openness to a hip-hop based program.

4.2.3 Grade 10 results

Based on the two observations recorded per class, Table 20 summarizes the noticed emotional and behavioral motivational indicators of grade 10 students.

Table 20

Motivational indicators based on emotional and behavioral aspects for Grade 10

Emotional Aspect:	
State	Description
Neutral	Some of the students expressed being not concerned with the project.
Positive	Half of the class was happy to learn that they will have a chance to listen to music, learn about this culture, and write creatively during their upcoming language classes.
Interest	Half of the class showed interest in most of what was presented, especially the local rap music because they were not exposed to it before that.
Sadness	A few students expressed not wanting to write.
Confusion	Not evident
Anxiety	Not evident
Anger	One student was angry because he claimed he hated this music but ended up writing a beautiful verse.
Pride	All the students who achieved the given task were proud to perform their verses for the whole class.
Frustration	A few people were frustrated and did not want to write a verse, but they still listened to their peers and evaluated them.
Hostility	Not evident
Shame	Not evident
Task-behavioral Aspect:	
State	Description
Persistence	Some of the students followed instruction at the beginning but did not want to stay on task.
Socializing	Some of the students were discussing who they thought the best rapper was and started opening side conversations about a few battles and rapper feuds. Even though they were socializing, the conversations were all under the umbrella of hip-hop.
Off-task	A few students had their earphones on but were listening to other music rather than instrumentals to write so they had to be constantly reminded to get back on track.
Help-seeking	Some students were interested in my connections and the rappers I knew in the hip-hop scene. They had personal questions concerning how I started doing this, and they asked for my help mostly while trying to flow the verse to a beat.
Competence	Half of the class was able to successfully complete the task at hand. It was the first class, where I had 5 students giving up on writing, but they still participated in the other activities.

For convenience purposes, and to easily locate the motivational indicators, Table 21 categorizes the indicators under negative and positive ones for Grade 10 students.

Table 21
Categorization of motivational indicators for Grade 10

Emotional Aspect	
Negative Indicators:	Positive Indicators:
<ul style="list-style-type: none"> - Some were not concerned - Few students expressed sadness - Few frustrations 	<ul style="list-style-type: none"> - Half of the class showed positive interest and attitude - Confusion, anxiety, hostility, and shame were not evident - All students took pride in their work
Task-behavioral Aspect	
Negative Indicators:	Positive Indicators:
<ul style="list-style-type: none"> - Some students did not show persistence - Some students were off-task 	<ul style="list-style-type: none"> - Socializing happened about the task - Some students sought help - Half of the class completed their work

The results of Grade 10's indicators do not show a clear-cut, apparent distinction between the positive and the negative indicators as previously shown in Grades 7 and 8. Nonetheless, negative indicators, such as confusion, anxiety, hostility, and shame were not evident. All the students took pride in their work, and half of the class completed their work and showed positive interest and attitudes.

4.2.4 Grades 11 and 12 results

Based on the two observations recorded for grades 11 and 12, Table 22 summarizes the noticed emotional and behavioral motivational indicators.

Table 22

Motivational indicators based on emotional and behavioral aspects for Grades 11/12

Emotional Aspect:	
State	Description
Neutral	Not evident
Positive	Almost all of the class was very happy to work on the project, especially one particular student who was a rapper.
Interest	Almost all of the class were interested to learn more about me and the local scene. They were very excited to learn that I was friends with some of their favorite rappers.
Sadness	Not evident.
Confusion	Not evident.
Anxiety	Some students were anxious about performing their verses with music but with practice they got better at it.
Anger	Not evident.
Pride	When I invited Dizaster (the number one battle rapper in the world), who happens to be a friend to the school, to talk to the students about his music, his thought process, and his career, and, then, give the students advice and feedback about their verses, Grade 11-12 were the first to volunteer to read their verses to him and show off their skills.
Frustration	Not evident
Hostility	Not evident
Shame	A couple of students were too shy to read their verses out loud in front of Dizaster, but it is understandable.
Task-behavioral Aspect:	
State	Description
Persistence	Almost all of the students stayed on task and did more than what was required.
Socializing	Due to their interest in hip hop a lot of discussions indirectly related to the task happened, but the discussions were all about hip-hop.
Off-task	Some students have special needs; therefore, getting slightly distracted is normal.
Help-seeking	The majority of the class sought my help when it came to finalizing their verses, revising their rhymes, and flowing them properly to the beat.
Competence	Almost all of the students completed the given task successfully. I had complete songs not just verses with a variety of topics in three languages.

For convenience purposes, and to easily locate the motivational indicators, Table 23 categorizes the indicators under negative and positive ones for Grades 11 and 12 students.

Table 23
Categorization of motivational indicators for Grades 11 and 12

Emotional Aspect	
Negative Indicators:	Positive Indicators:
<ul style="list-style-type: none"> - Some students were anxious - Couple of students expressed shame 	<ul style="list-style-type: none"> - Neutrality, sadness, confusion, anger, frustration, and hostility were not evident - Almost all the class showed positive attitudes and interests - Majority of the students took pride in their work
Task-behavioral Aspect	
Negative Indicators:	Positive Indicators:
<ul style="list-style-type: none"> - Couple of special needs students were distracted 	<ul style="list-style-type: none"> - Almost all the students were on task - Socializing about the topic took place - Majority of students sought help - Almost all students completed their task

The results of Grades 11 and 12 in Table 23 show an increased number of positive indicators. In many of those indicators, almost all the class showed positive attitudes, interest, and pride. They also were on task and committed to what they were doing. Very few students were anxious, and a couple of them expressed shame and were distracted. This represents a small number of the class and is therefore not representative of the state the class was in during observations.

4.2.5 Synthesized results for all grade levels

Based on the all the observations recorded, Table 24 summarizes the noticed positive and negative emotional and behavioral motivational indicators for all grade levels.

Table 24

Positive and negative motivational indicators based on emotional and behavioral aspects synthesized

Emotional Aspect	
Negative Indicators:	Positive Indicators:
<ul style="list-style-type: none"> - Some students with blank expressions - Some confusion - Some frustrations - Some were not concerned - Few students expressed sadness - Some students were anxious - Few students expressed shame 	<ul style="list-style-type: none"> - Majority of students showed positive attitude and interest - Majority of students took pride in their work - Almost all students had positive attitudes - Sadness, anxiety, and shame were not evident - Hostility and anger were not evident
Task-behavioral Aspect	
Negative Indicators:	Positive Indicators:
<ul style="list-style-type: none"> - Some students did not show persistence - Some students were off-task - Couple of special needs students were distracted 	<ul style="list-style-type: none"> - Majority of students were on task - Socializing was about the given task - Majority sought help - Majority achieved task - Majority of students were persistent

Table 24 shows synthesized, summarized results for all the motivation indicators present across grade levels. It is evident that those indicators are mostly positive in nature. Almost all the positive indicators show that the majority of the class has projected positive signs toward the task at hand, whereby the majority were attentive, engaged, completed the task, took pride in their work, and displayed interest and a positive attitude. Very few occurrences of sadness, anxiety, and shame were portrayed. Moreover, very little to no indication of hostility and anger is present. This yields the portrayal of a positive demeanor on behalf of the students. The negative indicators included few to a couple of students projecting the negative emotional and behavioral

markers. From Table 24, it is obvious that the number of students who showed negativity is far less than those who displayed positivity. Moreover, it is worth noting that this program is newly introduced. Therefore, showing anxiety and shame is only normal with such integration at the beginning. Consequently, the positive emotional and task-behavioral indicators outweigh the negative ones.

This chapter displayed the results of this study. The quantitative results were displayed first and followed by the qualitative ones. The results are shown in tables and graphs for easy access to the needed information and for organization, clarity, and convenience purposes. The following chapter discusses those results with reference to the literature available.

Chapter 5

Discussion

With the previous chapter displaying the results of this study, the purpose of this chapter is to discuss the results and analyze what they signify. The chapter includes a discussion section for each instrument, the quantitative and the qualitative one. It also responds to the research questions presented for this session of study. One possible dilemma presented in this study is the lack of literature supporting the discussion due to the fact that the study is the first of its kind. Therefore, very little to inexistent research has been conducted to measure student readiness and motivation in implementing a hip-hop based program.

5.1 Discussion of Quantitative Instrument

In general, readiness is defined as preparedness to partake or engage in an activity (Oxford, 2018). The activity could be of any type and not necessarily educational. Nonetheless, school readiness does not have one universal definition because many factors might interfere with the extent of student readiness (Shivers-Blackwell & Charles, 2006; Wesley & Buysse, 2003). The most apparent factors are the following:

- Teacher's ability to identify readiness (Tomlinson et al., 2003)
- Student's zone of proximal development (Tomlinson et al., 2003; Vygotsky, 1986)
- Self-directed learning (Hung et al., 2010)

In this study, to measure student readiness of integrating a hip-hop based program into school curricula, a quantitative approach was adopted. Students were asked to complete journal entries, which answered the following questions:

1. What are your perceptions about hip-hop, specifically rap?
2. Create a rap-verse of your own.
3. Why did you choose this verse's topic?
4. What are your comments on the verse presented above?

Three raters then completed the Product Evaluation Rating Scales of the 68 journal entries. The objectives included in this rating scale are the following:

- Define hip-hop
- Define rap
- Create a rap verse respecting the conventions of verse writing
- Justify the topic chosen for the rap verse based on the learned notions of rap
- Evaluate the rap verse

For convenience purposes, as a researcher, I decided to categorize those objectives into lower-order objectives and higher-order ones. Table shows this categorization.

Table 25
Categorization of objectives

Lower-order Objectives	Higher-order Objectives
Define hip-hop	Create a rap verse respecting the conventions of verse writing
Define rap	Justify the topic chosen for the rap verse based on the learned notions of rap
	Evaluate the rap verse

In order to easily access the results, the figure displaying the results for all the participants is given below.

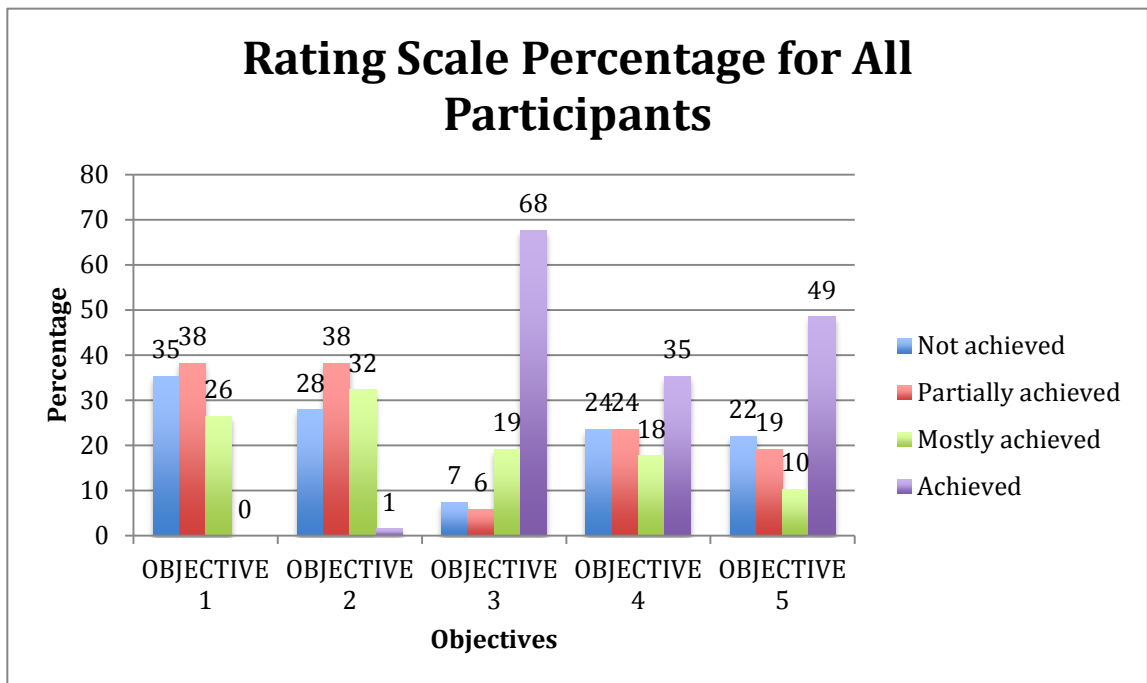


Figure 6
Rating scale percentage for all participants

From the figure above, it is evident that the student body has not met the lower-order thinking objectives. None of the students achieved objective 1, and only 1% of the students achieved objective 2. The objectives entailed defining hip-hop and rap. Even though some students mostly achieved the objectives, 26% for objective 1 and 32% for objective 2, the highest percentage is still given for the partially achieved criterion, whereby 38% of students partially achieved both objectives.

Consequently, students lack the appropriate terminology to define the terms, which signifies, until now, that student readiness to integrate such a program is not up to desired levels. Nonetheless, results take a positive shift when addressing objectives 3, 4, and 5, which are considered to be higher-order objectives.

For objective 3, 68% of students were able to achieve creating a rap verse, followed by 19% who were mostly able, 6% who were partially able, and 7% who were

not able to so. This signifies that students are able to create rap verses. This is probably due to the fact that rap writing is in fact a creative writing activity. Subsequently, there are no right or wrong writing styles. Creative writing is one form of writing that focuses on storytelling, recounting personal experiences, authoring fiction, and poetry (Bishop, 1990). Therefore, it is an artistic skill, whereby students develop a sense of wanting to write (Cordaro, 2009). According to Schafersman (1991), creative writing promotes excellence in literacy because students communicate their thoughts and ideas the way they want. Consequently, this might justify why students scored that high on this objective. They were free to write about whatever they wanted to and express their thoughts and ideas creatively.

For objective 4, whereby students had to justify the reason for choosing such a topic for the created rap verse, 35% achieved the objective. Although the percentage is not high, it is still the greater percentage among the other criteria, whereby 18% of the students mostly achieved the objective, 24% partially achieved it, and 24%, also, did not achieve it. Those results also render the idea that students were, more or less, free to choose a topic for their verses. Consequently, justifying the topic was a rather easy task. The reason why a greater percentage was not achieved might be due to the fact that the students did not attribute their explanation to personal experiences but, instead, focused on general assumptions and statements. Rap is a mode of expression and privileged claim (Campbell & Chang, 2005). It is very much related to personal experiences and hardships undergone by the rapper.

For objective 5, students had to evaluate rap verses. Nearly half of the participants, 49%, scored achieved on this objective, 10% scored mostly achieved, 19% scored partially achieved, and 22% did not achieve the objective. This signifies that most

students have the ability to evaluate a rap verse based on all its components and to write constructive feedback. Those abilities are essential in a hip-hop based curriculum as they promote evaluation skills and the need to openly take other perspectives into account before reaching a final product.

As a result, it is evident that students have high scores on higher order thinking skills. This advocates the implementation of such an innovative program into the field of education. Even though lower-order thinking objectives have not been met, students seem to have a high degree of readiness to partake in a hip-hop based curriculum. In fact, higher-order thinking skills are greatly appreciated in a constructive classroom. In a constructivist classroom, learning is not passively absorbed (Boethel & Dimock, 2000). Thus, students are not passive recipients of information (Topolovčan & Matijević, 2017). Learning is active, constructive, and contextual (Yilmaz, 2008). In this regard, if we were meant to focus on lower-order thinking skills, mainly definitions, to measure student readiness, we would be promoting rote memorization and learning. Students are meant to memorize definitions. This goes against the progressiveness philosophy in education. This justifies the focus on higher-order thinking skills as more desirable in measuring student readiness in undertaking an innovative approach to teaching and learning. According to the results achieved, it is evident that students are ready to engage in a hip-hop based program.

5.2 Discussion of Qualitative Instrument

Motivation explains why actions are chosen over others (Lin-Siegler et al., 2016). It is described as internal drives, impulses, emotions, or desires that govern certain actions (Dralo, 2012). In order to ensure successful learning, motivation should

be present (Lin-Siegler et al., 2016; Sansone et al., 2011). This claim is a prime reason why motivation was intended to be measured in this study before introducing and partaking in such a program.

Student motivation can be, both, internal and external. The quality of motivation highly depends on the incentives given pre, during, and/or post completing a certain task (Vansteenkiste et al., 2006).

Intrinsic motivation, which is more favorable than extrinsic one, entails doing an activity for establishing growth, relationships, and sense of belonging (Vansteenkiste et al., 2006). External forces, such as gaining a reward, govern extrinsic motivation (Vallerand et al., 1992).

Just like readiness, motivation is affected by many factors, which include the following:

- Teacher's role
- The educational system
- Student's goal

For this study, external rewards are eliminated. Students were not promised extra grades or given any incentive to participate in observations and write journal entries. In order to measure motivational levels, every grade level was observed twice. The recorded interactions were then analyzed and synthesized according to motivational indicators proposed by Berhenke et al. (2011). The indicators include emotional indicators and task-behavioral indicators.

The emotional indicators include the following aspects:

- Neutral
- Positive

- Interest
- Sadness
- Confusion
- Anxiety
- Anger
- Pride
- Frustration
- Hostility
- Shame

The task-behavioral indicators include the following aspects:

- Persistence
- Socializing
- Off-task behavior
- Help-seeking
- Competence

Each class had its own set of indicators, which were summarized in chapter four of this study. Moreover, a summarized table was given. It included a summary of all grade levels negative and positive emotional and task-behavioral indicators. The table is included again here for accessibility when discussing the results.

Table 26

Negative and positive indicators for emotional and task-behavioral aspects of all grade levels

Emotional Aspect	
Negative Indicators:	Positive Indicators:
<ul style="list-style-type: none"> - Some students with blank expressions - Some confusion - Some frustrations - Some were not concerned - Few students expressed sadness - Some students were anxious - Few of students expressed shame 	<ul style="list-style-type: none"> - Majority of students showed positive attitude and interest - Majority students took pride in their work - Almost all students had positive attitudes - Sadness, anxiety, and shame were not evident - Hostility and anger were not evident - Majority of students took pride in their work
Task-behavioral Aspect	
Negative Indicators:	Positive Indicators:
<ul style="list-style-type: none"> - Some students did not show persistence - Some students were off-task - Couple of special needs students were distracted 	<ul style="list-style-type: none"> - Majority of students were on task - Socializing was about the given task - Majority sought help - Majority achieved task - Majority of students were persistent

As previously mentioned, Table 26 shows a synthesized version of the qualitative results for all grade levels. The positive indicators are more apparent. They render the degree of motivation that students have openly shown in their undertaking a hip-hop based program. Although some negative markers were shown, their intensity is not as apparent as the positive ones. Therefore, it can be concluded that the students who have taken part in this study are actually motivated to take part in the introduced program. Knowing that those students have not been externally rewarded, their motivation projections come from the sole fact that they are actually interested in the activity itself. Those results are positive ones and are a further incentive to launch a hip-

hop based program into classroom instruction and use hip-hop as a means of acquiring new knowledge.

With a shift in teacher's role, the educational system, and students' goals, as Youssef (2012) suggests, it might be very much achievable to integrate new teaching and learning methods into the educational systems due to actual student motivation. The new approaches would be in-line with the progressiveness school of thought and would challenge students to employ new twenty-first century skills that are much needed for today's survival.

5.3 Responding to the Research Questions

5.3.1 Research Question 1

To what extent are students ready to adopt hip-hop strategies as a means of instruction across curricula?

Students' scores have signified that lower-order thinking skills in a hip-hop based curriculum are not actually met. However, higher-order thinking skills were met noticeably. This indicates that students are in fact ready to adopt hip-hop based strategies as a means of instruction across school curricula. Higher-order thinking skills are highly desirable in such an innovative integration because this integration requires a constructivist school of thought, which needs higher order thinking to successfully complete required tasks. Therefore, student readiness is evidently present.

5.3.2 Research Question 2

How motivated are the students to adopt hip-hop strategies in studying for various core subjects?

The motivational indicators adopted have indicated that the students have portrayed positive emotional and task-behavioral aspects for adopting a hip-hop based program than negative ones. Very few students showed negative indicators, which is generally normal in any program. Consequently, and according to the observations made, results attained, and discussion conducted, the students have shown a high degree of motivation to adopt hip-hop based strategies in studying for various core subjects.

5.4 Synthesis

The study was originally initiated from the idea to implement a hip-hop based program within a school setting. The program's aim is to equip students with strategies and assist them in studying various core subjects. This posed a dilemma because research on this program, its means of implementation, and the efficiency of its integration was inexistent. Therefore, prior to commencing such a program, student readiness and motivation to adopt such a novel approach to teaching and learning had to be measured. Consequently, the purpose of this study is to explore student readiness of and motivation for the integration of hip-hop as a means of instruction across various curricula.

With that taken into consideration, two research questions were posed. One was to measure readiness and the other was to measure motivation. The results yielded and the discussions conducted have shown positive outcomes. It is concluded that students are ready and motivated to adopt such a program in their daily instructional work.

This chapter presented the discussion of the results, which were divided into a quantitative discussion and a qualitative one. The chapter has also responded to the

research questions posed in this session of the study. The chapter to follow is the last chapter for this thesis. It concludes the study and provides limitations, suggestions, and recommendations.

Chapter 6

Conclusion

The previous chapter presented a discussion of the attained results. The following chapter is the final chapter to this thesis. It incorporates a general conclusion, limitations, suggestions for future research, recommendations, and a final note. The final note concludes how this study ended at school with the students and a famous rapper.

6.1 General Conclusion

With my passion for hip-hop and the increasing need to instill constructivist approaches into teaching and learning within educational institutions, I found it imperative to conduct a study that draws on both disciplines. Consequently, I decided to use hip-hop as an innovative means of instruction. However, I was faced with a predicament due to the lack of research that examines this original integration into the existing school system. To address this concern, I conducted this study to explore student readiness and motivation to using hip-hop as a tool of learning across the curriculum. In this regard, the study aimed at answering two research questions, which are the following: (1) To what extent are students ready to adopt hip-hop strategies as a means of instruction across curricula? And (2) how motivated are the students to adopt hip-hop strategies in studying for various core subjects? In answering those questions, the study contributes to reducing the existing literature gap and to providing insights to people who are interested in hip-hop based education and in innovative teaching methodologies.

According to various researchers, a hip-hop based curriculum is of great benefit to students (Hill, 2009; Parmar, 2009; Seidel, 2011). It enhances language acquisition (Alipour et al., 2012). It also puts students at ease and increases engagement and motivational levels (Mishan, 2005). Hip-hop helps students writing creatively, as well, which broadens critical thinking skills and prompts students to write because they want to not because they have to (Cordaro, 2009; Schafersman, 1991). Additionally, hip-hop can be used to bridge school to society and knowledge to experience as it tackles authentic situations that students are often exposed to.

Readiness entails preparedness to engage in certain tasks (Oxford, 2018). It is affected by latent and manifest factors, such as teacher attitudes, student zone of proximal development, and student self-directed learning.

Motivation justifies why a certain action was chosen over the other (Lin-Sigler et al., 2016). Consequently, it is the set of forces that causes people to behave in certain ways. Student motivation is also linked to many factors; chief among them is teachers and the educational system (Shahriaar et al., 2011).

This study is an exploratory one, which aims at examining students' readiness and motivation for future implementation of hip-hop and rap based instructional strategies in the classroom. It employs a mixed-methods approach. Therefore, both, quantitative and qualitative instruments were used. The quantitative instrument is the product evaluation rating scale, which has been rated by three raters for sixty-eight different students' answers to journal entries. Results were averaged out and rounded to the nearest whole of a number. For convenience purposes, the results were converted to tables and graphs, which are presented in chapter four of this thesis. The aim of this instrument was to measure the extent of student readiness. The qualitative instrument

employed is the recorded interactions, which consisted of in-class observation of student motivational levels through certain motivational indicators. I was a full participant, and eight observations were recorded. The results from those observations were classified according to two themes, which are the following: (1) emotional aspect and (2) task-behavioral aspect.

For student readiness, higher order thinking skills were met. Those skills are very much needed when undertaking an innovative approach to teaching and learning. Therefore, according to the results achieved, it is evident that students are ready to engage in a hip-hop based program. For student motivation, the intensity of positive motivational indicators signifies students' motivation to undertake a hip-hop based program and integrate it within their instruction at school. Thus, according to the observations conducted within classrooms, students have indeed shown motivation and openness in adopting this program.

In conclusion, this study of readiness and motivation to integrate a hip-hop based program across school curricula has yielded positive results. Students are indeed ready and motivated to take part in such a novel approach to teaching and learning.

6.2 Limitations

The fact that this research topic has not been widely researched, especially in the Lebanese context poses some limitations to this study. To begin with the sample size chosen was particular to one school situated within the suburbs of Beirut. Therefore, the results yielded cannot be generalized. Only sixty-eight students had journal entries to be rated, and eight observations were made. This signifies that, even though the results

might be applicable to that school, they cannot be universal and taken into account for other educational institutions.

Moreover, the instrument used for measuring motivation does not allow students to self-evaluate their motivational levels. This might inaccurately portray the extent of motivation that students actually have. The observer might have misinterpreted a cue that a student performed without realizing its significance or insignificance to the results obtained and the conclusion made.

6.3 Suggestions for Future Research

To act upon the above-mentioned limitations, it is thus empirical for future research to conduct a study that addresses a greater sample size. In this regard, results could be generalized. In addition, to achieve more accurate results, the study could be limited to one grade level instead of encompassing different levels. Based on the results obtained by this study, a slight discrepancy between the grade levels was noticed. Therefore, taking one grade level at a time and addressing their development and social needs could prove to yield more accurate and representative results.

Moreover, it would prove to be very interesting if future research attempts to apply a hip-hop based curriculum within a school setting and to measure students' motivational levels during and post implementation of the program.

6.4 Recommendations

Based on my experience in using hip-hop based instruction, I would like to end my thesis with a few recommendations that educators can use for a smooth integration of those innovative strategies in classroom settings. The suggestions I would like to provide are in this section.

I had been touring countries, such as Denmark, Jordan, Dubai, and Lebanon to give hip-hop workshops to students from different backgrounds and age groups. Through experience, I learned that the content of my workshops should be tailored toward students' likes and interests. In order to find what those likes and interests are, I initiate my program by asking students what they know about hip-hop. I would then perform a small verse to see how they respond to it and actually use that verse as an attention grabber.

Later, I would emphasize the fact that there is more to hip-hop than the commercial hip-hop they are exposed to. Here is where I introduce the history of hip-hop. With the students, we discuss how it is the voice of the oppressed, which have been living through harsh struggles. We also discuss how it spread around the world, and how it is now performed in many different languages.

Students would later listen to conscious rappers and local ones who are fairly famous and I would discuss their songs with them. Later, we would take a verse of their choice and dissect its elements, which are composed of the following:

- Metaphors
- Wordplay
- Rhymes
- Subliminal meaning of certain expressions
- Perceptions about the piece

I also introduce music bars here and staying on beat. Music bars are generally written for the verses to stay on beat. Possible topics and subjects to write about are then discussed. We make sure that the topics chosen are not general occurrences, but something the students could relate to. Topics might be personal, social, or political. To

initiate their critical thinking skills and have them think about their writing, I would ask them to justify their interest in this particular topic. Sometimes, if time permits, students are required to research about their topic.

Students' writing processes then commence. In the meantime, I would be walking around the room to make sure that students are on task and are not struggling. If needed, I help students find a rhyme or assist them in delivering a certain message clearly.

Once drafting the verse is done, student volunteers start sharing what they wrote. They can either do so with music or just through reading their writing to their classmates. Prior to doing so, students need to justify their choice of topic.

I give students some time to practice the flow of bars on a certain beat of their choice. I also provide them with options if need be. The rest of the class would note down constructive feedback on what they thought of the rapped verse, how it made them feel, and what it made them think, among other feedback sentence-starters. Here is a list of prompts I give students to get them started on giving proper feedback:

- I believe your poem because _____
- I doubt your poem because _____
- When I hear your poem, what goes through my head is _____
- I don't understand/ I noticed/ I wonder/ I was reminded of/ I think/ I'm surprised that/ I'd like to know/ I Realize/ If I were/ The central issue here is/ One consequence of _____ could be/ If _____ then _____.

In conclusion, for rap educators who are planning to introduce such programs into their instruction, keep in mind one essential recommendation. Do not limit your students to one language of choice or one topic, especially when they are being newly

introduced to this method. If you limit students to one aspect, they might perceive it as too difficult to complete. You do not want to frustrate them. Give them the option of freely expressing their thoughts and ideas the way they want to.

6.5 Final Note

While conducting this study and while I was giving the workshop to the different middle schoolers and high schoolers, many students were interested in my music career and the local hip-hop scene. Therefore, they asked me if I could have a guest rapper come to school. Many students follow rap battle leagues that happen abroad. The champion of those leagues is originally Lebanese, and, luckily, an alumnus of the same school I was giving the workshop at. The rapper's name is Dizaster.

Dizaster moved to LA as a teenager and developed his career there. He happened to be in Lebanon by the time my study was coming to an end, and one of his videos had just went viral. The video entailed defending the Arabs because of the terrorist stereotype they were associated with.

I approached Dizaster and asked him if he is interested in talking to my students about his music, his thought process, his lyrics and their historical, literature, and scientific origins, and anything that comes to mind when composing his rap verses. Dizaster was very excited to do so, and the students were extremely thrilled to have him in school.

During school hours, Dizaster visited school and greeted all the students. He gave an inspiring speech about motivation, perseverance, and ambition. He played his recent, viral video. He dissected every sentence in his verse and told them exactly what

he was thinking about when he created those punch-lines. Students were very much attentive and enthused.

He then told them that he has heard that they have all been working on their own verses and that he would love to hear them and give pointers and feedback. Students started volunteering. He was very impressed with their topics and level of maturity. He commented on their stage presence, confidence, and attitude while performing. Students were very happy to have heard that from one of raps' champions.

When the assembly ended, students rushed to take pictures and autographs. They also went the next day to watch him perform after school hours.

This day at school was talked about for the next month. I was the coolest teacher ever for making this happen, and the students were very motivated to finalize their verses and show them to everyone.

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Appendices

Appendix A

Student Question Form

Student Name: _____

Q1: What are your perceptions about hip-hop, specifically rap?

Q2: Create a rap-verse of your own.

Q3: Why did you choose this verse's topic?

Feedback from Others

Feedback from student: _____

Q4: What are your comments on the verse presented above?

Appendix B

Product Evaluation Rating Scale

Rater number: _____

Student number: _____

Objective	Not achieved (1)	Partially achieved (2)	Mostly achieved (3)	Achieved (4)
Provide an accurate definition of hip-hop (Q1)				
Provide an accurate definition of rap (Q1)				
Write a rap verse respecting the conventions of verse writing (Q2)				
Justify the topic chosen for the rap verse based on the learned notions of rap (Q3)				
Evaluate a rap verse (Q4)				