

SOCIAL STUDIES JOURNAL

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An Official Publication of the Pennsylvania Council
for the Social Studies

Volume XXXIV Spring 2010

Social Studies Journal

Editor: Dr. Jodi Bornstein

Volume XXXIV

Spring 2011

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GUIDELINES FOR MANUSCRIPTS

Pennsylvania Council for the Social Studies seeks manuscripts for publication in the *JOURNAL* that focus on and treat the following areas.

1. Creative ways of teaching social studies at the elementary, secondary and higher education levels.
2. Research articles
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Social Studies Journal (ISSN 0886-86) is published annually. Copyright 2010, Pennsylvania Council for the Social Studies, Indexed by the Current index to Journals in Education. Listed in Cabell's Directory of Publishing Opportunities in Education. The Pennsylvania Council for the Social Studies is a non-profit organization under IRS Code 501(c)(3). A copy of our financial statement is available upon request from the Executive Secretary. Documents and information submitted to the PA Dept of State, Bureau of Charitable Organizations, PO BOX 8723, Harrisburg, PA 17105 are available from that address for the cost of copying and postage.

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Editor's Note

The Social Studies Journal is an annual publication of the Pennsylvania Council for the Social Studies. The journal seeks to provide an exchange of ideas among social studies educators. The journal seeks submissions on a variety of themes and this edition is a focus on perspectives on the current state of social studies education and current practices in social studies teaching and learning.

As noted, all manuscripts went through a blind review process. In order to encourage and assist writers, the reviewers make suggestions and notations for revisions which are shared with the author before publication. We make an effort to encourage both experienced and novice writers to share their knowledge and experiences.

Contemporary Issues of Elementary Social Studies¹

Stephanie Franklin and Stephanie Serriere, Ph.D.

Abstract

This article presents contemporary issues of teaching elementary social studies. The analysis of interviews from practicing teachers, experiential and extant research data demonstrate four key issues: social studies practice is considered a second-class subject, integrated into existing language arts priorities, alternated with science, and left further untaught to students considered “at risk” because of terms associated with the federal “No Child Left Behind Act” (NCLB). Relevant to those involved in elementary social studies (pre-service, practicing or teacher-educators), this article closes by asking critical questions about the renewal of powerful elementary social studies.

Contemporary Issues of Elementary Social Studies

Inspiring pre-service educators is especially important in the field of social studies, a subject that, despite its merits, is easily pushed aside in today’s elementary schools (Boyle-Baise, Hsu, Johnston, Serriere & Stewart, 2008; Van Fossen, 2005). Professors in universities who teach elementary social studies to future teachers may tout the optimistic possibilities of centering classroom instruction around social studies. Pre-service teachers in these settings may learn how dynamic social studies helps their students learn about their country, the world that they live in, and ways to become locally and globally active

citizens (Maxim, 2006). Yet, when placed into schools for field experiences, many pre-service teachers quickly learn that this optimistic description sorely outdistances reality in many elementary schools. Although the problem is in schools; the problem is *not* schools. Teachers find themselves caught in an environment of someone else's making. Garnering a few minutes to teach social studies per day is, for teachers, a small victory in a reading-dominated milieu (Boyle-Baise et. al, 2008).

In our large research institution in central Pennsylvania, after the sixth week of classes when pre-service teachers are placed into local¹ elementary schools, they often return disbelieving what they've seen: "*They just don't teach social studies in my placement classroom!...Can they really do that!?*" This is when I, as a university instructor, explain that especially in the era of NCLB, social studies has largely been marginalized, put on the "backburner" (Houser, 1995), and particularly at the elementary level (VanFossen, 2005). Occasionally pre-service teachers with a penchant for justice become irritated at the unfairness that social studies has been marginalized announce that they will work to improve the situation. We quickly realize that starting in schools is one step but political lengths are also needed.

"As a pre-service teacher just two years ago, I was one of those inspired students... After visiting my pre-service classroom and teaching in it for sometime, I approached my professor about the situation that I saw: Social studies was taught once, maybe twice a week, where the teacher read to students from a textbook that was written more than twenty years ago. It seemed that most of my classmates had similar examples in their field placements of marginalized or lifeless social studies. After talking with my professor, we

¹ Up to 100 miles away from our large university.

decided that I would do research on this topic locally, to find out if mine was the only school like this, or what the local climate was for social studies. I wanted to find out if instruction had indeed dwindled since NCLB and if so, why. I wanted to know what drove the curriculum and what support teachers might receive to help bring social studies back from its “backburner” status.”

As this student approached me with her questions about social studies in her classroom placement, I wondered, how might sharing these characterizations with pre-service and practicing teachers help us become more aware of the contemporary challenges of teaching social studies in elementary classrooms? We offer this study to describe and analyze post-NCLB elementary social studies. Our hope is that by presenting these data we may heighten awareness and advocacy of elementary social studies.

The Project

Methodology. We decided to interview four teachers from a local elementary school that has a long history in civics and democratic² education. With practices such as having fifth graders run the monthly all-school meetings to an all-school collaborative process for changing lunch room rules, we saw “Dewey Elementary” as an opportunity to examine classrooms steeped in democratic practices and possibly more inclined to value social studies.

We devised an interview protocol [see appendix A] based on similar research (Boyle-Baise et. al, 2008) and secured IRB permissions from our university and the school. We met with four teachers (of K, 2nd, 4th and 5th grades) at Dewey Elementary each for

² The teachers and principal of “Dewey” Elementary (a pseudonym) are active in a organization of democratic schools

about an hour. We observed several of the teachers' instruction time and took photos of their rooms and curricular materials (after students had left). We considered the data from the four teachers, our own experiences, and the extant body of research to search for contemporary issues facing elementary social studies in Pennsylvania. After coding the data separately and discussing our emergent interpretations, we offer four themes that represent at least some of the post-NCLB issues of our beloved subject.

“Reading, Writing and Math Take So Much Time”.

The teaching of elementary social studies has been on the decline for some time (e.g., Barton & Levstik, 2004; Heafner,; Houser, 1995; Rock et al., 2006). The federal NCLB act, signed into law in 2002, has contributed significantly to its regression (Lipscomb, & Rock, 2006). Since 2002, it has been widely recognized that, “reading and math are the twin engines driving elementary instruction” (VanFossen, 2005, p. 377). Depictions of elementary social studies as a “back burner” subject are emblematic of its status (e.g., Heafner, Lipscomb, & Rock, 2006; Litner, 2006; Pascopella, 2006).

Even in the potentially best-case-scenario within a democratic school, the descriptions of elementary social studies from Dewey Elementary teachers match those across the nation. When asked how social studies instruction is prioritized in their classrooms, the four teachers in Dewey Elementary reported that their time for teaching social studies comes second to teaching reading, writing and math. Even within a school sure of meeting Annual Yearly Progress (AYP), three of the four teachers reported that the

position of social studies instruction has shifted toward the backburner since the onset of NCLB³.

All four teachers noted that on any given day, they are required to teach reading, language arts and math for specific and large periods of time. Rather than a daily-allotted time, science and social studies are either rotated on a day-to-day basis, or by month, teaching science for a month and then social studies for a month (to be explored in more depth in a following theme on science and social studies). This is, however, better than reports from a nearby county (Juniata) that social studies has been altogether taken out of their curriculum. At Dewey, the teachers attribute the strict requirements for language arts and math to heightened standards for instruction based on the implementation of *Pennsylvania System of School Assessment* (PSSA) testing, the related measures of NCLB make these tests “high stakes.” In Pennsylvania since NCLB, the PSSA measures math and reading/language arts competency in elementary grades. As of this year, the state is mandating testing within science education as well. With these “high stakes” measures that focus on other subjects, teachers wonder, “where is the time for social studies?”.

“Integration” of social studies.

As noted by Rock and others (2006; Boyle-Baise et. al, 2008), *integration* is a new buzzword for social studies instruction, a practice that allows teachers to fit social studies into language arts time. The Dewey teachers reported that integration strategies are imperative in making room for social studies in their classrooms. When asked to describe how they do this, their integration pedagogies differed from teacher to teacher. Three

³ All four of the Dewey teachers had been teaching for at least six years.

teachers expressed that because they are so focused on reading, writing and math instruction, they try to incorporate social studies into their reading and writing time, so that even if they cannot dedicate as much separate time to social studies, instruction they are still “covering” social studies topics.

For example, the fifth grade teacher mentioned that almost all approved reading books for fifth grade are historical fiction. While her students are reading and responding to their books, they are still learning about some social studies concepts. She was careful to mention that this type of integration was not a complete social studies curriculum. “With integration like this, teachers often teach more about characters, plot and setting than (e.g historical) content” (Fifth Grade Teacher, November 20, 2008). We see this as an important distinction in the way in which integration happens. If properly-integrated, the skills, knowledge, and values that are unique to the social studies could also be presented.

Unlike the intermediate teachers, as just described, who were able to build their reading materials from historical fiction or non-fiction with a social studies focus, primary teachers used early readers that were less focused on social studies topics. Primary teachers reported having to find other ways, like community building, to integrate and supplement the small amount of instructional time dedicated to social studies. The second grade teacher noted that because of the strict reading standards in her second grade classroom she is able to integrate *less* than she used to. Because the reading selections in primary grades are becoming more leveled and structured towards literacy standards and “skills”, she noted that she could no longer use as much “choice” literature with the students, which might help tie social studies and reading instruction together. She added

that, “more pressure is put on the primary grades than the intermediate, because in the intermediate grades, students have most likely developed basic literacy skills and are working towards refining them” (Second Grade Teacher, November 20, 2008).

It is clear that across the grade levels in elementary schools, there is an enormous range within the scope of how “integration” occurs. While it is important that social studies is creatively integrated when possible, a distinction must be made of what we mean by effective social studies. The distinction is between fact-based learning and constructivism; between learning drill-and-skill tidbits of reading (via a social studies-based text) and focusing square-on the exciting topics of social studies; between teaching the verbs, nouns, etc. (and other “skills” of language arts) that happen to exist within a social studies text and learning to making inquiries into actual social studies content. Thus, we want to point out that the way in which integration happens matters—not reading skills being the driver but rather the exciting social studies topics leading the way for in-depth inquiries. This might even make for more engaged readers.

Social Studies and Science: second-class status, but taking on new forms.

Despite that science is now a subject tested with reading, writing and math on the PSSA, Dewey teachers reported that they value science and social studies similarly. They either switch between science and social studies instruction on a daily basis, or by the month. These two subjects are given approximately equal amounts of instructional time, yet both sitting on adjacent back-burners.

Almost all grades in Dewey study types of communities, as is set up by the district curriculum. However, this second-grade teacher fashioned a unique curricular fusion of the

two backburner subjects. The second grade teacher used science and social studies equally but differently than the alternating (science and social studies) set-up of the other teachers. She tries to pair social studies and science concepts together so that the unit becomes more “comprehensive” for students, and allows them to relate new knowledge. For example, they study animals and animal communities simultaneously. She describes the fusing of science and social studies as powerful form of integration: “Students can then compare these ideas to what they know about human communities as well” (Second Grade Teacher, November 20, 2008). Indeed an in-depth unit of inquiry should naturally integrate subjects, allowing students to understand issues of the world that cross subject boundaries. Fusing science and social studies together should be considered as a possible arena for deep integration, rather than skills-based integration as mentioned earlier.

Still, no matter how the teacher chooses to fit science and social studies into the daily schedule, it is clear that these two subjects are not valued the way they once were, nor the way that they should be.

“At-Risk” students experiencing less social studies.

The focus on improving or maintaining test scores often means that minority children are now more likely than their peers to spend time “taking multiple choice standardized tests and to be taught a low-level curriculum designed around these tests—all in the name of ‘raising standards,’ of course” (Feinberg, 2007, p. 323). Moreover, schools “at risk” of meeting AYP are also “at risk” of diminished social studies instruction. As schools struggle to meet AYP, they push social studies further to the backburner (Heafner, Lipscomb, & Rock, 2006). Conversely, schools that regularly meet AYP have more latitude.

Part of this mechanism involves social studies. Dewey teachers explained that in theirs and in schools across the state, a component of NCLB legislation is the early identification of students who are “at-risk.” If a student has not met appropriate benchmarks in reading, writing or math, s/he is pulled out of class, at various times throughout the day for thirty minutes of intense individualized instruction in the area that s/he is “at-risk.” Although it depends on the teacher and the schedule, these students are often removed from class during science and social studies instructional time, “so they do not miss full-class reading and math time” and they can continue to “benefit from the instruction they are receiving in a full group setting within the classroom” (Kindergarten Teacher, November 20, 2008). The fifth grade teacher said that the curriculum support team at Dewey has solidified the practice of pulling struggling learners of literacy or math during social studies and science instruction for more “skills-based instruction.” This set-up leaves many children, who are already “disadvantaged” without exposure to the potentially motivating topics such as civics, history, geography, anthropology, and so forth. The motivating reason for reading, writing and doing math, is left inaccessible to disadvantaged students.

The exciting topics of social studies must not be privileged knowledge (for instance, especially knowledge about how our government works). Social studies that is taught only to advantaged students or within schools not “at risk” of falling below AYP, is antithetical to renewing democracy and the civic mission of schools. Since the founding of the United States, public schools have served the purpose of passing down democracy to the next generation (Center for Information & Research on Civic Learning & Engagement, 2003). This must function widely and equitably. Yet currently, social studies functions like

chocolate in a glass of milk, something extra that not all can afford to access, or just an unnecessarily add-on. Rather we consider social studies as integral to a well-rounded curriculum as the milk itself might be in a well-rounded meal. Educators at all levels must question policy makers about privileged access to this already marginalized subject. Educators did not make these conditions, but are made to adapt to policy's measures. In closing, we raise a set of questions critical to the revival of elementary social studies.

Discussion

Is the nature/climate/landscape of elementary social studies changing?

It is clear that NCLB related measures have pushed an emphasis on reading skills "further and faster" (Second Grade Teacher, November 20, 2008). As one teacher reported, if she wanted to skip math or reading one day to do a ninety-minute social studies activity, she would not have felt the same "guilt" as she would now. Teachers seemed to have internalized that they are, "supposed to spend a certain amount of time devoted to math and literacy" and deviating from that schedule for social studies may not seem as feasible any more. We have found evidence that the culture of elementary schools is changing, and elementary social studies is suffering as a result. This makes inspiring and encouraging advocacy for the social studies quite timely, especially as the revamping of the NCLB Act should be a forthcoming agenda item for the current administration.

Second, with the approved and adopted 'readers' which have little social studies content imbedded, educators in the primary grades may have to be even more creative or purposeful in integrating social studies. One easy fix could be finding and endorsing quality

age-appropriate reading texts that support social studies, all the while paying attention to the way in which integration happens.

Moreover, since the primary years are the 'optimal' time to focus on fluency in reading and writing, the push for moving kids out of "at risk" categories is more pronounced in the primary years. Advocates of social studies can point out, in turn, that the primary years are also a crucial period of time of considering others' realities, skills often learned in the social studies. Indeed experiences with considering another's perspective or reality have been described as "springboard" of having a lifetime of empathy (Hoffman, 2000) and the foundation for being effective participants in public spaces (Boutte, 2008).

Third, attention must be paid to the way in which "integration" happens. We offer the term "deep integration" to highlight how units or inquiries can be in-depth and truly cross-curricular, rather than focusing on reading at its most banal and atomistic.

Last, we also hope to raise questions of access within the changing nature of elementary social studies. A democracy is no longer a democracy when only part of its population, those not "at risk", have the knowledge and skills to enact change and to participate effectively in a democracy.

**How might we go beyond recounting social studies' demise, but give it hope
for the future?**

With the backing of Judge Marjorie Rendell, an advocate of the civic mission of schools, and the wealth of historic resources and sites in Pennsylvania, we can celebrate the hearty tradition of social studies in Pennsylvania. Simultaneously, we can rejoice that social studies is *not* a tested subject, reduced potentially to its most memorize-able parts.

Therefore, we have some sort of freedom from the constraints of testing. Testing can cause increased anxiety for students and teachers, a narrowing of focus, increased standardization, and generally uninspiring learning (Posner, 2004).

Building social studies advocacy must begin with teachers who are informed of surrounding issues and capable of envisioning and doing social studies beyond the status quo. Providing inspiring and realistic classroom portraits to pre-service and practicing teachers (especially those that do not have good models as we have found) should be the work of classroom and university educators, together. Advocates of social studies can unite by sharing moments in which social studies was more than a mere backburner helpmate, or side-kick, but a powerful subject that promotes an understanding of our history, our democracy, the world and its people. When good examples are absent, pre-service teachers are not only at a disadvantage, but it leaves social studies in a downward spiral of self-destruction. Encouraging attendance at our state conference and waiving the registration fee this year for pre-service teachers is one great step. A supportive social studies advocacy community is vital to moving elementary social studies to the front burner.

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Appendix A: Interview Protocol for Teachers

1. Describe your vision of effective social studies instruction.
2. What topics/subjects does this include?
3. What instructional strategies do you think of when you envision dynamic social studies?
4. Where/when have you seen examples of effective social studies in the field of education (in classrooms, at conferences, etc.)?
5. What does social studies instruction in your classroom look like? How is it similar or different to your ideal image of effective social studies?
6. How might you change instruction in your classroom if you had the opportunity?
7. What does the district's social studies curriculum look like? What requirements for instruction are there?
8. Have you noticed a difference in the amount of time you have to dedicate to social studies instruction since the enactment of "No Child Left Behind" in 2001 and subsequent mandated tests?
9. Has there been a difference in the way you are required to teach social studies or the opportunities you have to teach social studies effectively

Appendix B: Survey for Pre-service Teachers

- What does Social Studies in your classroom in your placement look like?
 - How many minutes does it last? Is it every day?
 - What topics are covered?
 - Is there a district-wide curriculum?
 - Is there a textbook?
 - How is it taught? (i.e. reading and responding, role-play, hands-on activities)
 - Does everyone get to participate?

- How does the Social Studies instruction in your placement compare to the instruction in the podcast episode you watched? (Please include which grade level podcast you watched.)

Teaching American History Using Protest Music

Meredith Holladay, Louis Rodriguez, and Maria Sanelli

Music is an effective medium to connect the social studies curriculum to students. For the teacher, song lyrics serve as primary documents to accompany the textbook. For the student, music is an interesting way to enliven a subject that is often considered distant and disconnected from her/his daily life. Songs have a power to express the emotions of hope, anger, fear, disappointment and love because they communicate the human experience across time and space. This article is written to illustrate places in the curriculum where music can be effectively utilized to demonstrate the theme of “protest”. As such, music can be integrated into a classroom as a part of the curriculum, as opposed to serving as background music while students complete an exercise at their seats.

Historically, music has been used in the expression of social and political protest. Examining protest songs in the American history classroom provides a perspective that tells our story from the inside out, meaning, from within the movements that have shaped the nation’s history—economically, socially, politically, racially. While music in general bears cultural ideas, attitudes, and movements, protest music speaks to the power of American democracy and free speech. Studying protest music gives us an opportunity to look at American social movements from a perspective that students may find more interesting.

What is protest music?

Protest music knows no specific genre; axiomatically, we can identify protest music as songs that, throughout their lyrics and general spirit express protest towards a given

situation. Protest music can be anything that tells a story, or that speaks our saying: “This is not how things should be or need to be.” Different types of protest music is expressed depending on artists, political situations, genre, and even political and geographic borders. Throughout historical periods, protest music has been a significant part of culture, expressed in various styles. Any musical expression that calls into question the status quo, or denounces the situation—be it cultural, political, economic, or otherwise—can be broadly labeled “protest music.”

While emancipatory themes in popular became truly mainstream in the 1950s and 1960s, there are plentiful examples of protest music preceding this period in American history. Prior to the 1960s, protest songs were a part of the abolitionist, women’s rights, labor, and peace movements. Though the genre precedes even the formation of the United States [traces to tradition of lament, psalms, spirituals], it is not always obvious that a song is protesting something. Music is so deeply ingrained in our culture, through spirituals, folk music, and Gospel traditions. Folk music and protest music have often been used synonymously because of their parallel rise in the 1960s, however folk music is only one form protest music can take.

The spirituals that mark the era of slavery in the United States stand out as significant in the history of protest music because of their layers of meaning. The spirituals were sung by slaves in their own churches, and along the Underground Railroad. The African slaves were people who had been robbed of their identity, their culture, and their dignity. These songs were a significant means to reclaim those things. The songs they sang allowed them to find solace in their shared experiences; the spirituals they sang served religious and emancipatory functions. Spirituals were hymns that translated from their

makeshift sanctuaries to the fields. Moreover, these songs were a form of communication along the Underground Railroad, without their journey to Emancipation would have been all-the-more difficult. These songs, then, served as a protest against their political and social location of slaves—property of someone else, and robbed of rights and identity.

The spiritual tradition had certain influence on the folk music tradition that emerged as a cultural force in the 1940s and the following decades. In some cases, folk music sounds spiritual, almost to the extent that the content of protest gets lost in the soothing or calm sound of the music. For example, Bob Dylan’s “Blowin’ in the Wind,” or Dion’s “Abraham, Martin and John,” both seem like simple, pleasant folk songs, but the lyrics offer specific forms of protest. Dylan’s is a indictment on war, asking how long until we find peace:

How many times must a man look up
 Before he can see the sky?
 Yes, 'n' how many ears must one man have
 Before he can hear people cry?
 Yes, 'n' how many deaths will it take till he knows
 That too many people have died?
 The answer, my friend, is blowin' in the wind
 The answer is blowin' in the wind⁴

Dion’s song offers a quiet protest against the assassinations of political leaders:

Has anybody here seen my old friend Abraham [Martin/John/Bobby]?
 Can you tell me where he's gone?
 He freed a lot of people,
 But it seems the good they die young.
 You know, I just looked around and he's gone. ...
 Didn't you love the things that they stood for?
 Didn't they try to find some good for you and me?
 And we'll be free
 Some day soon, and it's a-gonna be one day⁵

⁴ <http://www.bobdylan.com/#/songs/blowin-in-the-wind>

⁵ <http://artists.letssingit.com/dion-lyrics-abraham-martin-and-john-wphd6kx>

Another example is Woody Guthrie's song, "This Land is Your Land," which has become part of the American folk canon, sung in political rallies nationwide. However, the song was written as a response to Irving Berlin's "God Bless America." He was unhappy with Berlin's song which seemed to proclaim American Exceptionalism.⁶ Guthrie's response proclaimed inclusivity:

Chorus:

This land is your land, this land is my land
 From California, to the New York Island
 From the redwood forest, to the gulf stream waters
 This land was made for you and me

As I was walking a ribbon of highway
 I saw above me an endless skyway
 I saw below me a golden valley
 This land was made for you and me

I've roamed and rambled and I've followed my footsteps
 To the sparkling sands of her diamond deserts
 And all around me a voice was sounding
 This land was made for you and me

The sun comes shining as I was strolling
 The wheat fields waving and the dust clouds rolling
 The fog was lifting a voice come chanting
 This land was made for you and me

As I was walkin' - I saw a sign there
 And that sign said - no tress passin'
 But on the other side it didn't say nothin!
 Now that side was made for you and me!

In the squares of the city - In the shadow of the steeple
 Near the relief office - I see my people
 And some are grumblin' and some are wonderin'
 If this land's still made for you and me.⁷

⁶ <http://xroads.virginia.edu/~1930s/RADIO/woody/ah.html>

⁷ <http://www.arlo.net/resources/lyrics/this-land.shtml>

Woody Guthrie is by and large considered the father to the early folk music tradition (7). Born in Oklahoma, he later moved to Texas in his early years and then again to California during the Great Depression. His music was heavily influenced by the Gospel music tradition (which also emerged out of the spiritual tradition). Because his life and music were so intimately involved with the stories of the people among whom he lived—those in the Dust Bowl of Oklahoma, the industrial wave of immigrants westward, and the Depression-era California—his music received the label “folk music”, and he the imminent “folksinger.” He expresses both to and for the people their stories, thereby demonstrating solidarity with them, and speaking up against the impoverished lives of the culture.⁸ His depression-era songs represent an element of protest, their subject matter dealing with labor conditions, and socio-economic inequality. For example, “Dust Bowl Refugee:”

I'm a dust bowl refugee,
 Just a dust bowl refugee,
 From that dust bowl to the peach bowl,
 Now that peach fuzz is a-killin' me.

'Cross the mountains to the sea,
 Come the wife and kids and me.
 It's a hot old dusty highway
 For a dust bowl refugee.

Hard, it's always been that way,
 Here today and on our way
 Down that mountain, 'cross the desert,
 Just a dust bowl refugee.

We are ramblers, so they say,
 We are only here today,
 Then we travel with the seasons,
 We're the dust bowl refugees.

From the south land and the drought land,
 Come the wife and kids and me,

⁸ <http://xroads.virginia.edu/~1930s/RADIO/woody/ah.html>

And this old world is a hard world
For a dust bowl refugee.

Yes, we ramble and we roam
And the highway that's our home,
It's a never-ending highway
For a dust bowl refugee.

Yes, we wander and we work
In your crops and in your fruit,
Like the whirlwinds on the desert
That's the dust bowl refugees.

I'm a dust bowl refugee,
I'm a dust bowl refugee,
And I wonder will I always
Be a dust bowl refugee?⁹

Following the path Guthrie laid is Pete Seeger—in many ways the quintessential Protest Singer. Pete Seeger is seven years Guthrie's younger, but they sang and toured together as members of the Almanac Singers. Seeger, who turned 92 in May 2011, is known for his pleasant-sounding, yet undeniably subversive lyrics and political positions. Seeger's life reflected the spirit of protest his music expressed. One of the principles he has emphasized throughout his lifetime is the importance of the right to free speech. During the Red Scare of the 1950s, Seeger was called before the House UnAmerican Activities Committee (HUAC). He was accused of being a communist, which he did not deny. However, when implored to reveal names of other musicians who were also communists, Seeger refused to answer the questions. He did not plead the fifth amendment (the right to not incriminate himself), instead he stood his ground on the first amendment arguing that the questions violated his privacy; the Committee should not have had the right, he argued, to question regarding voting history, political or religious affiliation. Seeger said:

⁹ http://www.woodyguthrie.org/Lyrics/Dust_Bowl_Refugee.htm

“I am not going to answer any questions as to my association, my philosophical or religious beliefs or my political beliefs, or how I voted in any election, or any of these private affairs. I think these are very improper questions for any American to be asked, especially under such compulsion as this. I would be very glad to tell you my life if you want to hear of it.” (9)

And later, when one of the House members, Mr. Scherer asked him: “Let me understand. You are not relying on the Fifth Amendment, are you?” Seeger responded, “No, sir, although I do not want to in any way discredit or depreciate or depredate the witnesses that have used the Fifth Amendment, and I simply feel it is improper for this committee to ask such questions.”¹⁰

His influence on the protest music of the 60s is evidenced by the songs he authored or co-authored covered by protest bands in the 60s. Consider for example, “Where Have All the Flowers Gone?”:

Where have all the flowers gone?
 Long time passing
 Where have all the flowers gone?
 Long time ago
 Where have all the flowers gone?
 Girls have picked them every one
 When will they ever learn?
 When will they ever learn

The song begins quite peaceful and pleasant, but then a later verse reveals the true nature of protest in the song:

Where have all the young men gone?
 Long time passing
 Where have all the young men gone?
 Long time ago
 Where have all the young men gone?

¹⁰ <http://historymatters.gmu.edu/d/6457>

Gone for soldiers every one
 When will they ever learn?
 When will they ever learn?

Where have all the soldiers gone?
 Long time passing
 Where have all the soldiers gone?
 Long time ago
 Where have all the soldiers gone?
 Gone to graveyards every one
 When will they ever learn?
 When will they ever learn?

Another example is Seeger's "If I Had a Hammer":

If I had a hammer
 I'd hammer in the morning
 I'd hammer in the evening
 All over this land
 I'd hammer out danger
 I'd hammer out a warning
 I'd hammer out love between my brothers and my sisters
 All over this land¹¹

The song takes these everyday items and reinterprets and repurposes them for creating peace and security.

What is it protesting against and how does it make its protest?

On the surface, not all songs that are protest songs are obvious, however, when taking a closer look at the lyrics, and the songs' context, the substance of protest becomes clear. The songs may sound more like hymns or lullabies, or other 'harmless' songs, but they still potentially serve as a subtle protest for the artists and the audience. Pete Seeger's music is instructive here. Many of his songs sound like simple, pleasant melodies, but on a deeper level their subversive quality becomes more apparent. One example is the song first made famous by Malvina Reynolds, and written by Seeger. "Little Boxes" does not

¹¹ <http://www.arlo.net/resources/lyrics/hammer-song.shtml>

sound unlike music along with which children might sing. However, the words offer a direct critique of urbanization, conformity, and loss of individuality:

Little boxes on the hillside,
 Little boxes made of ticky tacky,
 Little boxes on the hillside,
 Little boxes all the same.
 There's a green one and a pink one
 And a blue one and a yellow one,
 And they're all made out of ticky tacky
 And they all look just the same.

And the people in the houses
 All went to the university,
 Where they were put in boxes
 And they came out all the same,
 And there's doctors and lawyers,
 And business executives,
 And they're all made out of ticky tacky
 And they all look just the same.

And they all play on the golf course
 And drink their martinis dry,
 And they all have pretty children
 And the children go to school,
 And the children go to summer camp
 And then to the university,
 Where they are put in boxes
 And they come out all the same.

And the boys go into business
 And marry and raise a family
 In boxes made of ticky tacky
 And they all look just the same.
 There's a green one and a pink one
 And a blue one and a yellow one,
 And they're all made out of ticky tacky
 And they all look just the same.¹²

¹² <http://people.wku.edu/charles.smith/MALVINA/mr094.htm>, and <http://www.spinner.com/2007/07/13/20-protest-songs-that-mattered-no-12/>

After teaching about 1950s trends of conformity and consensus, it would be especially effective to utilize the song “Little Boxes” to demonstrate the 1950s protest against middle-class, conformist white, suburban values.

The Vietnam conflict stands out as the height, perhaps, of protest music, because of its scope and audience—it involved so much of the nation, primarily because of the enactment of the Selective Services draft, which created a culture in which anyone could be called up to serve. The spirit of the era is one marked with protests—marches, speeches, demonstrations, concerts. Woodstock, a cultural event of not quite the romanticized magnitude we reflect on today, remains a stand-out moment for American music, and was certainly marked by a spirit of protest. The Vietnam War era gives us nearly-countless examples of protest songs. Some specifically about the War (“I Feel Like I’m Fixing to Die Rag,” by Country Joe McDonald, “Bring Them Home (If You Love Your Uncle Sam)” by Pete Seeger), some more ideological in tone (“With God on Our Side” and “Blowin’ in the Wind” both by Bob Dylan), some about specific U.S. policies in carrying out the war (“Fortunate Son” by Creedence Clearwater Revival), and some about peace in general (“War” by Edwin Starr, and “Where Have All the Flowers Gone,” by Pete Seeger). There are numerous lesson plans available utilizing many of the songs mentioned here.

Is protest music dead?

The simple answer is no—as long as there are systems, structures, and forms of inequalities against which to protest, artists will create songs, films, poetry, etc. as a form of protest. As our times and contexts have changed, so have the forms and functions of protest music. Protest music comes in a variety of genres reflecting a hodge-podge of political and social statements. Song writers come with all manner of grievances and they

do much of their protesting while also working within, thereby becoming part of, the establishment against which they protest.

In today's market-fueled music business, there is a persistent tension between making the music one wants and making the music that will sell, hence providing a paycheck. However, that has not prevented a persistent and genuine spirit of protest remaining across music genres. The continued strain of protest music comes most explicitly in the development of the hip-hop and rap genres in the late 1970s, 1980s, and into today. As it began, hip-hop/rap was music of the streets, emerging out of the gritty, inner-cities of New York, Los Angeles, Atlanta, etc. One of the most controversial examples is from N.W.A., who released "F--- tha Police," which offered a searing indictment of the racial tensions in Los Angeles, particularly aimed at the Los Angeles police. This song became even more culturally significant when the racial tensions about which N.W.A. rapped came to a head in the 1992 Rodney King riots.¹³

Fu**** with me cuz I'm a teenager
 With a little bit of gold and a pager
 Searchin my car, lookin for the product
 Thinkin every nigga is sellin narcotics

You'd rather see me in the pen
 Then me and Lorenzo rollin in the Benzo
 Beat tha police outta shape
 And when I'm finished, bring the yellow tape
 To tape off the scene of the slaughter
 Still can't swallow bread and water¹⁴

Another significant song from the rap world, which also protested racism was Public Enemy's 1989 hit, "Fight the Power," which Spinner magazine labels "an all-purpose anthem of opposition:"¹⁵

¹³ <http://www.spinner.com/2007/07/13/20-protest-songs-that-mattered-no-11/>

¹⁴ <http://www.lyricsdepot.com/n-w-a/fuck-tha-police.html>

As the rhythm designed to bounce
 What counts is that the rhymes
 Designed to fill your mind
 Now that you've realized the prides arrived
 We got to pump the stuff to make us tough
 from the heart
 It's a start, a work of art
 To revolutionize make a change nothin's strange
 People, people we are the same
 No we're not the same
 Cause we don't know the game
 What we need is awareness, we can't get careless
 You say what is this?
 My beloved lets get down to business
 Mental self defensive fitness
 (Yo) bum rush the show
 You gotta go for what you know
 Make everybody see, in order to fight the powers that be
 Lemme hear you say...
 Fight the Power¹⁶

More recent artists, like Kanye West, have made statements through their music—
 Kanye West's "Diamonds from Sierra Leone," offered protest against inequitable trade
 practices between diamond-rich African countries and Western markets; the song was
 released around the same time as the movie *Blood Diamond*.¹⁷

Following September 11, and the onset of the wars in both Afghanistan and Iraq, we
 see anti-war protest music making a comeback, and paralleling the anti-war sentiment of
 the folk and rock music of the 1960s. One stark example is from the indie-folk rock group
 Bright Eyes. They performed "When the President Talks to God," on the Tonight Show with
 Jay Leno May 2, 2005, and received immediate criticism. After reading the lyrics, it is likely
 obvious why the song ruffled so many feathers:

¹⁵ <http://www.spinner.com/2007/07/13/20-protest-songs-that-mattered-no-2/>

¹⁶ <http://www.lyricsdepot.com/public-enemy/fight-the-power.html>

¹⁷ <http://www.spinner.com/2007/07/13/20-protest-songs-that-mattered-no-16/>

When the President talks to God
 Are the conversations brief or long?
 Does he ask to rape our womens rights
 And send poor farm kids off to die?
 Does God suggest an oil hike
 When the President talks to God?

When the President talks to God
 Are the consonants all hard or soft?
 Is he resolute all down the line?
 Is every issue black or white?
 Does what God say ever change his mind
 When the President talks to God?

When the President talks to God
 Does he fake that drawl or merely nod?
 Agree which convicts should be killed?
 Where prisons should be built and filled?
 Which voter fraud must be concealed
 When the President talks to God?

When the President talks to God
 I wonder which one plays the better cop
 "We should find some jobs, the ghetto's broke"
 "No, they're lazy, George, I say we don't
 Just give them more liqour stores and dirty coke!"
 That's what God recommends

When the President talks to God
 Do they drink near beer and go play golf
 While they pick which countries to invade
 Which Muslim souls still can be saved?
 I guess God just calls a spade a spade
 When the President talks to God

When the President talks to God
 Does he ever think that maybe he's not?
 That that voice is just inside his head
 When he kneels next to the presidential bed?
 Does he ever smell his own bullshit
 When the President talks to God?
 I doubt it¹⁸

¹⁸ <http://www.songmeanings.net/songs/view/3530822107858526486/>

The song offers a pointed and scathing critique of President George W. Bush and his policies surrounding the Iraq War. If held up as parallel to Bob Dylan's "With God on Our Side," which protested the Vietnam Conflict, then we can examine parallel themes:

Oh my name it is nothin'
 My age it means less
 The country I come from
 Is called the Midwest
 I's taught and brought up there
 The laws to abide
 And that the land that I live in
 Has God on its side

Oh the history books tell it
 They tell it so well
 The cavalries charged
 The Indians fell
 The cavalries charged
 The Indians died
 Oh the country was young
 With God on its side

Oh the Spanish-American
 War had its day
 And the Civil War too
 Was soon laid away
 And the names of the heroes
 I's made to memorize
 With guns in their hands
 And God on their side

Oh the First World War, boys
 It closed out its fate
 The reason for fighting
 I never got straight
 But I learned to accept it
 Accept it with pride
 For you don't count the dead
 When God's on your side

When the Second World War
 Came to an end
 We forgave the Germans
 And we were friends

Though they murdered six million
In the ovens they fried
The Germans now too
Have God on their side

I've learned to hate Russians
All through my whole life
If another war starts
It's them we must fight
To hate them and fear them
To run and to hide
And accept it all bravely
With God on my side

But now we got weapons
Of the chemical dust
If fire them we're forced to
Then fire them we must
One push of the button
And a shot the world wide
And you never ask questions
When God's on your side

Through many dark hour
I've been thinkin' about this
That Jesus Christ
Was betrayed by a kiss
But I can't think for you
You'll have to decide
Whether Judas Iscariot
Had God on his side

So now as I'm leavin'
I'm weary as Hell
The confusion I'm feelin'
Ain't no tongue can tell
The words fill my head
And fall to the floor
If God's on our side
He'll stop the next war¹⁹

¹⁹ <http://www.bobdylan.com/#/songs/with-god-on-our-side>

Both songs call into question any sense of American Exceptionalism: that America is somehow unique, special, or favored, particularly in divine light. They both also seem to build off an underlying assumption that if God were really on our side we would not enter in war; war is antithetical to divine mandate.

Another parallel can be made between music from the Iraq War and the Vietnam War. In 2004, country musician Steve Earle released the album "The Revolution Starts..." Throughout the entire album are examples of songs against the war and Bush Administration policies. His song "Rich Man's War" parallels the spirit behind Creedence Clearwater Revival's "Fortunate Son. Here are the lyrics for "Fortunate Son"

Some folks are born made to wave the flag,
 Ooh, they're red, white and blue.
 And when the band plays "Hail to the chief",
 Ooh, they point the cannon at you, Lord,
 It ain't me, it ain't me, I ain't no senator's son, son.
 It ain't me, it ain't me; I ain't no fortunate one, no,
 Yeah!
 Some folks are born silver spoon in hand,
 Lord, don't they help themselves, oh.
 But when the taxman comes to the door,
 Lord, the house looks like a rummage sale, yes,
 It ain't me, it ain't me, I ain't no millionaire's son, no.
 It ain't me, it ain't me; I ain't no fortunate one, no.
 Some folks inherit star spangled eyes,
 Ooh, they send you down to war, Lord,
 And when you ask them, "How much should we give?"
 Ooh, they only answer More! more! more! yoh,
 It ain't me, it ain't me, I ain't no military son, son.
 It ain't me, it ain't me; I ain't no fortunate one, one.
 It ain't me, it ain't me, I ain't no fortunate one, no no no,
 It ain't me, it ain't me, I ain't no fortunate son, no no no²⁰

And the lyrics for "Rich Man's War":

Jimmy joined the army 'cause he had no place to go

²⁰ http://www.creedence-online.net/lyrics/fortunate_son.php

There ain't nobody hirin'
 'round here since all the jobs went
 down to Mexico
 Reckoned that he'd learn himself a trade maybe see the world
 Move to the city someday and marry a black haired girl
 Somebody somewhere had another plan
 Now he's got a rifle in his hand
 Rollin' into Baghdad wonderin' how he got this far
 Just another poor boy off to fight a rich man's war
 Bobby had an eagle and a flag tattooed on his arm
 Red white and blue to the bone when he landed in Kandahar
 Left behind a pretty young wife and a baby girl
 A stack of overdue bills and went off to save the world
 Been a year now and he's still there
 Chasin' ghosts in the thin dry air
 Meanwhile back at home the finance company took his car
 Just another poor boy off to fight a rich man's war
 When will we ever learn
 When will we ever see
 We stand up and take our turn
 And keep tellin' ourselves we're free
 Ali was the second son of a second son
 Grew up in Gaza throwing bottles and rocks when the tanks would come
 Ain't nothin' else to do around here just a game children play
 Somethin' 'bout livin' in fear all your life makes you hard that way
 He answered when he got the call
 Wrapped himself in death and praised Allah
 A fat man in a new Mercedes drove him to the door
 Just another poor boy off to fight a rich man's war

Both songs call our attention to the contrast between those who make the decisions to enter military conflict—wealthy congresspersons, with college degrees and often graduate degrees, disproportionately white and male—and those who are sent overseas to engage in combat—generally young people from lower income, to lower-middle class, working-class families, who often feel they have little option besides the military to elevate themselves from poverty and / or to get a college education. This sentiment was particularly strong during the Vietnam War when the draft was in effect. The draft policies, including the exemptions offered by the Selective Service were viewed by many to give preference to

those from higher socio-economic backgrounds: “The draft did pose a major concern. Selective Service regulations offered deferments for college attendance and a variety of essential civilian occupations that favored middle- and upper- class whites. The vast majority of draftees were poor, undereducated, and urban—blue-collar workers or unemployed. This reality struck hard in the African American community. Furthermore, African Americans were woefully underrepresented on local draft boards; in 1966 blacks accounted for slightly more than 1 percent of all draft board members, and seven state boards had no black representation at all.”²¹ One of the more popular slogans during this time was: “Old Enough to Kill, Not Enough to Vote”²² Though the draft is no longer in effect, many remain critical of a perceived divide between those who authorize military conflict, and those who are deployed to fight.

Consistent with the National History Standards, having your students undertake a content analysis of the lyrics mentioned above helps students (1) distinguish between past and present time, (2) explain historical continuity and change, (3) identify the central questions that the historical narrative addresses, (4) appreciate historical perspectives, (5) compare and contrast differing ideas, and (6) draw comparisons across eras in order to define enduring issues. An effective method to accomplish these objectives might be to the creation of a *Now and Then* Venn diagram.

²¹ *Encyclopedia of the Vietnam War: A Political, Social, and Military History*. Ed. Spencer C. Tucker. Oxford, UK: ABC-CLIO, 1998.

²² Which was also heard in the protest song, “Eve of Destruction,” written by P. F. Sloan, and made popular by Barry McGuire: “The eastern world it is explodin', / violence flarin', / bullets loadin', / you're old enough to kill but not for votin', / you don't believe in war, / what's that gun you're totin'” http://www.digitaldreamdoor.com/pages/lyrics/eve_of_dest.html

Sometimes the study of an intriguing topic may lead to more questions than answers. Some questions you may want to engage your students with could include, “If protest music is not dead, where do we find it today, and how do we name it?” or “What does protest music accomplish and does it have an effect on society?” Certainly few musicians or songs have had direct impact on changing foreign or domestic policy. However, to refer back to the definition of “folk music” through which we traced the history of protest music, it becomes clearer that the spirit of protest is what tells the story of the “common people;” from these songs that tell a story—both of the people and for the people—we gain insight into ourselves, our history, and those around us.

Conclusion

Why should we incorporate the topic of protest music in our American history classes? Cultural products can often give us much keener insight into our past than the sanitized re-telling of the “facts” of history. What were those involved feeling? How do they express themselves relate directly to the musical products (and other artistic efforts of a given time period)? Social history, in particular, pop culture topics bring history alive in the classroom.

It is impossible to know the impact of protest music especially if you are caught up and powerless among mass of powerless in this country. Nevertheless, the songs of protest told from the point of view of those victims of persecution, poverty, and exploitation provide a lens by which to understand our American story. Anyone who believes that protest music has no real power to affect history is greatly mistaken. Both past and current musicians see music as a force to reach beyond words and contribute to moving and shaping public opinion.

While many textbook companies have started to provide teachers with CDs containing samples of period music, we conclude this article with a list of internet resources and lesson plans to provide a depth of resources to immerse students into a theme of protest. Rather than superficially “covering” as many topics as possible within the American history curriculum, delving into a theme (are you referring to this theme as protest music? Is protest music a theme to study?) repeatedly during the academic year proves to be a more effective way of making an impression on your students in the long term.

Protest Music Lesson Plans and Internet Resources:

- Columbia America History On-Line: Primary Source Analysis: Protest Music
<http://caho-test.cc.columbia.edu/ta/13103.html>
- Education Resources Information Center (ERIC Document 444923)
This Lawless Spirit: Teaching the History of American Protest Music.
http://www.eric.ed.gov/ERICWebPortal/custom/portlets/recordDetails/detailmini.jsp?nfpb=true&&ERICExtSearch_SearchValue_0=ED444923&ERICExtSearch_SearchType_0=no&accno=ED444923
- International Reading Association
A Collaboration of Sites and Sounds: Using Wikis to Catalog Protest Songs
http://www.readwritethink.org/lessons/lesson_view.asp?id=979
- HistoryWorks: Advancing the Teaching of American History in Ohio:
Kent State and the Vietnam War Protest Movement
<http://www.historyworksohio.org/classroom/plan.cfm?id=17>
- PBS Teachers: Thematic Teaching, Politics and Art: Pop Protest
<http://www.pbs.org/teachers/thismonth/politicsart/index1.html>
- PBS : Get Up, Stand Up: The Story of Pop and Protest
<http://www.pbs.org/wnet/getupstandup/>
- PBS Independent Lens: Strange Fruit Protest Music Timeline
<http://www.pbs.org/independentlens/strangefruit/protest.html>
- PBS Lesson Plan: Music as Social Protest
http://www.pbs.org/pov/pov2007/sierraleone/pdf/pov_sierraleone_lp.pdf
- Rethinking Schools: Teaching with Protest Songs
<http://www.rethinkingschools.org/war/pdfs/song173.pdf>
- Rock and Roll Hall of Fame
Rockin' the World: Rock and Roll and Social Protest in 20th Century America
<http://www.rockhall.com/teacher/sti-lesson-5/>
- San Francisco Heart: Protest Songs, Lyrics
<http://www.sfheart.com/protest/index1.html>
- Southern Poverty Law Center: Children's March Curriculum Kit, Southern Poverty Law Center
<http://www.tolerance.org/teach/activities/activity.jsp?ar=571>
- Teacher Vision: Billie Holiday's Song "Strange Fruit"
<http://www.teachervision.fen.com/civil-rights/lesson-plan/4839.html>
- VH1 Music Studio Social Studies Lesson Plans:
VH1's 25 Greatest Protest Songs, VH1 News: Soundtracks to War
http://www.vh1.com/partners/vh1_music_studio/lessons-main.jhtml

Print Resources:

Bradley, A. & Du Bois, A. eds., (2010). *The Anthology of Rap*. New Haven, Conn.: Yale University Press.

Bradley, A. (2009). *Book of Rhymes: The Poetics of Hip-Hop*. New York: Basic Civitas Books.

Dunaway, David King (2008). *How Can I Keep from Singing? The Ballad of Pete Seeger*. New York: Villard Books.

Seeger, P. & Reiser, B. (1989). *Everybody Says Freedom: A history of the civil rights movement in songs and pictures*. New York: W. W. Norton & Company.

Guthrie, W. (1983). *Bound for Glory: The Hard-Driving, Truth-Telling Autobiography of America's Great Poet-Folk Singer*. New York: Plume.

Wilkinson, A. (2009). *The Protest Singer: An Intimate Portrait of Pete Seeger*. New York: Alfred A. Knopf.

The Object Lesson of Pestalozzi and Its Application to Social Studies: The Implementation of “Best Practices in the Past to Present Pedagogy”

Dr. Mark Mraz

All teacher education programs have a course in the history of education. Most teacher candidates don't see the value in knowing the history of their own profession. Lincoln once stated that: “My fellow Americans, we cannot escape history!” This is indeed true in educational history. “Best Practices in pedagogy” can be retooled to enhance current teaching in any discipline or grade level. Using the “Object Lesson” of the Swiss educational reformer Johann Heinrich Pestalozzi, lessons can be created that will lead to innovative proactive student centered pedagogy in social studies that fits the needs of students in the 21st Century.

Pestalozzi and The Object Lesson

The legacy of Johann Heinrich Pestalozzi on modern education can be summarized by his pedagogical ideas. According to him, the subjects in the curriculum should be organized in grade levels, all curricula should be reduced to its fundamental elements, and oral instruction should take place before written lessons. The key to Pestalozzi's learning strategies was the object lesson (Power, 1991). The eminent educational historian Ellwood P. Cubberley summarized consequences of Pestalozzi's pedagogy:

Observation and investigation tended to supersede mere memorizing; class

discussion and thinking to supersede the reciting of the words of the book; thinking about what was being done to supercede routine learning; and class instruction to supercede the wasteful individual teaching which had so long characterized all school work. It meant the reorganization of the work of the vernacular school on a modern basis, with class organization and group instruction, and modern world purpose (Cubberley, p. 300).

These ideas articulated by Cubberley have become the basic precepts of education today.

All schools strive to get the students to learn and apply the information in a classroom with a multiple pupil setting.

Pestalozzi stated that the object lesson began with nature. The technique involved taking an object from nature such as an orange or apple, and lead the students from the known to the unknown, the simple to complex, and concrete to abstract. He believed that sense perception was the foundation of learning. The rest of the educational process was an abstraction from it. In a logical sequence of lessons, Pestalozzi could take the children from an apple to a multidisciplinary unit on geography, science, math, writing, or history (Krusi, 1875). He also developed the concept of simultaneous instruction, as stated by Cubberley, which is at the basis of all modern schooling (Gutek, 1968). The success of his procedures was observed by the governmental commissions who filed detailed reports during his own lifetime. The School Commission of Bergdorf was impressed with Pestalozzi's object lessons, and reported:

You have succeeded with all in arousing and cultivating the taste for history, natural history, measuring, geography, etc. in such a way that their future masters will see their work incredibly simplified if they are able to take advantage of this preparation (Gutek, p. 44).

David P. Page, the head of the first New York Normal School and author of a general pedagogy text in 1895 reflected Pestalozzi's influences. Page articulated the details of the "pouring-in-process," and the "drawing out process." The method of "pouring-in" consisted of getting the information to the pupils then an application or "drawing-out" of the information to a problem scenario. What Page suggested was the object lesson. He demonstrated the lesson by showing the students an ear of corn. Through a series of structured queries the teacher takes the learners from an ear of corn to Iowa or Nebraska where it is grown. Thus the object lesson became an interdisciplinary lesson on science, geography, geometry, or economics. It was common practice during these lessons to have students describe the attributes of the objects used in the class. A lesson on apples would begin with descriptors- large, red, firm, sweet,- then lead in any direction the conversation might flow. Even history might be brought to the surface by commenting on the William Tell myth or the Issac Newton apple incident (Rogers, 1961).

Herman Krusi, the son of one of Pestalozzi's first associates and instructor of philosophy at the Oswego Normal and Training School, described the way the great schoolmaster taught Geography:

The pupil to pursue the study of Geography correctly, should understand the art of measuring, so as to be able to give the relative position of places. A true conception of the cardinal points of direction is also requisite at the outset, and these should be obtained from the position of the sun in rising and setting, so that the false impression, obtained from the study of maps, that north is up and south is down, shall never be made. From the

knowledge so obtained, the pupil may be led to observe and describe the schoolroom, the play-ground, the garden, the farm, and all places which he is familiar.

Whatever he sees, he should be taught to represent in the form of a map, in the construction of which the ideas of measurement and proportion should always be observed. The perception of a hill will lead to the comprehension of a mountain; of the windings of a brook, to the knowledge of an island, a peninsula, an isthmus, a bay, a cape, and a sea. With this sure basis of through home knowledge, the pupil is prepared to comprehend the essential features of the countries which lie beyond the reach of his personal observations; for then he holds the key to geographic knowledge (Kursi, p. 178).

The simple logic of this is evident today in the elementary curriculum and the “Expanding Horizons” ideas of Paul Hanna. The typical curricula in social studies at the primary level starts with family, and neighborhood, then gradually expands to associations farther away in place and time (Seefeldt, 2001). This curricular manifestation is Pestalozzian in nature and quite similar to his paradigm of the “Circles of Love,” in which learning proceeds from family to community and eventually to the world (Gutek 2001).

The Americanization of the Object Lesson

A student of Pestalozzi's, Joseph Neef brought the object lesson to the United States. Neef explained Pestalozzi's pedagogy:

Pestalozzi does not attempt to introduce anything into the pupil; but to develop what he finds in him. He is not anxious to erect a glittering, lofty building; but to find out an unshakeable rock for a foundation. The first and fundamental point being found out, he proceeds from thence neither by jumps, nor starts, nor giant strides. *Festina lente* is a principle, a rule, which guides his steps. His pupil always sets out from the known and plain, and proceeds with *slow speediness* to yet unknown

and complicated. He leaves no point behind him without being perfectly master of it. Every point of knowledge which he acquires is but a step to acquire a new one, all his faculties are displayed; but none is overstrained. All proceedings are subject to the minutest gradation. (Neef, pgs. 6-7)

Beginning with Joseph Neef the so called: “Pestalozzian Revolution” in American education began. The Americanization of the object lesson became a key educational reform in the nineteenth century. In 1806, William Maclure, a philanthropist, met Neef. Both individuals attempted to sell Pestalozzi’s educational ideas to the educational community in the United States. They met with moderate success in their efforts. This was probably because they concentrated on the method as an educational tool and not on teacher preparation.

Robert Owen employed Neef to install the method at his ideal working community in New Harmony, Indiana (Gutek, 1978). The school in New Harmony was designed to accommodate children from the ages of six to ten. The curriculum consisted of dancing, singing, geography, history, reading, writing, natural science, and arithmetic. Sewing and needle work were also included in the course of study. Owen believed that children should never be forced to read anything they did not understand. Therefore, history, geography, and science were taught as integrated disciplines rather than separate subjects. The teacher would provide the students with an overview, and the pupils would fill-in the details based on their prior knowledge (Gutek, 2001). The movement did not really take hold in American until it was incorporated into teacher education.

In 1859, Edward A. Sheldon started the second wave of the “Pestalozzian Revolution” by introducing the object lesson to the teacher preparation curriculum at the

Oswego Normal School in New York (Rogers, 1961). A new idea must be sold to the future teachers before it can actually be practiced in the classroom. Sheldon developed and modified Pestalozzi's ideas. He suggested the following salient points for teachers to apply to their lessons.

Begin with the senses.

Never tell a child what he can discover for himself.

Activity is the law of childhood. Train the child not merely to listen, but to do. Educate the hand.

Love of variety is a law of childhood.

Cultivate the faculties in their natural order.

First, form the mind, then furnish it.

Reduce every subject to its elements, and present one difficulty at a time.

Proceed step by step. Be thorough.

The measure of information is not what you can give, but what the child can receive.

Let every lesson have a definite point.

First develop the idea and then give the term.

Cultivate language.

Proceed from the simple to the difficult, that is, from the known to the unknown, from the particular to the general, from the concrete to the abstract.

Synthesis before analysis-not the order of the subject but the order of nature (Rogers, 20).

Using these cardinal precepts Sheldon and his confederates developed the object teaching method. The Oswego method of object teaching was attractive to American educators. The National Teacher's Association reported that wherever the object method was implemented it was successful in helping children learn (Guttek, 1968).

The Modification of the Object Lesson for Social Studies

It was Pestalozzi's contention that history was not appropriate for lower elementary children. He believed that teaching causes and effects of historical events would be fruitless because the young students lacked the knowledge to make the connections. Pestalozzi felt that history would expose innocent children to the evils of the world before they could understand their meaning. Because of these beliefs history was a neglected field in institutions that employed the object lesson. However, history was taught in conjunction with geography and consisted of a series of lists of major events and personages that might be useful later (Downs, 1975). Cubberley (1922) has suggested that Pestalozzi's paradigm emphasized oral instruction, and that literature and history were added to the curriculum by Johann Herbart. History for Herbart was to be an important area of study because he believed it taught morals by example. The contention that history taught morality was a basic belief of most historians through the early part of the twentieth century.

The modification of Pestalozzi's pedagogy started with Herbart, and was carried on by Sheldon, and others to be played out by individual teachers in the one-room schoolhouses of America. Mary Swift, a normal school graduate, and a teacher in a one-room school, kept a teaching log of her activities in 1839. In this journal she articulated the approach to social learning through geography. "With all your instruction, mingle biographies, and histories. When you come to Bunker's Hill, Lake Chaplain, and such distinguished places, tell them of the history (Norton, 1928)." John T. Prince, an author of a general pedagogy textbook in 1888, recommended that the major aims for studying history were: one, to develop a interest in reading history; two, to help students

remember important facts; three, to relate the past to the present to prepare the pupils for the future; four, to empower students to reflect, imagine, and retain information; and five to cultivate literary and language skills (Prince, 1888).

Later adherents to Pestalozzi's principles incorporated history, and current events into the object lesson paradigm. A methods text from a normal school in Pennsylvania contained an object lesson on a newspaper (Modern Methods, 1890). Mary Sheldon Barnes, Edward Sheldon's daughter, taught history at Oswego Normal School by Pestalozzian means. She introduced her pupils to history by showing them the conceptualization that a local event had its origin in a previous epoch of history. So she would use newspapers as well as local news to teach history. She changed the way history was taught by the use of current events and primary document analysis (Rogers, 1961). Her methods were an incorporation of her father's modification of the object lesson.

The object teaching method or object lesson applied to social education naturally occurred in a logical sequence. Place before time was the Pestalozzian approach to social studies. The students must grasp a sense of place before they can gain insights into time because place is all around them and time is always relative to place. Joseph Neef outlined the social educational paradigm of object teaching and discussed a series of natural events beginning with maps, and ending with globes while slowly moving into history based on location (Neef, 1969). The primary method of history instruction was oral teaching, picture interpretation, map analysis, and group work. Round robin reading followed by oral questions was the group work procedure. Picture and map analysis would be incorporated into the lessons depending up the materials available (Slippery Rock State Normal School). This technique provided the opportunities for students to function at

higher levels of Bloom's taxonomy of educational objectives. Lessons at the interpretation, analysis, synthesis, and evaluation levels of thinking can be developed through picture and map activities.

Today, multiculturalism is a key paradigm in social studies. Pestalozzi's concept of efficient instruction coming out of individual experience and examination can be applied to diverse populations of pupils. His philosophy of compassion and empathy, appreciating the child's own background, and egalitarianism without conformity are the benchmarks of multiculturalism in social education today (Neef).

Object Lesson Applications for Today's Social Studies Classrooms²³

Economics: Object Lesson- \$1, \$5, \$10, \$20 dollar bills

Students often have a hard time grasping that our currency is not backed by any valuable metals. As part of this lesson, have them look at bills of various denominations such as ones, fives, tens, and twenties. Ask them to verify what the bills have on them in the way of words, numbers, and symbols. The bills have a monetary worth and say "federal reserve note" not "silver or gold certificate." After considerable discussion the students can see that our money is worth what the United States government says it is worth. An important thing for them to know and remember is that our money is an acceptable global standard of exchange.

Geography: Object-State Map

²³ Note that every lesson has the potential to be multidisciplinary at any grade level in social sciences and other subjects as well.

Students should know how to read road maps. As part of this lesson, get a bunch of maps of your state and have them plan a field trip to an historical site such as Gettysburg. By planning a trip the students could estimate mileage, expenses and the reasons for going there. Once there, the students can plan what to see and justify it to the rest of the class based on their knowledge of the history of the location. In this way the lesson will be multidisciplinary and Pestalozzian in nature.

History: Object- Primary Sources: i.e. Documents, Pictures, Letters & Diaries

All Pestalozzian principles can be applied to teaching history. Near to far, simple to complex, and present to past can be incorporated into a history lesson. Students could analyze any primary sources such as letters, diaries or pictures. A good way to get students interested in history is to have them study the history of the school itself through an investigation of old yearbooks. A question could be posed: “What was it like to be a student in 1950s? Students could answer that by developing posters, journals, and other projects from the 1950s yearbooks usually housed in the school library.

A Multidisciplinary Social Studies Lesson: Object: Nickels



Utilizing a modified object lesson approach, a multidisciplinary social studies class can be developed, and taught at almost any level of instruction. Looking at the designs of various coins is an interesting way to get students involved with history, geography, and

economics. The easiest way to begin a lesson would be to have them analyze the design on the coin. By asking a general question such as what are the things we find on the nickels?

The students could work in groups and discuss what the symbols on the coin mean.

- ✓ “Thomas Jefferson”- Third President of the United States
- ✓ “P” or “D”-inscribed mint marks
- ✓ Year- “2005”
- ✓ “Liberty” inscribed
- ✓ “In God We Trust” inscribed
- ✓ Monticello- Jefferson’s home which he designed and built
- ✓ E Pluribus Unum- Latin saying;” Out of Many One” refers to either the fact that we have 50 states and one government or out of all the nations of the world we are a republic
- ✓ “United States of America” inscribed
- ✓ “Five Cents”- inscribed
- ✓ “Louisiana Purchase”-inscribed
- ✓ “1803”-inscribed
- ✓ image of pipe and axe intertwined
- ✓ image of shaking hands

Once the pupils and teacher have discussed the coins, the lesson can branch off to economics-what can you buy for a nickel?-or geography-where did Lewis and Clark go and why? By starting with a common object it is plausible to develop social studies lessons at any grade level or in any social science discipline that will be informative, academic, and entertaining for both teachers and students.

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Increasing Classroom Test Reliability of Selected Response Tests in Social Sciences: Writing Good Test Questions

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Abstract

Assessment experts have suggested that teachers are responsible to create and use tests that are valid and reliable. Valid classroom tests are assessments that allow teachers to make defensible inferences on their students' achievement in the tested area because the test questions accurately reflect the domain. Reliable tests reflect the stability in the domain being assessed by yielding approximate scores upon repeated administrations. Score stability is not exact because students' scores may be impacted by variables other than change in domain achievement including item ambiguity. Ambiguous items may be interpreted one way in one administration and in another way in subsequent administrations which can be associated with score fluctuations or test error. Teachers should be able to write good test items that are not ambiguous and are clearly understood by students. To address this issue, a tutorial in test item formatting for teachers is presented. A sample of poor and good Social Studies test questions is listed for illustration.

Classroom Test Validity and Reliability

Students should not have to ask many questions while taking a test. They should not be complaining that tests are unfair or that they did not understand the questions. If these things are happening in a classroom, this article should help. A well constructed test

should solve all of these problems. Researchers and teachers continue to find academic advantages associated with paper/pencil tests (Stiggins, 2008). This skill is especially important in a domain like Social Studies where there is a lot of content to assess. Some textbooks come with test banks but the problem with test banks is that they do not account for individual differences in teaching style and content. Teachers often augment and delete textbook content to suit their unique classrooms and students. This means that teachers may have to create their own questions. The present need to create test questions suggests that teachers should be informed as to how to construct good test items. The purpose of this article is to serve as a short tutorial in good item writing.

It is essential to know that tests are judged on two criteria: their validity and reliability. These terms are often heard but may not be truly understood by classroom teachers. The validity of a test concerns the degree to which a teacher can make inferences about a student's achievement based on that student's test score (Popham, 2002). A teacher is able to make accurate inferences about a student's achievement level from a test score if the assessment adequately represents the content of the domain being sampled. For a simple example, suppose a teacher has taught the first three of the four sections of a chapter. There should be no questions from section four and there should be questions from all three of the taught sections. Assess the entire intended domain and none of the non-intended domain. This principle seems simple but may be often overlooked.

Test reliability is another concern and refers to the consistency with which a test measures whatever it is measuring. The reliability of a test is also a measure of the amount of scoring error present in each student's grade. The Standards for Educational and

Psychological Testing (AERA, 1999) is generally thought to be the most important document in measurement governance because it reflects the joint opinion of the American Educational Research Association, the American Psychological Association and the National Council on Measurement in Education. The document explains that there is an assumed degree of stability in individual and/or group behaviors/traits (which includes student classroom achievement). This behavior stability should be reflected in tests scores that should remain rather stable or consistent but not exact upon multiple administrations of the same test. That is, if the student were to take the test multiple times, they would probably receive approximate grades but not the exact grade every time. There would be some grade variance. There are many possible reasons for the grade varying from administration to administration. Fatigue, illness, lightning and time of day may all cause a student's grade to vary from day to day. Causes of variance are referred to as testing error (Popham, 2008). Error is undesirable but unavoidable so it needs to be recognized.

A major avoidable cause of error may be linked to item writing (Carey, 2001). Test questions that are ambiguously written and open to an amount of individual student interpretation or open to guessing can be a source of error and negatively impact the reliability of the test. Students may read the ambiguously worded question and interpret it one way on one day and on another day interpret it a totally different way. Answers would be different, error would increase and reliability would decrease. The objective teachers should hold is to be able to write good items that are not ambiguous so that the student interprets the questions the same every time he/she reads them. Remember, the goal of tests are to measure what they report to measure (validity) and limit the amount of error present by having scores that are repeatable and therefore, reliable.

Now that the reason for writing good test questions is clearer, it is time to focus on exactly how teachers may make their items less subject to ambiguity. Test questions are considered to require either selected or constructed responses. Selected response questions are items that supply the possible answers for the students and include multiple choice, binary (true/false or yes/no) and matching. Constructed responses require the student to recall and create the answer. Popular constructed item types are short answer and essay questions. Each of the different item types has its own set of writing rules that should be followed. Following these rules will reduce the ambiguity of test questions, which increases the repeatability of scores and increases the reliability of the test. Writing test items following recommended rules also has the benefit of allowing the teacher to create tests that are more truly capturing what the student knows about the subject. The focus of this tutorial is to review selected response items because of their difficulty to construct.

Rules for Writing Selected Response Items

Test items may be divided into two categories depending on what is required by the students in order to answer them: Selected response and Constructed response (Stiggins, 2008). Constructed response items are those that require the student to create or construct their own answers. They include Short Answer and Essay item types. Selected response items require the student to choose or select the answer. Multiple Choice items, Binary items and Matching items are common types of these items and are the focus of this paper because of their widespread use in the classroom.

Multiple choice items have been considered to be a useful type of test item by measurement specialists (Mertler, 2003; Popham, 2008). They can measure all levels of Bloom's taxonomy, easy to score and reduce scorer subjectivity. They can also be difficult to write. The following is a list of suggestions for writing clear multiple choice items.

1. State the stem of the question as a question rather than an incomplete sentence.
 - ✓ Poor: The Emancipation Proclamation freed _____?
 - ✓ Better: Who did the Emancipation Proclamation free?
2. Do not include irrelevant information in the stem.
 - ✓ Poor: The first big battle Civil War battle took place at Fort Sumter. Which state was it in?
 - ✓ Better: What state was Fort Sumter in?
3. Put words in the stem that may be repeated in each option.
 - ✓ Poor: The president of the United States is:
 - a. Chosen by the people
 - b. Chosen by the Pope
 - c. Chosen by the board of directors
 - d. Chosen by the Senate
 - ✓ Better: The president of the United States is chosen by the:
 - a. people
 - b. Pope
 - c. board of directors
 - d. senate

4. Try to avoid the use of a negative word in a stem but emphasize it if needed.

✓ Poor: Which of the following states did not fight for the Union?

✓ Better: Which of the following states did NOT fight for the Union?

5. Put the options in some logical order, if possible. It could be numerical or alphabetical order.

✓ Poor: How many years did the Civil War last?

a. 10

b. 1

c. 100

d. 4

✓ Better: How many years did the Civil War last?

a. 1

b. 4

c. 10

d. 100

6. Make the options approximately the same length. Students are likely to choose a long option.

✓ Poor: Which of the following is a cause of the Civil War?

a. Taxes

b. Supply and demand

c. The growing conflict between the ways of the people from the north and people from the south

- d. Land rights
- ✓ Better: Which of the following is a cause of the Civil War?
- a. The growing conflict between people who farmed and people who worked in industry.
 - b. The increase in the crime rate of the south compared to the north.
 - c. The growing conflict between the ways of the people from the north and people from the south.
 - d. The decrease of farm and farm crops in the south and in the north.
7. Use different options as the correct options and equal amounts of a, b, c and d.
8. Avoid “All of the Above” as options. This option increases guessing as a student only needs to know that one of the options is incorrect.
9. Each item should have at least 4 options from which to select.
10. Watch for grammatical consistency between the stem and the options.

Binary items are a variation of multiple choice items that include only two options. Examples of binary items are True/False or Yes/No items. Many of the same rules apply but there are additional considerations. The guessing factor increases to 50% with binary items and are often associated with assessing trivial knowledge (Popham, 2008). The following is a list of rules to employ when writing clear binary items.

4. The list of responses should be arranged in some systematic order if possible.

Teachers will be able to avoid some of the common pitfalls of classroom testing and enhance reliability by writing clear test questions. The rules do seem a bit overwhelming at first but the more a teacher writes according to the rules, the easier it becomes. The end product of a defensible test merits the effort.

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