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na střední škole**

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**Using popular music in social and media education at
secondary school**

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Plzeň 2022

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Abstract

This study investigates a possible use of popular music to teach social justice and media literacy to secondary school students. A 31-question survey was distributed via social media and answers received from 47 respondents. My study shows a strong correlation between the application of music in the classroom, students' attentiveness and strengthening of their cognitive learning. I conclude that young people's capabilities in the fields of social justice and media literacy education are not as deep as they would like to think but, perhaps more to the point, there is high interest amongst respondents for the active utilisation of music in the classroom.

Key words: music, education, social awareness education, media education

Table of contents

Introduction	1
1 Importance of media and social justice education: theoretical background	3
1.1 Media and media literacy	3
1.1.1 Time spent on media	4
1.1.2 Negative influence of the media.....	4
1.1.3 Changing generational attitudes of students and teachers	6
1.2 Social Justice.....	7
1.2.1 Individualistic approach in contemporary society.....	7
1.2.2 Reasons to bring music and discussion into education	9
1.2.3 Media problems and social justice in media.....	10
2 Music as a tool for personal development	12
2.1 Changing society calls for a change in education.....	12
2.2 Music to stimulate cognitive thinking	13
2.3 Music against standardisation of education	14
2.4 Music for social justice and media literacy in classroom	14
2.4.1 Misunderstood songs: a sample English class.....	15
2.4.2 Social justice and media education through music outside the classroom	
16	
3 Is music in the classroom the right way?.....	19
3.1 Profile of respondents	19
3.2 Media literacy competence of respondents.....	19
3.3 Social justice competence of respondents	24
3.4 Answers considering music in classroom.....	29
4 Music in media and social education in schools.....	33
4.1 Lyrics to educate about social justice	33

4.1.1	Anti-Flag.....	33
4.1.2	Lady Gaga	34
4.1.3	Frank Carter & the Rattlesnakes.....	35
4.1.4	Ani DiFranco	36
4.1.5	Lil baby.....	38
4.2	School subject and lesson proposal	38
Conclusion.....		43
References		45
Appendices		48
Summary in Czech		

Introduction

Young people today are growing up in a very confusing world. They can access almost any information within a matter of seconds on their mobile phones, even if not all of it is necessarily accurate. They are allowed to access adult media content, but there are very few instances when this content is explained to them. From their earliest childhood years, they are being presented with various models of a lifestyle which their parents will never be able to provide. The screens of their mobile phone, computer, tablet and television display a parade of people with a perfect visual appearance, which they themselves will probably never be able to achieve because of financial or physical reasons. Politicians can capture people's attention almost effortlessly with the help of social networks; using populism and deception was never so easy as it is today.

The environment is rapidly deteriorating, yet politicians rather follow their own interests or even fight against environmentalists instead of supporting them. Police and government should protect the people, but cases of their oppressing minorities (especially those without the means to fight back) can be found in every corner of the world, while those who are wealthy enough are enabled to violate the law, even if they themselves are sometimes in the role of law makers and protectors. Children are being presented with selective versions of a world shaping their reality, but no one teaches them how to recognize which representations are accurate. Rainbow flags or movements of the world are encouraging people to express their true self, but if someone decides to let the world know they are different from others, they are ridiculed by many of their peers or even passers-by. The field of psychology is more advanced than ever before, but anxieties from modern world, or mental illnesses are being solved by medication instead of exercises and expansions of one's mind. Communication between people was never so immediately accessible, and yet still individuals have never been so lonely. Inclusion programmes are now part of almost every school institution; however, our society has never been so extremely divided.

These are just some of the confusions and controversies today's young people encounter on a daily basis; nevertheless, any reflection of such struggles are very hard to find in the contemporary school curriculum. This thesis aims to provide a general account on how it might be possible to handle the situation of contemporary omnipresent injustice

and media illiteracy with the help of music. The research of this paper was based on the following questions:

1. What is the range of influence of the media on children and young people?
2. How needed it is to teach media literacy and social justice thinking?
3. What would be the effect of using popular music in the classroom?
4. Are there any examples of education of social justice and media literacy with the help of music?
5. What is the range of young people's media literacy and social justice capabilities?
6. Would students accept a form of education based on discussing music lyrics?

The thesis is composed of four main chapters, the first two being theoretical and the latter two practical. The theoretical part introduces and discusses the importance of media literacy education and the need for pro-social thinking in the modern-day world, reflecting the first four questions asked in the beginning of the research for this thesis. These include the influence and position of media in young people's lives, reasons to educate students in the area of social justice, reasons to use popular music in the classroom as a teaching tool, and how media literacy and pro-social thinking capabilities can be achieved by analysis and a discussion over song lyrics.

The practical part comprises a survey and its analysis, which aims to provide answers for the two last questions upon which this paper is built. According to the received answers, five popular songs promoting social justice are selected for presentation in a lesson, a proposal for which is featured in the last chapter of this paper. The lyrics of the selected songs are also analysed.

1 Importance of media and social justice education: theoretical background

My thesis suggests there is a rising need today to educate in the areas of the media, which people encounter on daily basis, and social justice, assuming that such could be achieved with the help of discussing music lyrics at school.

The first part of this chapter explores the need to form a media literate generation, as well as suggesting an approach of doing so, in which the needs of young people are reflected. The second part focuses on the importance and benefits of teaching students the concept of social justice thinking, while taking music into consideration as a way of introducing this topic to a class.

1.1 Media and media literacy

The media are “an intervening means, instrument or agency” in other words “a substance or a channel through which effects or information can be carried or transmitted.” Essentially, the term ‘media’ refers to means of communication used by people all over the world. It has been pointed out that “media do not offer a transparent window on the world. They provide channels through which representations and images of the world can be communicated indirectly [...] they provide us with selective versions of the world, rather than direct access to it” (Buckingham, 2003, p. 3). Modern mass media (channels reaching a broader audience) that are intervening with today’s children comprise films, books, social media, news in every form, television and radio, computer games, songs (the medium on which this thesis focuses), videos and many more.

As Buckingham defines media education, it is clear today’s media consists of more forms of communication (visual, audio, written texts); hence there is an urge to broaden the children’s competence to approach not only printed media, but also to all “other symbolic systems of images and sounds”. When these competencies are gained, children can have media literacy which is, according to Buckingham, a set of competences that “enables young people to interpret and make informed judgements as consumers of media; but also enables them to become producers of media in their own right” (Buckingham, 2003, p. 4).

1.1.1 Time spent on media

Studies from the 21st century indicate that even young children spend more time on media than on any other activity. The range of young people's leisure-time activities associated with the media in its various forms is truly extensive: there are visual media which include books, magazines, articles, news in print or electronic form, or other textual and visual information found on the internet such as advertisements, comments, or pictures on social networks, such as Facebook, Instagram, Twitter, discord or Tic-Toc; there are audio media which comprise radio, podcasts or music of every sort; then, on top of that, there are multimedia composed of more than one medium, for example films, all sorts of You-Tube videos, music clips or even 'stories', videos and advertisement on Instagram, Facebook and other social media.

Apart from the leisure time aspect, media has become rooted in other aspects of our lives. For example, it now provides employment to large numbers of people and it is a major source of information – albeit not always a relevant one – offering political knowledge, as well as forming the way one identifies with the world and immediate environment around him or her based on the content he or she perceives in media. What is more, at the present time it is also the most dominant tool for the connection with other people (may it be for the reason of conversation, expressing opinion or publishing artistic works). Therefore, it is crucial to be involved with media today if one wants to be a regular member of society, for the reason that today's media occupies a bigger part of many people's lives than education, religion, or in some cases even the family. In a sense, it is almost impossible completely to avoid the media as it has become so entrenched in our everyday lives, amongst other things providing us with models, according to which people interpret their own identities. Thus, in order to make the curriculum relevant to the real needs of young people, the great gap between their lives in and outside school needs to be bridged with some sort of media education and educators must cease the pretence that this enormous influence in our lives does not exist (Buckingham, 2003; Frau-Meigs, 2006).

1.1.2 Negative influence of the media

It is argued that the foremost reason for media education is not to try to shield the students or to make them detest media in general. If it were such a case, it would indicate that

media has all-powerful domination over young people who are not capable to defend against it. Which is not the case. Media education should serve, in the manner of analysing and discussion, as a way to discourage young people from following false representation of the real world and question unfounded or social unjust ideologies. If we were to look at the problems of young people being socially unjust from the angle that the cause of this has its origins in the media, then the solution might be found in an analysis and discussion of media itself. Another reason to educate in this area is to offer a way to resist stress and anxiety related to sex, violence or unreal depictions of an ideal model of how people are expected to look and behave. Such capabilities should help with young peoples' ability to cope with images of consumerism and materialism learned from media, which are in many times presenting violence or wealth as way to deal with their difficulties in life. (Buckingham 2003, Anderson 1980).

Buckingham (2003) also states that children are becoming a still more significant target group in the economy. Almost two decades after his book was published, it seems this process has only intensified: advertisements appear not only on billboards in the streets, in public transportation, during breaks between programs on television and radio, on nearly every internet site (even while searching for educational materials), as well as in educational facilities, in performances by their favourite singers, and in nearly every media which they watch or listen to in the form of subliminal advertising. Furthermore, children can no longer listen to a single piece of music for free without encountering advertising. Of course, it can be achieved by paying for the premium account, leading (among other things) to a greater gap between the rich and the poor.

All this is leading to the conclusion that the need for the protection of children from advertising by teaching them media literacy has dramatically increased in the past few decades, as well as to the assumption that the urgency for appropriate measures to be taken will only increase even more in the future.

Buckingham (2003) further notes that in the preceding twenty-year period media industry became a property of individuals, and their control over it has projected into advertisement which in turn affects every aspect of one's life (sport, pharmacology, school and countless other examples). What more, principles of decency were abandoned in favour to commercialisation even in the areas of culture. In connection to this, it is

even more alarming that media now (especially to young people) offer an international cultural vocabulary and moral compass.

The market focus on children has increased also because they have a great impact on what their parents pick to buy as well as they today have more resources to buy products themselves. Thus children and young people both are considered as autonomous consumers, the need to protect whom has increased. At that, due to media influence young people now understand the culture of their peers from different parts of the world more, than they understand the culture of their parents. (Buckingham, 2003; Ohmae, 1995).

As depicted above, leisure activities of young people became utterly commercialized and nearly every cultural activity is being charged for. Places where children spent their time (both physical and virtual) because of it dropped in their importance and quality or became thoroughly commercialized. As a consequence, with the leisure time of young people being needed to be paid for, there is a growth of grievances amongst different socioeconomic classes, as there is a growing difference between their access to cultural knowledge. In this way, young people from different socioeconomic environments have entirely different social worlds. The media also now views young people as media literate consumers, and because there are programmes, merchandise, games, films, music and much more created especially for them, parents have no longer control over what their children spend their time on. As a consequence, parents no longer monitor whether such features as “sex, drugs and family breakdown” are incorporated in the media texts that their children consume, or even what they spent their money on (Buckingham, 2003, pp. 27-28).

1.1.3 Changing generational attitudes of students and teachers

In countries with the longest and greatest media education practice – such as Britain, France, Canada, or later Germany and Australia (Fedorov, 2008), there is a clear shift from the protectionist manner towards an approach which takes into consideration the contemporary relationship of young people to media. Another reason for the different course of media education is the problem with regulations. Technological changes of the present-day world not only open a metaphorical door for young people to unsafe materials, but also embody a necessary means for them to participate in their own social environment or, as the case may be, to compare their prospects in school and future

occupational endeavours with their peers. Moreover, as media are now so close a subject to young people's personal worlds (their cultures, pleasures, addictions, social communications), there is an almost guaranteed rejection reaction of whatever the teacher is trying to communicate to them. In addition, the media are not a central part of lives only to young people, but to the vast majority of the world, including younger teachers. Therefore, they might be viewed by their students as highly hypocritical if they were to impose any sort of media restrictions. However, there are also benefits in abandoning the protectionist approach to media education. If the educational process is more focused on students' requirements, it simply interests them more as it exploits their enthusiasm for media. Instead of guarding young people from unsuitable media content, this new approach in media education uses analysis and discussion of the media itself, enabling students to make informed decisions about media that they consume, to participate in media culture that forms their everyday lives, and help them understand socio-economic ties to media in a general sense. It could also point students towards seeking more cultural valuable media content or even improve their perception of pro-social rules of conduct (Bazalgette, 1989; Buckingham, 2003).

1.2 Social Justice

According to Mantie (2009), if it is acknowledged that public schools are institutions sponsored by the state, they (along with the teachers) should have the responsibility of forming social values of the citizens of the state. According to this point of view, it is the educators' duty to consider ways of incorporating social justice education into classrooms.

The remaining part of this chapter is dedicated to supporting this claim, as well as presenting some possible means of accomplishing students' advancement in social justice understanding, while reflecting the contemporary everyday life of children and students.

1.2.1 Individualistic approach in contemporary society

Today we live in a neoliberal world, where the state system with its laws supports the interest of its subjects focused on the pursuit of financial wealth which supposed to lead

to the contentment of individuals. Horsley (2015) states that “neoliberalism is connected with the question of what individual right should be and how one may obtain a ‘good life’” (p. 62); at the same time, however, it should also force the government to issue laws limiting their own power to obstruct the freedom of individuals, as one cannot issue laws which should treat everyone alike without exceptions, while at the same time following one’s own interests (Olssen, 2004; Rose & Millar, 1992). Such an approach without any restrictions for the law-makers themselves only leads to a form of negative justice with negative rights. This is the opposite of positive justice, which emphasises “development of democratic, empathic citizens who are committed to social equity” (Horsley 2015, p. 62-63). Horsley further concludes that the very rights of choice of individual persons are limited by these negative rights, which create an illusion that the success of individual beings “results in the general improvement of social conditions”; in fact, they are limiting the very opportunity of free choice as individuals are fixated on their own well-being, instead of focusing on helping others and contributing to society. As a result, the middle class is starting to disappear, and schools with students from lower socioeconomic parts are of the opinion that the problems they encounter originate particularly from the above-mentioned approach towards society, law-making and pursuit of personal comfort. Horsley suggests this approach of individuals could very well be altered with the help of music, with music education being used as a tool for expanding students’ social justice-oriented way of thinking, particularly in such areas as the ability to participate in an informed democratic discussion and make political decisions afterwards; choose the music one listens to according to an opinion based on overall knowledge acquired; enlarge one’s capacity for compassion towards those different from oneself; expose and challenge injustice in the educational system itself. This is a system which in many cases stands behind the notion that a person’s gender, ethnicity, beliefs or social class has no impact on students, their capability to perform, and the day-to-day experience they go through at school (p. 74).

The theory advanced in this thesis is that students’ way of approaching various situations of social injustice they encounter on a daily basis both in and out of school could be directed towards prosocial thinking by discussing the content of song lyrics by performers promoting social justice. This could lead to the students’ ability to form an informed opinion, and later be able logically to defend that opinion and in some cases even act according to it.

The idea that social justice should be considered while reforming educational systems, is even supported by the Organisation for Economic Co-operation and Development (OECD) (2011) on the grounds of economic benefits. The OECD claims that a reduction in current and future “income inequality” may be accomplished by a shift in the curriculum towards providing aid to those students who have any kind of handicap (financial, physical, psychological, racial, etc.), based on a properly executed educational plan which helps the personal development of students towards social justice intelligence, forming a “knowledge-based economy”.

1.2.2 Reasons to bring music and discussion into education

When considering using music as a device to help expand the thinking of students, there are several aspects to consider. Most important for the class, it would seem, is the execution of the lesson. It almost goes without saying how important the performance of the teacher themselves is. If future teachers are being allowed to finish their training without being taught about the learning, mental, and sociological influences of music or other arts and how this can help one’s personal growth, then the influence of the educational plan which they subsequently decide to follow is diminished. When there is an unequal informational base amongst teachers, then there is a high probability that a section of the population will be robbed of their potential capabilities or cultural awareness. There is, for example, a big difference in students’ acquired capabilities if one pupil is learning by experience or discussion and another solely by memorising. The latter style can lead to an absence of the student’s own recognition of the importance of arts, or orientation within them, on top of which this kind of teaching is rooting their understanding of the concept of schooling as one where any kind of teaching (for example standardised, monotonous or even incompetent one without proper results) and old-fashioned norms are introduced, must be followed and cannot be questioned. (Gammon, 1996; Lamont & Maton, 2008)

This leads us again to the socioeconomic part of the matter. As the deprived children would most likely be those in schools in the lower socioeconomic localities, where children are not always given a proper education, which provides them with a lesser chance of their educational or professional success. With the lessened opportunity for success or well-paid occupation, the gap between socio-economic classes widens

even more. Subsequently this widening socioeconomic gap again creates more reasons for individuals to hate one another or to form larger tension in a community in general. (Gammon, 1996; Lamont & Maton, 2008) Therefore, in a world where not every child receives convoluted and sophisticated education, the incorporation of music (as one representative of arts) may be a helping factor to contemporary socioeconomic problems.

Since arts are not thought of as an important tool for increasing the innovation skills of the population, there is a deterioration of their presence in today's curriculum which is aimed at producing future workers. Therefore, only the gifted students from conservatories receive a proper musical education; alternatively, music is sometimes being used for inclusion programmes. However, in both examples the music is being used outside of school, and therefore there is a limited portion of those who receive an artistic capital that they are later able to use in their endeavours -or that helps them even notice their own potential for asserting oneself in an artistic world. In other words, children from lower socio-economic environment are missing a cultural knowledge that is valued by higher classes or possible future employers, but is not taught at schools. (Dimaggio, 1982).

Consequently, if the real needs of a population are to be reflected in schools, then music cannot be treated as an artistic matter independent of social context anymore, even if it is difficult to determine its achievements in quantitative terms (Rusinek, 2015).

1.2.3 Media problems and social justice in media

As broadly stated above, music presents teachers with boundless possibilities for promoting social justice. But music is not the only form of media which offers such an opportunity: social networks are suffused with pro-social content regarding countless movements protesting injustice, for example, *Me Too*, *Arab Spring* or *Black Lives Matter*. Social justice content and political correctness is featured in the process of making many films. There are podcasts and radios focused on topic of politics, community, justice or self-development. Even networks streaming series and films offers a good deal of social and prosocial themed documents: some examples are *12th & Delaware* discussing the topic of abortion; *Swiped: Hooking up in the digital age*, featuring the influence of media and dating apps on our lives; *Collective*, a Romanian film nominated for an Academy Award, portraying the connection between health-care and an independent press;

Nuclear family featuring gay couple raising children in 1980's Russia; *Growing pains* discussing the topic of growing anxiety of young people, and many more.

Introducing any of above-mentioned examples of social justice themed parts of media and into the classroom would not only heighten the possibility of igniting students' interest in the topic area of social justice, but it could also inspire them to include more pro-social or self-educational content into the media which they use on a daily basis.

2 Music as a tool for personal development

“You have to get over the fear of facing the worst in yourself. You should instead fear unexamined racism. Fear the thought that right now, you could be contributing to the oppression of others and you don’t know it. But do not fear those who bring that oppression to light. Do not fear the opportunity to do better.”

- Ijeoma Oluo, 2018

2.1 Changing society calls for a change in education

When there was no television, internet and streaming sites, people devoted years to learn how to read and interpret media to gain print literacy. But none is being taught how to interpret Netflix, You-Tube, social networks, or television in general. And it is argued that modern media are destroying childhood, as “through television, children are increasingly learning about the ‘secrets’ of adult life – sex, drugs, violence – that would previously have been hidden in the specialized code of print” (Buckingham 2003, p. 19; Niel Postman 1983). Moreover, contemporary young people are growing up in multicultural and mobile societies where one’s identity is considered to be personal choice, and where social bonds of their own community are weakened and morality is interpreted in various ways. Therefore, it is hard for the teachers to enforce official values and norms of local culture upon their students, leading them to function only as a guide offering their knowledge, helping students to interpret the world around them. But the technological changes today also offer an opportunity to use the proximity of critical analysis and creativity to more interesting ways of educating which could be found outside the classroom (Buckingham, 2003).

Other things have changed in the lives of children. Rather than going independently outside, they tend to stay at home. Parents spent more money on schooling their children, but much less time to attend to them themselves. Young people are less independent, considering that their employment rates are declining as well as formerly offered benefits of a state are. Their peers have sex now earlier and drug abuse is more prevalent than ever before. Young people have become a bigger object of the crime, as well as they are losing the sense of discipline themselves. The need to protect them in general rises, which is reflected for example in number of UN Conventions. Most

importantly young people are now viewed as an immense object of a market which seems to shape them a great deal, developing in consequence a greater gap between rich and poor, where the newly formed classes treat young people unequally. There are even differences and hate among the young who are living modern childhood and who are not. All this and more is effecting young people in various ways and it also creates a power shift between adults and children. Young people are gaining power as citizens and consumers, while they are being overly protected and deprived of a chance to exercise control. On the one hand, the need to protect young people is understandable: given their increasing access to material created for adults, the possibility of viewing it at home at any time they choose and without the need to prove their age, there is a search for possible ways to reduce this access by means of censorship and software. On the other hand, it is open to question just how effective these intended means of protection are Buckingham (2003, pp. 21-25). More recently, You-Tube has created a new application *YouTube Kids*; however, it is debatable whether having such applications installed will prevent children and young people from searching for adult content on the original You-Tube website.

2.2 Music to stimulate cognitive thinking

Brining art into education is beneficial also to general educational endeavours. Evidence for this claim appears in a study from Texas which suggests the new approach of test-based accountability in schools has caused a decline in empirical art development of children, which the researchers consider to have a negative effect on students' academic and social growth. In the study, 10,548 randomly selected 3rd to 8th grade students from 42 schools received an additional art education by local artists and art organisations with which the schools collaborated. It was proved that these close-to-art experiences served to develop students' behaviour by lowering the average amount of students' disciplinary offences within the period of the supplementary art education project, especially with the older – up to 13 years old – male African-American students, as well as with students from lower social classes. The effect of art on students was also depicted in the increase of students' success in standardised tests (namely STAAR – State of Texas Assessments of Academic Readiness) within the fields of reading, science, math and writing. Moreover, the project at that deepened students' capabilities for compassion. (Bowen, Kisida 2019)

The additional art education was shown to be particularly effective with the younger students – up to 10 years old – as, apart from learning capabilities, there was an improvement especially in their interest in school, along with their inclination to future collage studies. The results with LEP (limited English proficiency students) and GT (gifted and talented) students were also highly positive, especially in their attention in school and relationship with arts. (Bowen, Kisida 2019)

2.3 Music against standardisation of education

Imagination and local knowledge have yielded to the standardisation of contemporary schooling. That interferes with the ability of teachers to work with the specifics of their surroundings, and therefore it obstructs educators' ability to use the music as a device for development in democracy and critical perception of the world. It is impossible to teach democratic forms of thinking without providing an environment to think about. Curricular frameworks restrict the ability to draw on the individual strengths and experiences of teachers. In this process, the opportunities for an education that strives for critical analysis of social and political concerns are diminished, because educational outcomes such as creativity, empathy, social justice thinking, and social development are hard to measure by standardised tests. Also, the teaching based on democratic action is considered by many to be episodic or opportunistic, rather than consistent and enduring. Thus standardised tests are being relied upon more than the community relies on teachers today. What is more, due to the standardisation of schooling, leading to the demise of arts in contemporary curriculum, students' school day at present consists of training for examinations, which could be another reason for rising mental problems and estrangement between students. Yet a solution to this problem in today's education of students who are considered abnormal or to distracted in school is sought through the help of medication, instead of trying to make the curriculum more interesting (Westheimer, 2015).

2.4 Music for social justice and media literacy in classroom

Westheimer (2015) incorporated music into her classes using singing and music in general in every area of teaching she was involved with. For example, when she and the class sang a song by Tom Paxton, afterwards she engaged with her pupils in a discussion on the differences between “facts” and “interpretation”. By doing that, she aimed to help

the children acquire a better grasp of more complicated issues connected with “epistemology” and “authority”. To develop the topic of the discussion more particularly, the pupils also compared examples of how one historical event is described in different part of the world (including textbooks), how facts are chosen and history interpreted, questioning the concept of truth that is presented to a community by other authorities. From her own experience and her research on education in connection to social justice she came to understand that music is one of the potent ways which can be used by educators to engage with the area of democracy and social justice. Westheimer further claims that the principles of democratic thinking can be taught not only in music classes, but also in any subject with the help of music. On top of that, music can broaden the range of teaching methods, as it enables to tie a subject of a class to the day-to-day activities of students helping them in many cases to be actively engaged in the issues of democratic and social thinking and a preparation to use these skills in real life.

2.4.1 Misunderstood songs: a sample English class

The concept for this class began as a search for another way of bringing music into an English class, since the teacher incorporates music in her class on a regular basis. For example, she also focused one of her lessons on social justice issues, where the song *Runaway Train* by the band Soul Asylum was used.

The aim of the class was to initiate discussion amongst students regarding the accurate meaning of the words used in lyrics. Therefore, the purpose of the class was fulfilled as passionate discussion arose amongst the students: to the surprise of the teacher, the activity captured their imagination so deeply that numerous sharp arguments occurred about whose opinion was more accurate.

The selection of the songs used for the class was more or less random; the sole criterion was the teacher’s own familiarity with the songs or her being able to find a reliable source of explanation of the lyrics. To the surprise of the tutor, most students were familiar with the songs which they analysed. The teacher explained her priority in the choice of songs is regularly based on the preferences of students in order to maintain their interest in the classes. A translation of the lyrics was completely excluded from the lesson plan, as the aim classes generally is ultimately to achieve intensive usage of English language by students. Although this lesson was prepared for students at B2+ degree of English.

According to the teacher, incorporation of music in her lessons is most beneficial for students in terms of learning various aspects of grammar. Another important aspect is developing students' ability to express their opinions in English and become acquainted with new vocabulary. Moreover, such an approach to teaching even has an effect on the environment amongst students in her classes. As she teaches at a grammar school, where most of the subjects are informational based, the change in students' approach to the class – as well as their behaviour and increased attention in the class – is truly apparent. For example, students with whom her colleagues face regular educational difficulties, are in her classes calm, attentive and thriving.

From the above-mentioned aspects of incorporating music in lesson plan, it seems apparent that the usage of songs and discussion of them attracts students, helping them to engage in the class. Another aspect which could be deduced is that students can become remarkably passionate about their opinions – especially if their immediate environment and problems would be portrayed in the discussion; therefore, they can develop their abilities to engage in calm, moderated and informed discussion.

2.4.2 Social justice and media education through music outside the classroom

This section will focus on the activities of the Jugendcafé in Zwiesel, Germany, which, according to its Facebook page is “a meeting point for young people and those young at heart” (“ein Treffpunkt für Jugendliche und Junggebliebene.”) .

It is a fitting description, as the Jugendcafé is a place visited not only by those whom the space wishes to educate, but also by people already too old to visit the club on a daily basis who wish to continue supporting the music and the project in general, as well as those who oversee the course of the project. To explain the concept in further detail, use is made information provided by one of the project managers, Raphael Wenzel, in a personal interview with the author of this thesis.

The café was founded about thirty years ago, as a way to create a safe space for young people to meet, discuss, listen to music and educate themselves, which developed into a proper youth centre whose core is based on music. Today the Jugendcafé supports itself with help from supporters of the club from Germany and many corners of Europe who contribute on a monthly basis. Another source of income is money raised from the past members of the youth centre who still support the club. Occasionally, they are also

financed even by the European Union that supports various projects related to Czech-German friendship, which is being strengthened by the Jugendcafé for example hosting Czech performers and the young people from the youth centre playing in Czech Republic in return.

On an ordinary day it is a regular café which young people from the age of fifteen to eighteen can visit, rehearse with their bands free of charge, talk about everyday problems and, most importantly, have their own space without rules, where they only follow the directions given by the managers who are helping them in their growth. There are five managers at the Zwiesel Jugendcafé who give their time and experience to young people without any personal profit. One of them is a social worker who helps youths with their personal problems and conducts field work (identifying young people who need help with personal problems or lack guidance in their lives). Wenzel's occupation at the Jugendcafé is more of an official one. He attends to the organisation of small shows, helps to prepare interviews, ensures everything is running well, and, most importantly, supports the young people at the youth centre who organise events.

During the approximately three years they spent there, young people who are part of the youth centre learn many things because they themselves are in fact in charge of everything around the club while being only supported and guided by the managers. The youngsters book bands, organise accommodation and breakfast for the performers or even run the bar in the club. For example, if they want to do a barbecue, they have to attend to everything from supplying the wood up to cleaning the grill. Through all this the young people learn responsibility and gain much experience that they can utilise in their future lives. For instance, one of the former members of the centre is today an accomplished booking agent. But apart from gaining experience, there is a noticeable positive impact on the young people as a result of their being given a grown-up type of role occupation which offers them a sense of accomplishment after a job well done.

Nonetheless, apart from the personal growth described above, there is a much greater impact on the members of the Jugendcafé, particularly in their media literacy and social justice awareness. As it is very easy to form narrow and uninformed opinions when one lives in a small town, where the information presented comes merely from parents, school, or other youngsters in their peer groups, the Jugendcafé provides an extraordinary possibility to broaden their informational and inspirational source. And this is happening

with the help of the very events they themselves organise. There is a variety of workshop events with educators providing information about a vast range of subjects (including social justice and media literacy), and when musicians come to play at the club, they are usually interested in social justice themselves, all of which results in young people having a meeting point where everyone's opinion is expressed in a safe space, where they can also discuss various issues with people from all around the world, which they might never have met if it were not for the Jugendcafé.

Examples of this can be seen in an interview from You-Tube – which is included in an appendix A to this work –made by a young girl from the youth centre in which a well-known girl's punk rock band from California talks about the situation for women involved in the punk scene, and discusses media, friendship and even drug abuse problems.

3 Is music in the classroom the right way?

This chapter presents the responses to a questionnaire I created as a way of supporting my study. The questions were based on information acquired while studying the topic of social justice and media literacy of young people. The questionnaire was administered in Czech, and graphs presenting the answers were translated by myself. Every question had the multiple-choice answers. These answers offered by the respondents are always introduced in graphs in quotation marks.

It was anticipated the results would support my theory that most young people tend not to be critical towards the media – even though said media occupies much of their leisure time and they lack the ability to identify social injustice or apply it in their everyday lives. All this emphasises the need to educate contemporary young people in this area, further suggesting the hypothesis that one of the most interesting approaches may be a discussion of song lyrics.

3.1 Profile of respondents

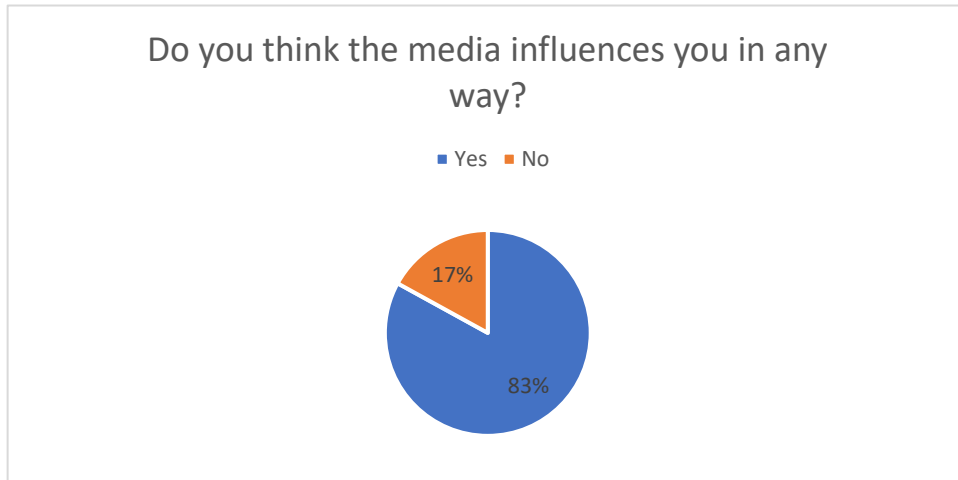
A total of 47 respondents participated in the survey, 45 of whom were in the age range of 14–19. The majority of respondents were male gender (57.8%) with one bigender respondent, two respondents who have not answered and one respondent whose stated gender was “hermaphrodite”. The vast majority of respondents come from the middle socio-economic class, with nearly 50% of respondents studying at secondary vocational school (střední odborná škola) and nearly 40% at grammar school, although respondents from every type of secondary school participated. All of the respondents but one are Czech.

An profile of every respondent, in the connection to their age, gender, nationality, socio-economic class status and what kind of school are they studying, is provided in Appendix B.

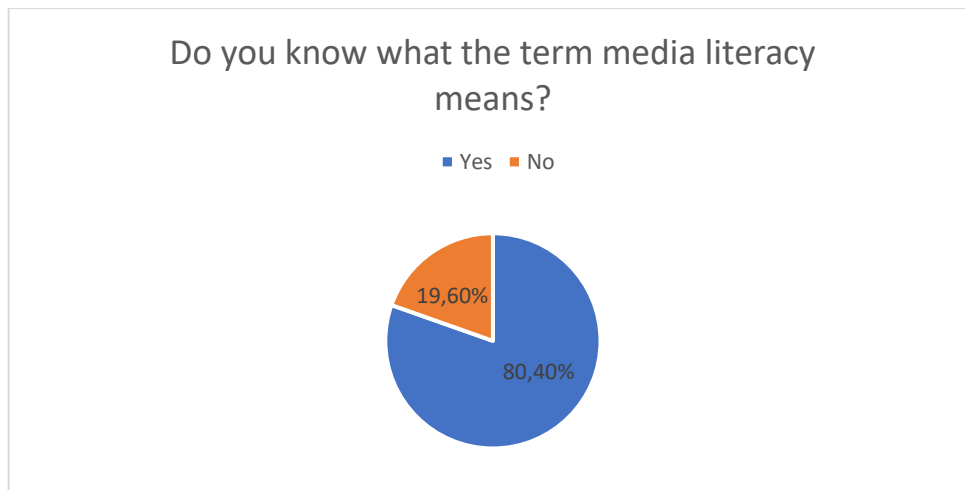
3.2 Media literacy competence of respondents

From graphs 1, 2 and 3 below, it is apparent that over 80% of respondents have a basic understanding of media literacy: they realise the media has an influence on them, claim to know what media literacy means and indeed pick out the correct definition of ‘media

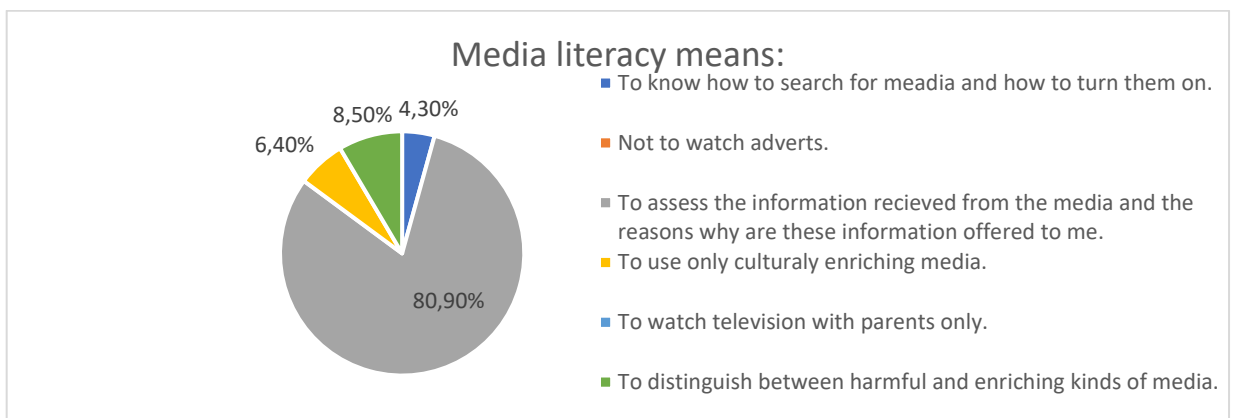
literacy' from the answers offered. Graph 4 suggests all of the respondents have at least some critical attitude towards the media.



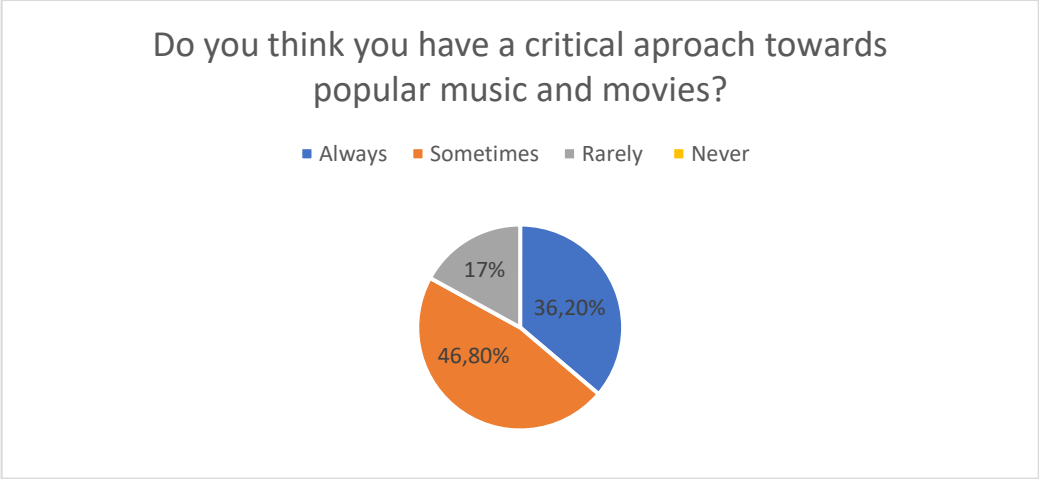
Graph 1



Graph 2

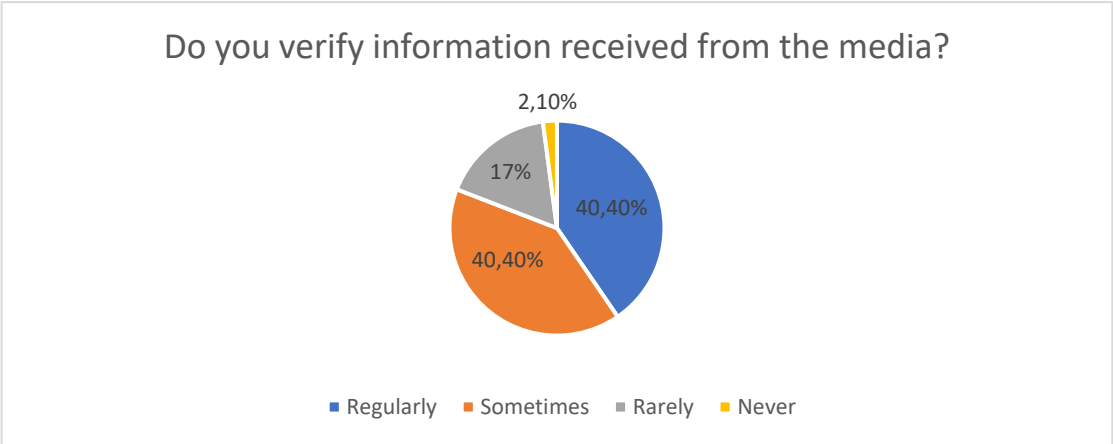


Graph 3

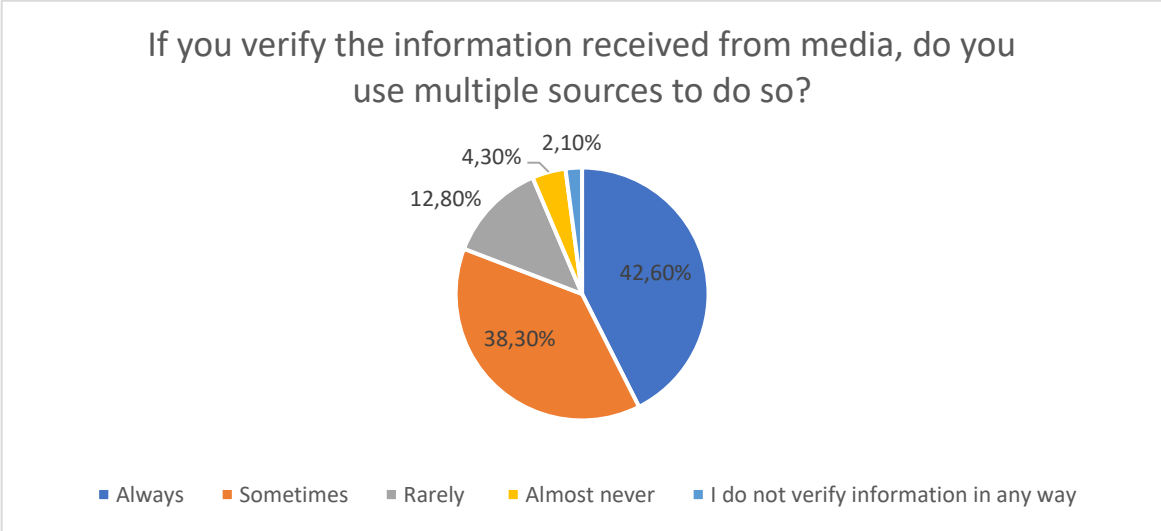


Graph 4

However, graphs 5 and 6 demonstrate that only slightly over 40% of the respondents verify the information learnt from them.



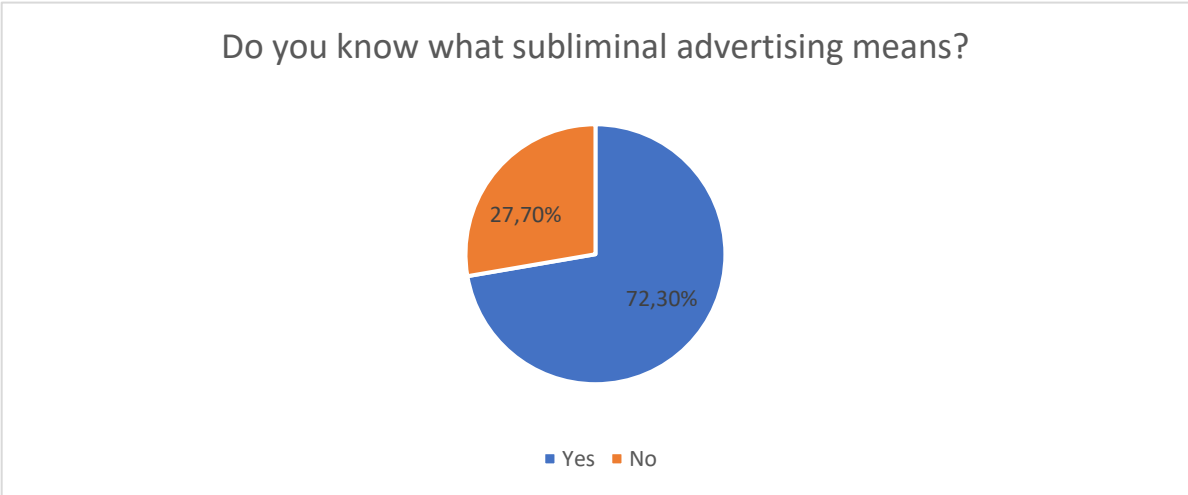
Graph 5



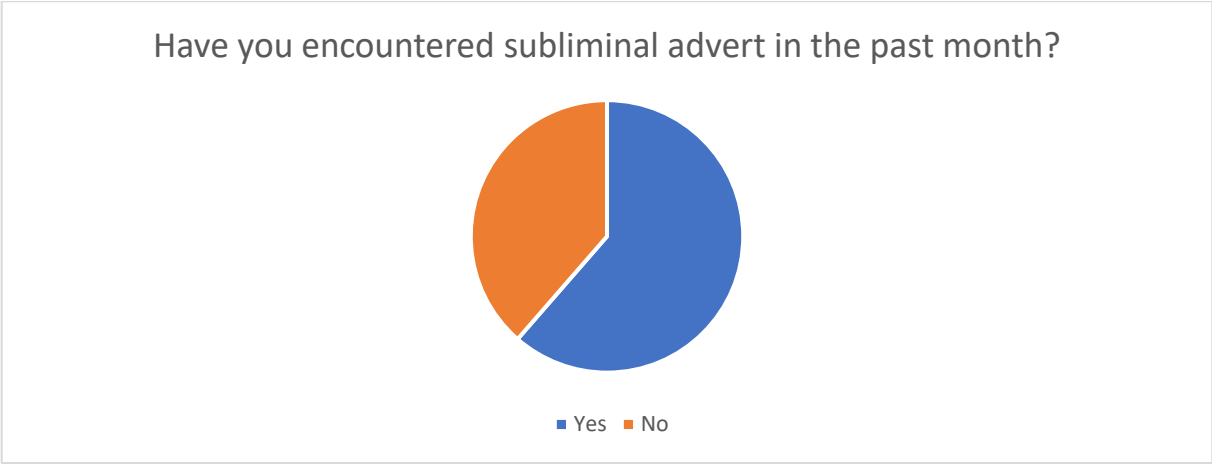
Graph 6

Here 72.3% of respondents claim to be aware of what a subliminal advertisement is; nevertheless, only 61.4% presumably noticed them within a month before answering the survey (graphs 7 and 8).

As it is nearly impossible to consume media for a month without encountering a subliminal advertisement, this over 10% decline in the second graph could verify, that students are not as critical towards media as they consider themselves to be.

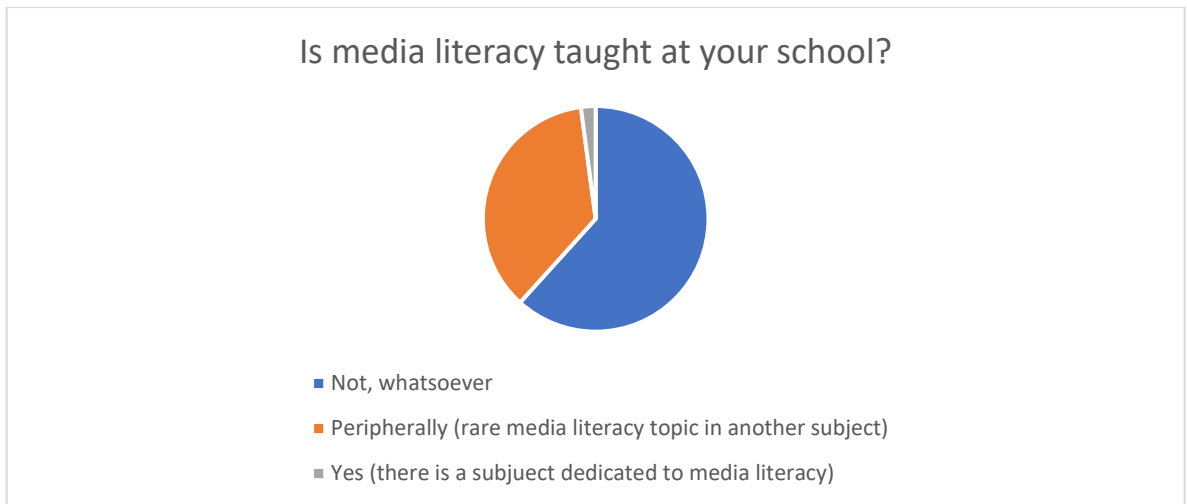


Graph 7



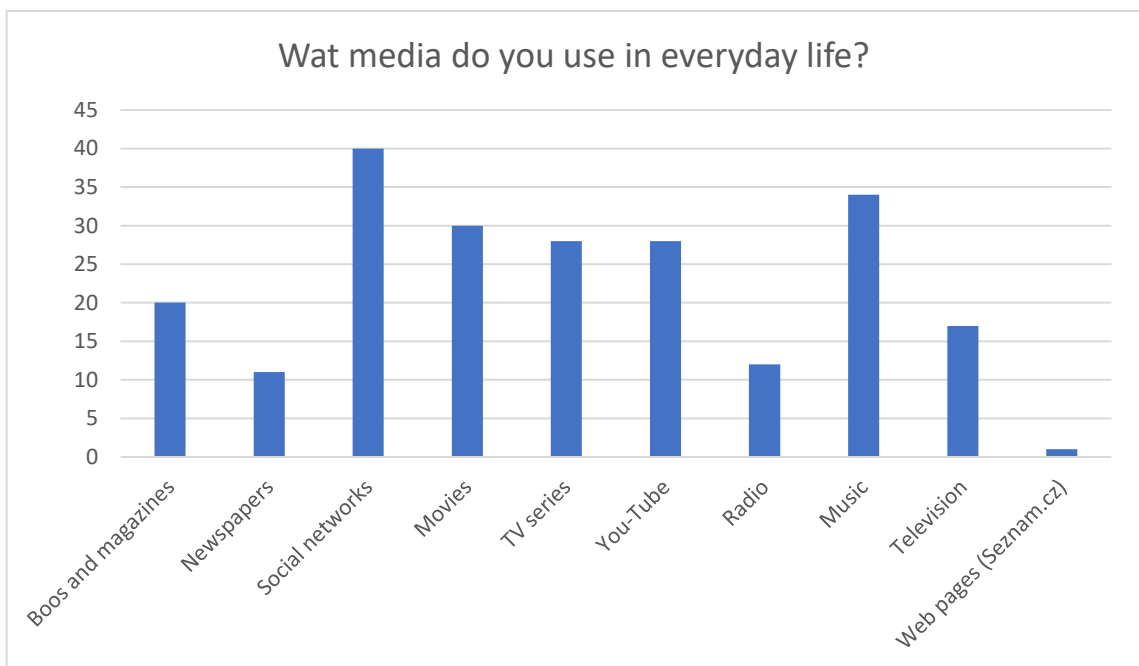
Graph 8

Only one respondent attends a school where media literacy is regularly educated and only 17 respondents – 36.2% – experienced peripheral media literacy education in some of their classes (graph 9).



Graph 9

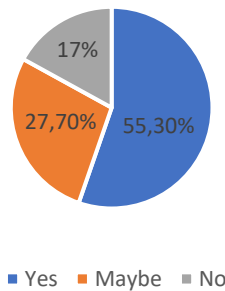
Graph 10 confirms the theory that music is one of the forms of media closest to young people nowadays as 34 respondents answered that they consume music in their everyday life, which was the second most popular answer, immediately after social media. And the need to teach media literacy is supported by graph 14, which shows that 97.9% of respondents use media at least one hour every day and 44.6% spend at least three hours on media every day.



Graph 10

Finally, when the respondents were asked if they think their critical approach towards media would be reinforced if they were to discuss this topic in school regularly, only 17% answered negatively, while over a half of the answers were affirmative (Graph 11).

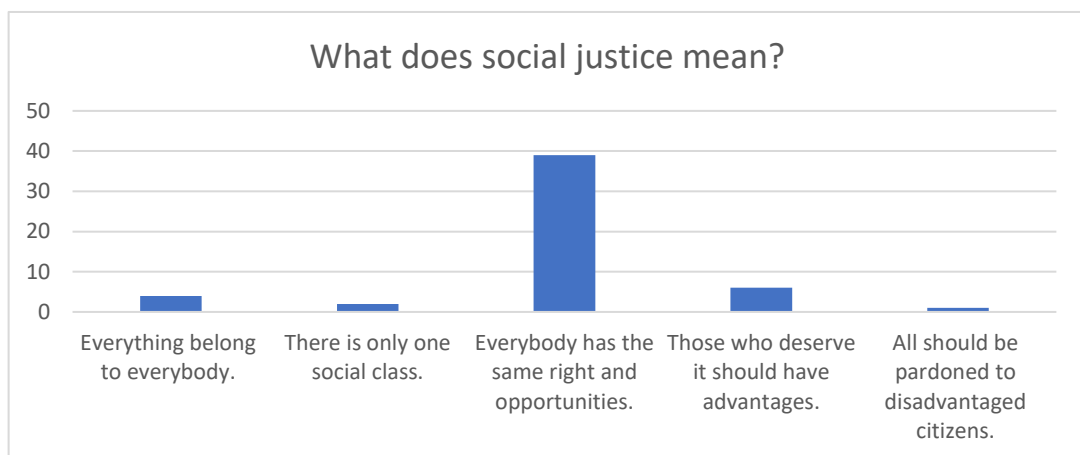
Do you think, that you would notice the influence of the media more if you were to discuss it regularly in school?



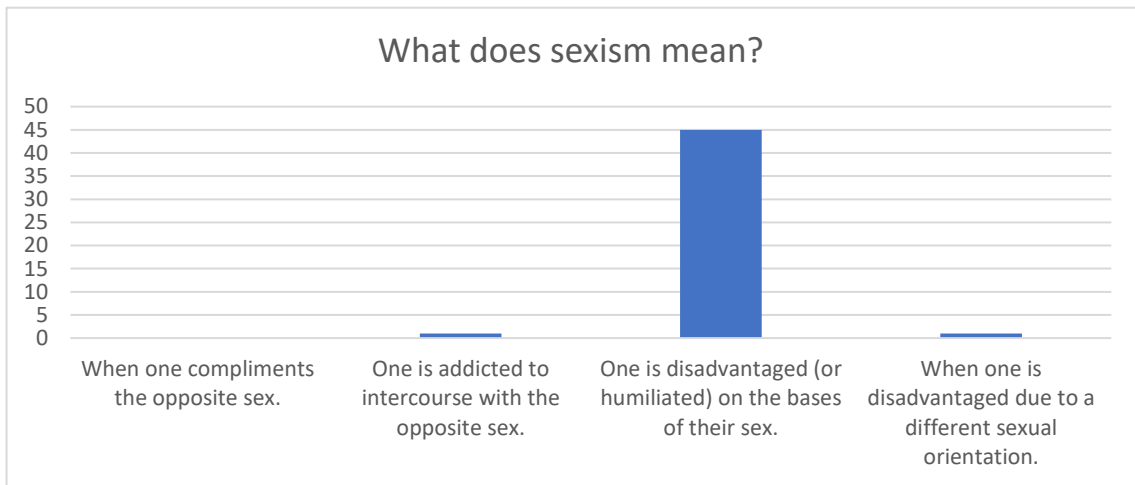
Graph 11

3.3 Social justice competence of respondents

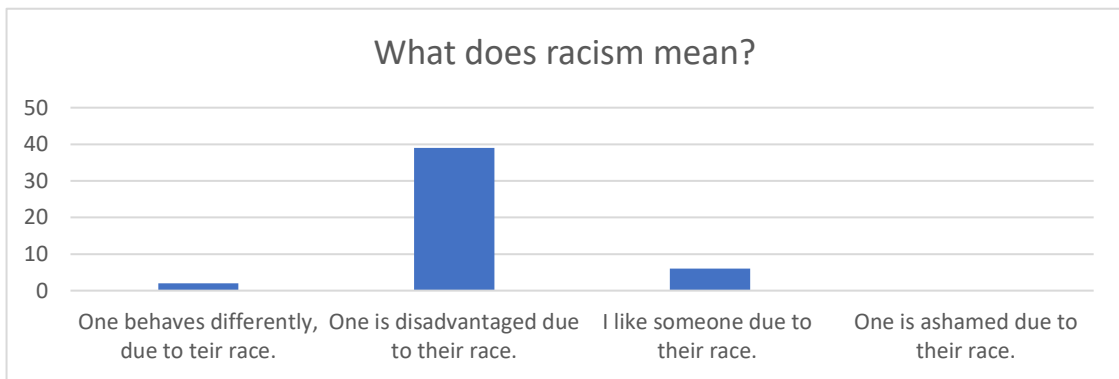
Graphs 12, 13 and 14 show a similar pattern to media literacy, namely that young people seem to have a basic understanding of social justice. However, following a similar trend as with media literacy, from graphs 15, 22, 23 and 24, it is again apparent that some of the respondents fail to apply it in real life.



Graph 12

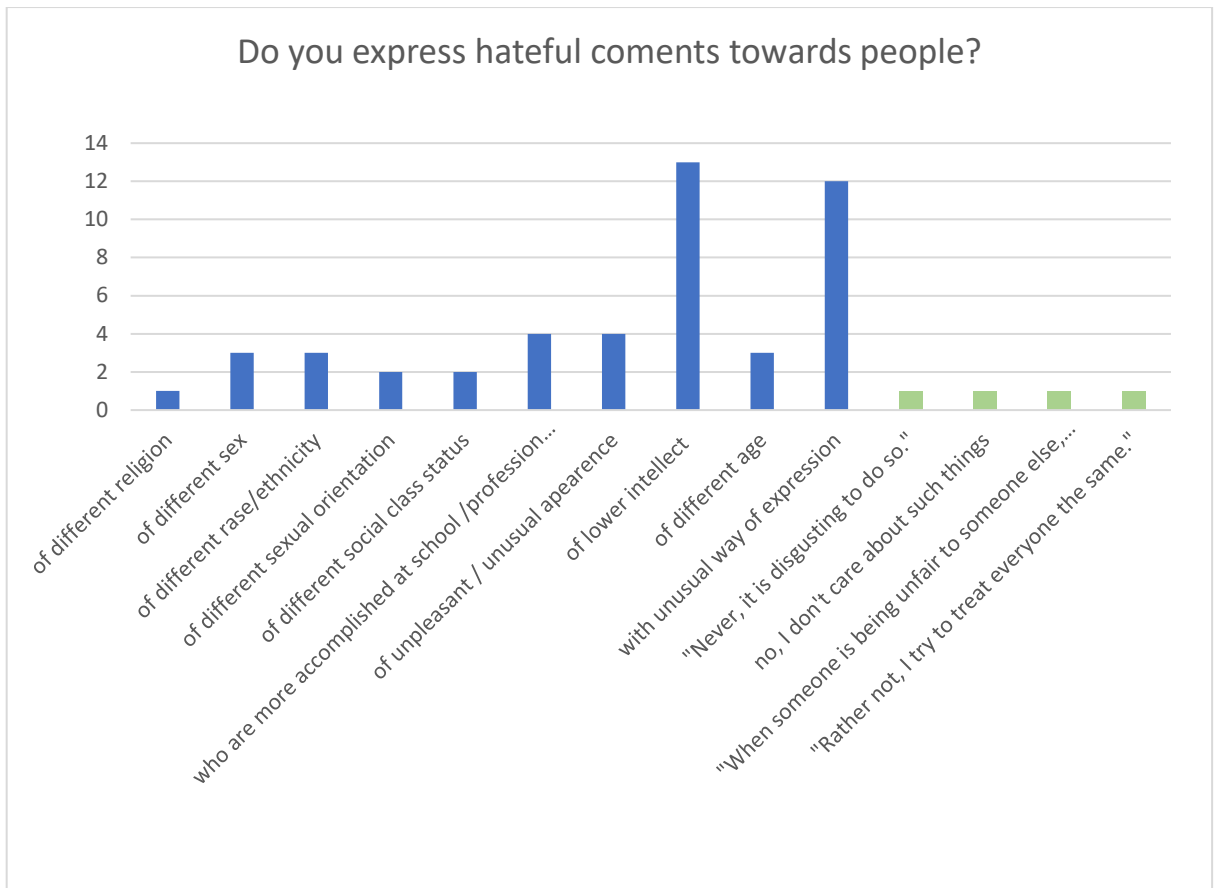


Graph 13



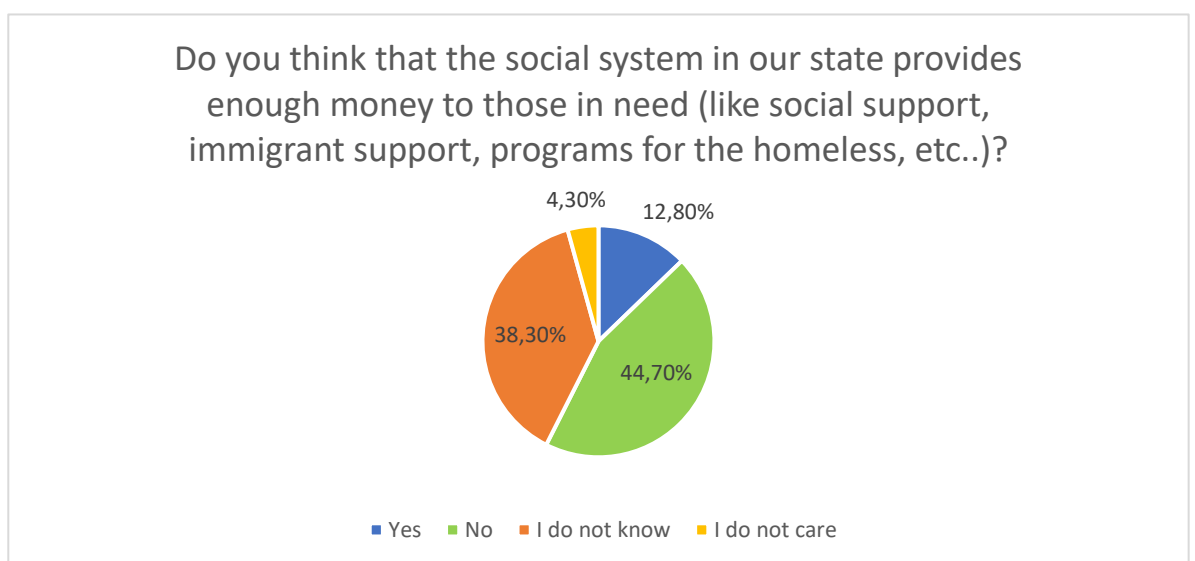
Graph 14

Graph 15 suggests only 4 out of 47 respondents are able not to be hateful towards disadvantaged individuals, as only 31 answers were given to the question if the respondent is being hateful to any type of people (assuming that the 16 remaining respondents were ashamed to give an answer, as even the option of free answer and negative answer were offered). On the other hand, the 3 negative answers, offered by the respondents express strong pro-social thinking.



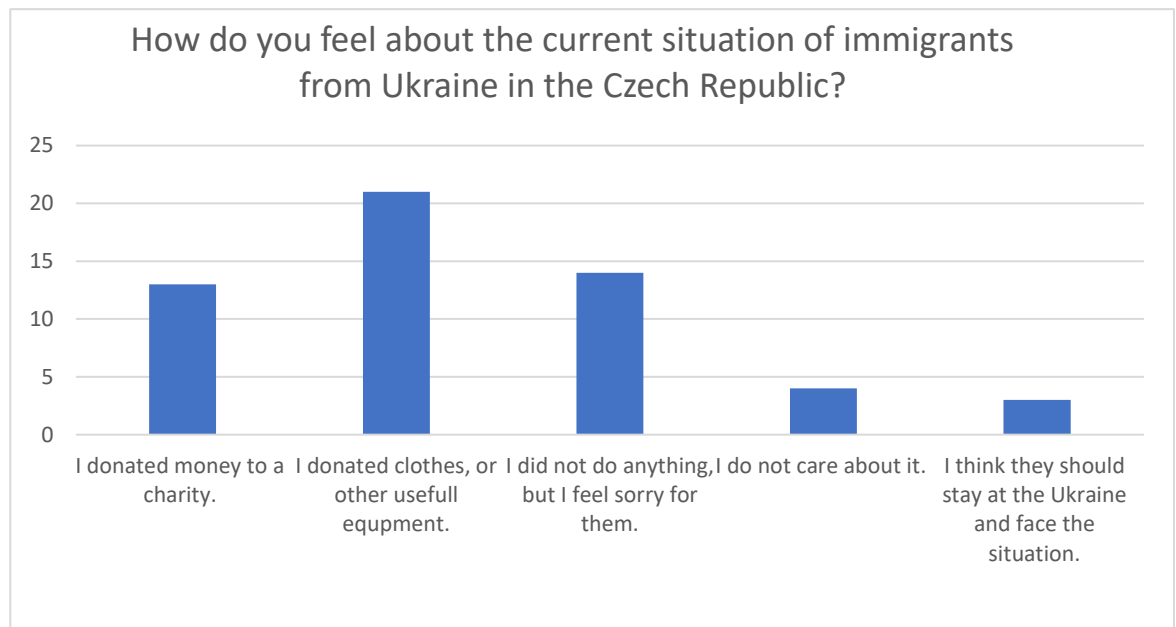
Graph 15

Graph 16 shows the attitude of respondents towards those receiving financial support, where 44.7% of the respondents thinks that our state is releasing insufficient resource to help this minority.



Graph 16

Graph 17 show the attitude of respondent towards the current situation in Ukraine, where 6.4% of respondent thinks that the refugees should go back to their country to deal with the situation. Which is very small, but towards pro-social justice mind still quite an alarming number of respondents, considering that none of them is older than 20 years, raising the question; “What lead them to such an opinion?”



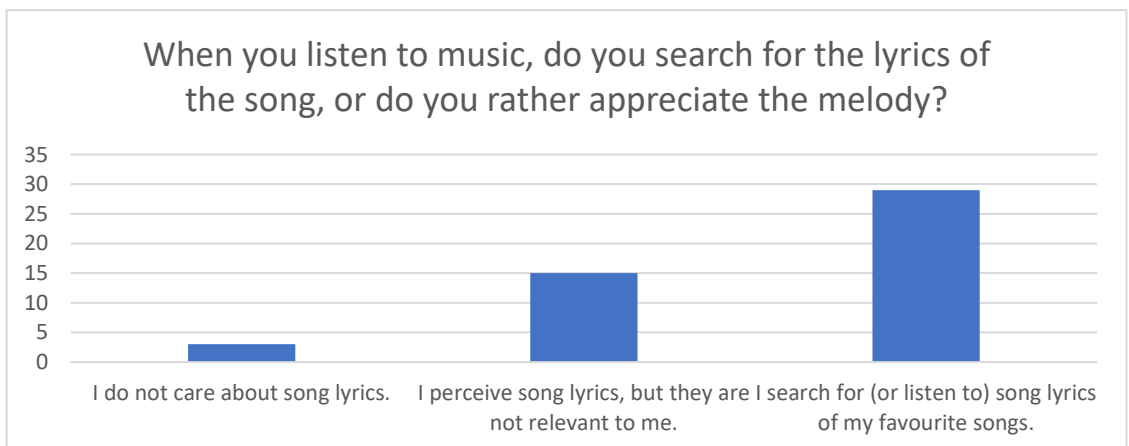
Graph 17

Finally Graph 18, where only 42 out of 47 respondents answered the question (although all of the answers were in pro-social thinking manner), indisputably demonstrates that only 40.5% of respondents are able to intervene when observing an instance of social injustice.



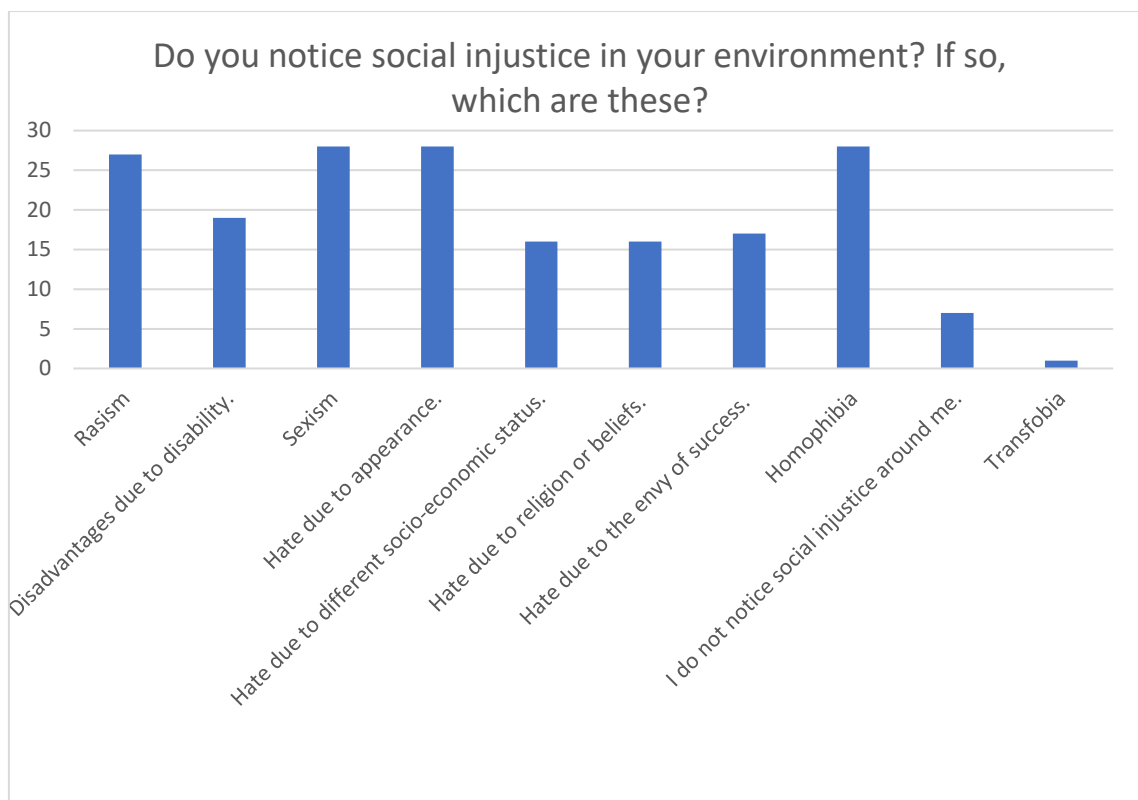
Graph 18

Graphs 19 and 20 are relevant to the lesson proposal formulated in chapter 4. Answers shown in graph 19 suggest that music lyrics are utterly irrelevant only to 6.4% of respondents; therefore, analysing music lyrics could be interesting for the vast majority.



Graph 19

Graph 20 then suggests what topic of social injustice should be featured in classes; again 7-8 respondents were ignorant towards the social injustice in their immediate environment, as they did not recall having been witness to any (which seems highly unlikely) and one respondent withheld his or hers answer.

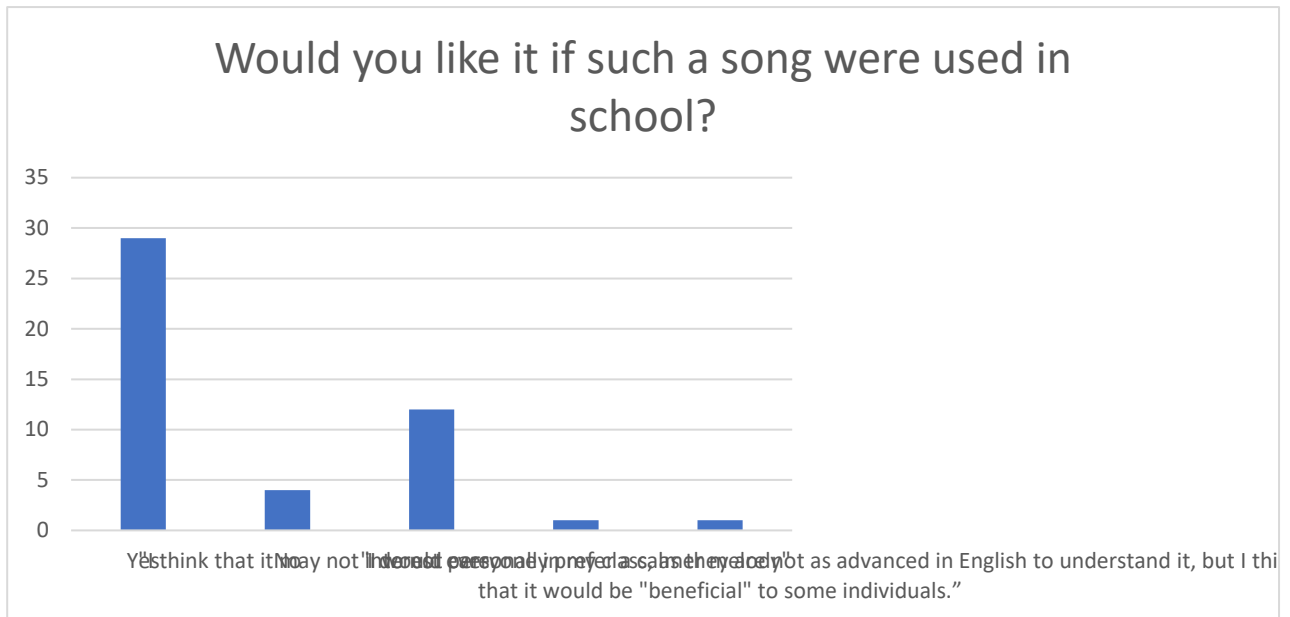


Graph 20

3.4 Answers considering music in classroom

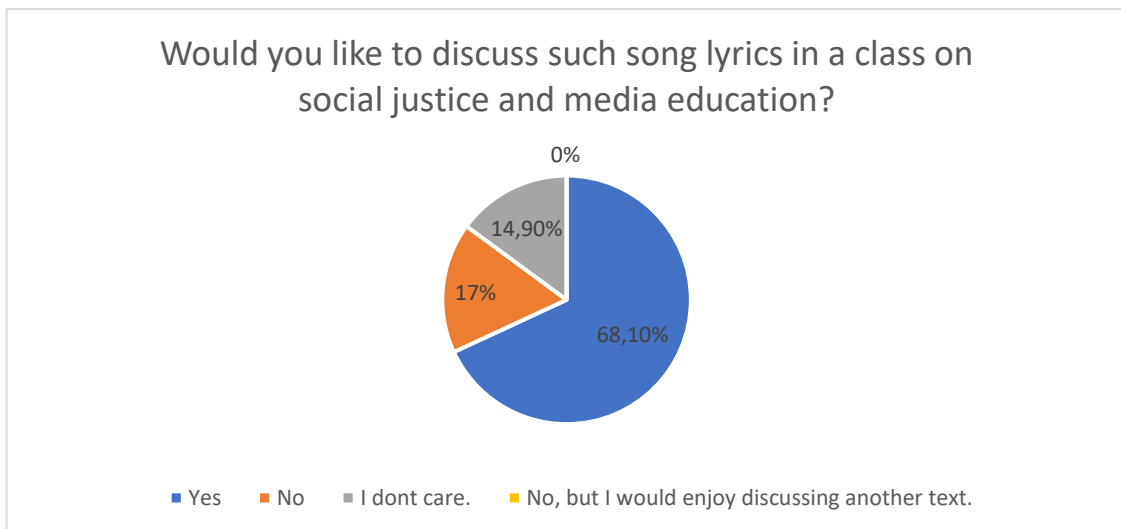
The respondents were given the lyrics of and You-Tue link to a song promoting social justice – which appears in Appendix C – and were asked several questions regarding their opinion on it.

Graph 21 shows that even if the selected song is near to a hard rock genre, only a minority (four respondents) would not like such a song to be used in a class; 12 of them do not mind; one would like a calmer genre to be used and one respondent considers the level of English too hard, although they also think that featuring such a song in the classroom would be beneficial to their peers.



Graph 21

Graph 22 clearly states that 8 of the respondents would not like this particular song to be discussed within media education and social justice lesson. From the graphs 21 and 22 the conclusion could be drawn that majority of respondents would like, or at least would not mind working with such texts.

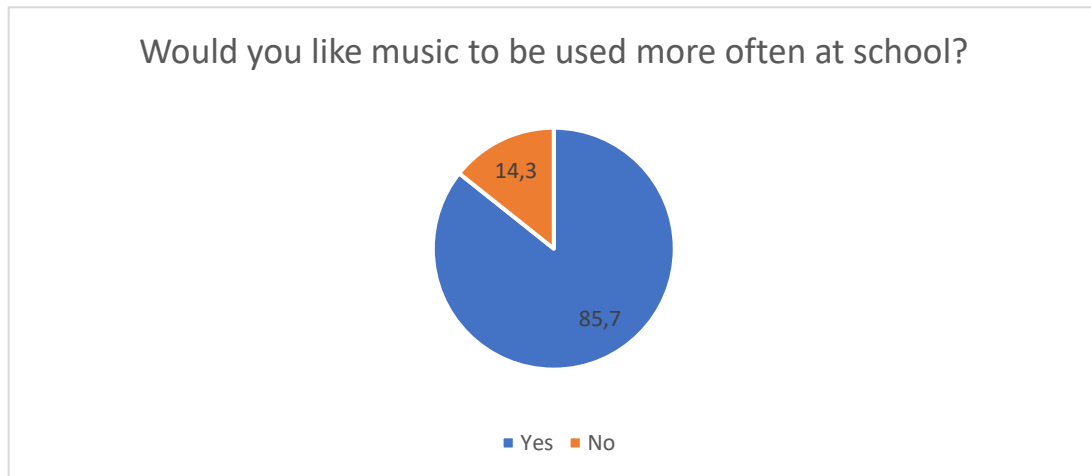


Graph 22

When the respondents were asked to report what social justice promotion they can visualise in the lyrics, only 20 answered, and 15 of them were able somehow to articulate what the message of the song was. Their responds are featured in Appendix C.

Lastly Graph 23 and Table 1 were most relevant to forming the lesson plan proposal in the next chapter.

Graph 23 shows that 85.7%, meaning 36 respondents, would welcome an increase in the amount of music being used in school. From this it could be concluded that the interest of a majority of students would be raised if music were used in class, and dependently, that this class should not be forced upon, but optional, under the best of circumstances.



Graph 23

Table 1 overleaf finalises my survey, as the answers feature songs from musical repertoire of respondents. These responds are reflected in the selection of songs for the lesson proposal in the next chapter, so that the lesson content would be relevant to contemporary young people.

Table 1

Can you think of a song from your preferred music genre, that promotes pro-social thinking? If yes, please introduce them.
For instance anything by Serj Tankian :D
Lil baby – The Bigger Picture
Songs by Melanie Martinez
Imagine – John Lennon
In the Ghetto by Elvis Presley
Frank Carter & The Rattlesnakes – Anxiety
John Lennon – Imagine
I cannot think of anything at the spot, maybe only Life is beautiful (Lil Peep), but he points there rather to everyday problems which can people with mental illnesses encounter and to certain problems in his own environment, but particularly this song, I think, could help with solving the problems of the topic I mentioned.

4 Music in media and social education in schools

This chapter presents a lesson plan proposal, based on information gathered while studying the topic of media education and music in social justice education.

4.1 Lyrics to educate about social justice

This section focuses on the bands themselves and on at least one song by every band introduced. In the introduction the representation of the performers or their ambition in the music industry (and worldwide in general) will be described. However, more importantly, the lyrics and content of one of their songs that was chosen for the introduction lesson proposal, will be analysed.

4.1.1 Anti-Flag

Their effort to fight for human rights and propagate social justice can be seen not only in their lyrics, but also on stage, where thousands of people eagerly listen to their message or even millions can watch it afterward through concert records on the channel YouTube, where their views reach up to 250 thousand. If we were to take the recording of a concert from the 2009 festival Rockpalast in Germany, with 17 239 views on YouTube up to this day, where you can see thousands of people listening and “feeling” the music along with the words, and the frontman is constantly expressing social justice messages, trying to educate about social justice (or at least he is giving an initiative to possible later conversations regarding this topic), calling the listeners his friends. Messages as the one taking the form of an introduction to the song ‘Death of a Nation’ which goes:

“This is a song about inequality. I think, right now, we see so much inequality in our world. And it has only been enhanced and put under a microscope, with this current economic crisis we have going on. Because while the people are suffering, the bankers, the CEOs, the politicians in the Capitals, they’re getting richer. I just want to make one thing very clear. This band does not believe in bailouts. For corporate CEOs, or stock market traders, or for banks. What this band does believe in is bailouts for the poor, for the students, for the workers. And this band most certainly does believe in justice. That’s it my friends. Thanks for listening.”

Or another introduction to the song 'Punk by the book' from the bass player at the 2016 concert at Vainstream Rockfest; "We are not proud of whatever flag they fly above our heads. We are not proud of border law" (...) -that is a collection of laws and regulations related to crossing the U.S. border- (...) "or border war. We are proud to be a part of a community that puts people before profit. A community predicated on a single idea. An idea of empathy. Where we come from, the police murder two people every day. We are here at Vainstream festival, to let the world know. The whole world is watching brothers and sisters."

Analysis of the lyrics of the song "This Is the End"

The lyrics are featured in Appendix I.

The first stanza of this song is clearly expressing the wrong influence of commercialisation. In particular it names how television is propagating standards of people's appearance, which can almost never be met in real world conditions. The singer is also pointing out, that we ourselves support the "engine" of media commercialisation by consuming it. That there are endless options to things the media offers us and that we as a consequence of this want. He is also warning against that lowering ourselves to following the machinery of media can lead us to losing our identity.

In the second stanza, the artist describes his own way of fighting the commercialisation of media, and that is by the absolute resistance of it, and propagating medias wrong doing through his art.

The third stanza is in return criticising people's own negligence in this matter and zero action against it even if it is clearly apparent to them; instead, they continue to consume the joys of the media.

In the rest of the song the singer repeats his resistance towards the influence of commercialisation of media on us.

4.1.2 Lady Gaga

Apart from propagating social justice through her music, Lady Gaga is trying to better world today in a more active manner. She and her mother (Cynthia Germanotta) have founded a *Born This Way Foundation* which aims to "make kindness cool, validate the emotions of young people, and eliminate the stigma surrounding mental health" (Born

This Way Foundation - Our mission, 2019). For example the foundation in cooperation with National Council for Mental Wellbeing created an “in-person training that equips high school students grades 10-12 with the knowledge, skills, and confidence they need to identify whether a peer is struggling with their mental health or substance use and offer support” called *teen Mental Health First Aid* (Born This Way Foundation – Our impact, 2021).

Analysis of the lyrics of the song “Born this way”

The lyrics appear in Appendix E.

In the first stanza describes that it is all right how you look, no matter how that may be. However, the very next stanza contradicts itself in this matter.

In the chorus Lady Gaga encourages to self-respect and love, because one cannot change who he or she is. Probably continuing with that one should not put a label on who he or she is but on the contrary proudly expressing it.

In the sixth stanza they are encouraged to enjoy their life in every aspect.

The tenth stanza gives various reasons why people might discriminate against others (sexual orientation and ethnicity), again indicating that it is all right just to be whoever you are.

In the last verse, it could be discussed that the singer means it doesn't matter if you let the world know that you are for example homosexual, as you have been “born this way” and that it doesn't change who you are.

4.1.3 Frank Carter & the Rattlesnakes

Frank Carter is a British artist who promotes social justice throughout his whole music career, that is with all the bands he was a part of: Gallows, Pure Love, Frank Carter & the Rattlesnake. If we were to take his album *End of Suffering* the pro social theme of it is particularly obvious, where at least three songs from the album promoting social justice can be found. *Crowbar* portraying the fight against social expectation, *End of suffering* expressing the artist's love towards his daughter, and *Anxiety* discussing that mental illness is being misunderstood. (Scott Morrow, 2019) The band also created for the lastly mentioned song a music videoclip where posts from Instagram tagged by hashtag

#abetterplaceforyouandme (saying “a better place for you and me”) by people sharing their way of dealing with their own anxiety issues. The link to this videoclip can be found in references.

The artist is also being pro-social actively while performing on the stage. Along with promoting social justice verbally between his songs, he also calls out for a women only mosh pit (a place where the audience – usually on hard-core genre concerts – dances most actively occasionally up to a point of violence), so women wouldn’t have to fear a possible sexual harassment or a case of injury. The band political activeness can be also seen, for example when the performer on a occasion dedicated the song *I hate you* to the current government, while a hypocritical quotes by Boris Johnsons’ cabinet were featured on a screen behind the band while the song went on, after which the artist encouraged his audience to be active in the process of registered voting. (Laura Taylor, 2019)

Analysis of the lyrics of the song “Anxiety”

The lyrics appear in Appendix F.

In the first stanza the singer is trying to express his disappointment at a world not accepting his anxieties for the reason that they are not credible, given his obvious success in his field of work.

In the second stanza the singer encourages people to let the world know it is not unusual to suffer from anxiety problems; the most important thing is to try to make yourself happy. By this he is also suggesting there are other people all around the world with anxiety issues.

In the third stanza it is said that his life is his own concern and no one else’s. He describes how, even if he is successful and tries to do his best, that does not necessarily mean he feels content. And he doesn’t know how to make himself feel better or how to work with his problems.

4.1.4 Ani DiFranco

Ani DiFranco is an empowered artist who begun the fight against major music labels by founding her own label *Righteous Babe Records* and who is well known for her activism. For example in her song from her latest album *Do or Die* the artist encourages to a

participation in registered voting, while the whole album is politically themed. (Steve Baltin, 2020)

Analysis of the lyrics of the song “Amendment”

The lyrics appear in Appendix G.

The performer calls for realisation of a basic civil right for women, for an amendment to be created properly stating the right of women.

In the second stanza the singer portrays the general attitude of people to matter of feminism. Probably ironically stating that for example women can reach the office of presidency, but in the reality it doesn't really happens. She is also saying that the world is unjust, but if she, as a woman, calls for correction of the legal system, she is being ridiculed.

In third stanza it is pointed out that a model for a socially just legal system can be found, for example, in Canada, where people are considerate to one another, in contrast to the United States.

In the fourth stanza, the singer calls out the problem, which need to be fixed and properly written down in the American law, in particular. Those are right to abortion, right for diversity, and civil rights for women.

In fifth stanza it is said that one also should have the right not to be forced into having an abortion, and, more importantly, that parents should teach their children about the ways of life, so that their children would not find themselves in this particular situation. She also calls for people to understand that if a man can be praised for killing “in the line of duty”, women should also have the right to decline their motherhood.

Followed in the next stanza by saying that people should respect ones right to their own body, respect nature, and that following word by word an old religion can be misguided.

In the seventh stanza the singer is trying to say, that if women want their rights to be properly written down in the constitution, doesn't mean that there are trying to oppress men. Supporting it with a verse saying that diversity of men can make the mankind stronger.

In the eight stanza the singer is describing how non-traditional family should not be discriminated, and it should be considered for being fixed in the constitution, for them to have the same right, so they could consider themselves as an equal part of the civil union, and to be equally protected by the law.

In the final stanza is somehow contradicting the rest of the lyrics, because in -my opinion- she calls for the protection of continuity of life, which could be understood as a support of regulation for abortion.

4.1.5 Lil baby

Lil Baby made a clear statement of his pro-social thinking, when he wore a shirt saying *Black Lives Matter* and face mask with the well known activist slogan *No Justice, No Peace*. Another prove of the artists social attituded was when he announced on his Instagram account that all profits from the below featured song *The Bigger Picture* will be given on charities like *The Bail Project* or *The National Association of Black Journalists*. (Charles Holmes, 2020)

Analysis of the lyrics of the song “The Bigger Picture”

The lyrics are featured in Appendix H.

The song starts with a media report about the death of George Floyd and subsequent protests.

Then the singer describes the violent actions of police towards black people, and the fact police members bear no consequences for their behaviour, whereas the justice system condemns their race to harsh sentences.

In the third stanza the artist is justifying that black people from the lower socioeconomic locations are the “products of their environment”, and that there should be other ways to fix this problem than legal injustice or even more violence. He is pointing out the inaccuracy of the prejudice that black people are thought of as having no potential and white people as racist.

4.2 School subject and lesson proposal

Based on the premise that an all-embracing advancement of students’ social justice based understanding of the world and their media literacy cannot be accomplished in a single

lesson (even though it could have at least a certain impact), a full length proposal for only an introduction class to the subject is presented below, focusing on media literacy and social justice education. This proposal is based on information acquired in the process of researching this bachelor thesis, as well as reflecting the results of my own questionnaire which was completed by young people in the range of age thirteen to nineteen years.

Duration of the introduction lesson: 120 minutes

- **5 minutes** – “What do you think about it?”
 - o Brainstorming on the topics of songs, leisure time, social justice and media literacy.
- **5 minutes** – Direct questions on the topics of social justice and media literacy initiating discussion.
- **20 minutes** – listening to the songs and analysing the content of their lyrics
- **90 minutes** – introduction of a particular song conducted by a student, followed by a discussion on the topic featured in the lyrics of the song.

Tools for the lesson:

Spear headphones and tablets for every student in the class.

Printed lyrics of all the songs, with the translation of the text, for every student in the class.

Aim of the lesson:

Raising social justice awareness and media literacy of children, with the help of listening to music and analyses of the lyrics of a particular song followed by the discussion over the social justice or media illiteracy topic featured in the song’s lyrics.

Lesson plan:

The lesson should begin in a way that will continue throughout the whole session, namely with a conversation, first initiated with the help of brainstorming on the topics of songs, leisure time, social justice and media literacy, then followed by question forming a control discussion. The first questions initiating a long series of conversations would be about music.

What do the students listen to? How much time do they spent on listening music? Do they pay attention to the lyrics of the song? And do they think that music can influence the ways in which the contemporary world operates?

Then media literacy question follows:

How does the media influence us? How much time do we spend on media nowadays and how is it reflected in the ways in which the contemporary world operates? Do you think, that your favourite interpret submits to the demands of contemporary commercialisation? How much merchandise of your favourite film / series / games / interprets do you own? How much money do you think that you spend on it (the children should before answering count their approximate expenses on merchandise) and can you think of any other way that you could spend such money?

After the discussions are (at least partially) complete, list of picked out songs will be introduced.

As this is a proposal of introduction class, song with lyrics of more generic pro-social themes shall be introduced, from different genres of music, reflecting also the age of the listeners. For this lesson plan, I have chosen five songs which were analysed in beginning of this chapter, reflecting their responds in questionnaire conducted in purpose of my study.

Every student should pick out one song from the list, whilst more than one student can pick the same song. The students will be given time to listen to ‘their’ song and get familiar with the lyrics, while figuring out what the content of the song is about. The students should do this outside the classroom, in an environment where they would feel comfortable and not pressed to do those tasks. After listening, every song should be interpreted to the rest of the classroom by a student, but only after the other student who listened to the same song that he or she did agree on the way of interpretation.

When the content of the song is being introduced to the rest of the class, the teacher should make ensure every student understands the concept of the issue portrayed in the lyrics – homophobia, sexism, racism, feminism, etc.

In later lessons, all variety of topics could be introduced, for example politics, populism, ecology, history interpretation or psychological issues. Since the lessons would have only the duration of sixty minutes, only one song (and thus one topic for

discussion) would be introduced, making the lesson more thematically specific. In those lessons videoclips of the selected songs might be played also, therefore another media and another form of art would be introduced in the class, forming other ways in which a discussion, for example about advertisements on YouTube, or how the clip was made, might enrich the students with further art and media literacy awareness. Then, throughout the year, a whole range of topics and problems may be addressed. With this opportunity, topics could also reflect current problems in the world, country or, most importantly, in students' immediate environment. Assuming the class is handled well, it could form a kind of "safe space", where students would be able to freely communicate their worries, anger, frustration, questions, informed and uninformed opinions or ideas, while on top of that helping them to learn how to express themselves about any imaginable topic arising in contemporary society in an orderly and respectful manner, which is a valuable capability useful for future academic and occupational endeavours.

What is more, if the lessons were to be taught in English as a conversational lesson, it could help improve students' English language (for example with their grammar, introducing morphological, syntactical, grammatical or pronunciation issues in the lyrics of a song) and conversational skills. For instance, students could try to translate the lyrics on their own in the lesson, or possibly as homework or a qualification work paper, and explain the content of their chosen song in English.

No grading would be used in any of these lessons, relieving the students from the tiering concept of standardised tests or examinations. The qualification would consist only of active participation in the discussion in the class, or in the means of a qualification work paper, where students would search for social justice songs themselves and pick one of them for translation, finishing the paper with a comment on the content of the lyrics, where would be at least explained what the interpret meant with the words sung in the song, and what is the student's own opinion on the matter.

Also, the students should have at least partial influence on the selection of the songs used in later classes, primarily to maintain their interest in the class, or to reflect their own immediate environment, to connect school endeavours with their leisure time activities, and mainly to ensure their attentiveness in the conversations and discussed issues.

Lastly, it is particularly important to make clear before any discussion, that whatever opinion is expressed, it is not to be ridiculed or verbally diminished, but reasonable argued against instead.

Conclusion

This thesis is aimed at presenting and advocating the theory of there being a need for education to take steps towards different approaches of teaching, specifically in the areas of media literacy and social justice.

The theoretical part, which provides the rationale behind the first four of six questions upon which the practical part of this thesis is based. I illustrate the influence of media on young people and advance the argument that social justice education through of music is beneficial not only to the general notion of people being kind to one another, but also to educational capabilities and future working endeavours of students. I have also made the point of there being a need to bring equality in education by incorporating arts in schooling, as a contemporary standardisation approach in teaching seems to be reducing the time allocated to it. The main reason to do so is that this approach subsequently leads to a reality where art education is mostly the privilege of young people from higher socio-economic classes, creating at the very least a gap and differences between students. Examples of the form of education, a lesson and a personal development programme using music to aid the purpose of the teaching activities are also given.

In the practical part of my study, I attempt to answer the last two questions upon which this thesis is based. I did so via Google questionnaire survey which was published on social media and in which 47 young people participated. An analysis of the returned answers is provided. The media literacy and social justice lesson proposal in chapter four is also adjusted to the knowledge acquired from the returned answers.

There are certain limitations of the practical part of my study of young people's social justice and media literacy competency. Firstly, it is very difficult to standardise individual competencies and capabilities of young people in this area, and secondly, given the respondents' ages (between 14-20), one can argue that these age categories are the most rebellious stages of adolescent development, and therefore their answers contain subjective bias as well as a certain level of uncertainty to the validity of responses given (for example one of the respondents identified as a hermaphrodite).

In possible further research, I feel it is pivotal for my lesson proposal being trialled, preferably not only once, but carried on in subsequent lessons – as suggested in

my lesson proposal – so the effects and benefits can be better observed and noted. At the beginning of the course (be it a one-off session or a series of lessons) students should be given a survey which focuses on their social justice and media literacy capabilities along with their interest in approach to teaching where music is used in the classroom. These answers should be compared to answers in a second survey to be conducted on the completion of the course. The design of the offered range of answers to every question in the surveys should be rather more misleading than transparent to ensure the correct answer is not too easy to guess. This approach might increase the reliability and significance of the data yielded.

When analysing all of the responses, I was taken back by the level of antisocial undertone of some of the answers given. I would be very interested in exploring this further given the low age range of the respondents. I feel this would also warrant further analysis.

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Appendices

Appendix A

Interview with the Punk-rock band BAD COP BAD COP at the Jugendcafe Zwiesel, 2018.:

Yesterday you played with NOFX and today in the middle of nowhere. How does it strike you?

Jennie Cotterill: “I think it’s fun. It’s like a montage of our lives. You know what I mean, like, you play this size and you play this size and there’s no gap in between. Its kind of fun.”

Stacey Dee: “Yeah, we play all different sizes. Sometimes these are the best funniest shows. You just never know, you know? It’s fun to come to places like this that you’ve never seen or you’ll ever come to. You know, I mean like... to add seniors posters (referring to posters filling the walls of Jugendcafé) it was like lot of our friends have been here so it’s... We know you guys like to have a good time with good bands. So thanks for having us.”

Myra Gallarza: “Yes, some more friends coming.” (pointing towards posters behind the artists) “It’s great, I mean, we started like this, you know? The small places.”

How is the situation for women in the punk scene?

Jennie Cotterill: “It’s getting better, you know. You know what I mean. I think visibility breed visibility. Like you know, you see more women and people of colour doing something, than more women and people of colour are going to do that, and you’ll see more of them., you know? It’s good. It’s like sometimes we’ll think like: ‘It’s fine, we are killing it!’. And then you get into a situation where something is really unequal and not cool, and you remember how it’s not cool. But then we were talking to Karina Denike yesterday about some crazy stuff that was happening to her ten years ago touring. It was like: ‘No you kidding me, that it’s nightmare, you know?’”

Myra Gallarza: “Not just her, but the people we know, that we’ve worked with, other women, they are trying to be their tour manager, or booker, or anything like that and they get treated poorly in different parts of the country. Because women just don’t have rights, or people don’t want to listen to what they have to say.”

Linh Le: “You got to knock that s**t of.”

Myra Gallarza: “Yeah, it’s like: ‘What year are we living in?’ You know? But it’s nice to see... I’m hoping... More and more we start to see more women out there working in some of these areas, where women can be team, you know? Tour managers, book buyers and drivers, whatever, you know? And more band for sure”

Stacey Dee: “It’s cool that we were fairly like other all-female band toning.”

Myra Gallarza: “Yeah, I get excited when I see it. I like it. It’s like, we need more of that. We are always on bills, no offence to our brothers in music, but there is majority of them playing with,... they are all dudes. Not that there is problem with that, but we want to see more women out there.”

Jennie Cotterill: “Yeah, it’s like in every restaurant in your city was a pizza restaurant.”

Myra Gallarza: “You want a little variety, you want to change up.”

What do you think about social media trolls?

Jennie Cotterill: “It doesn’t affect me in any way.”

All together agreeing: “It doesn’t affect me.” / “It doesn’t f*****g matter.” / “You don’t care.”

Jennie Cotterill: “You don’t like something, it doesn’t matter to the publicity.” (laugh)

Myra Gallarza: “Yeah, thanks for hating us.” (laugh) “We love haters.”

You had a difficult time during the Fat Wreck-Tour in 2015. What is your advice for people who face similar problems?

Linh Le: “Everyone deserves a second chance when you give them the opportunity. If they want to make the change for the better, it’s only fair that somebody that you care about, to give them that opportunity. To be like: ‘OK, here is your chance, prove me wrong, prove me otherwise.’ You know, because then you at least gave them the opportunity. If they decide to f**k up, then they f****d up.”

Jennie Cotterill: “You have to be ready to take it though. If it’s something you have no control over, like addiction, you have to be ready.”

Myra Gallarza: “Yeah, you have to be ready for that change. And with us, like at that time, we thought that it was over, that we were done.”

Stacey Dee: “Yeah, but they talked to me and they said: ‘There’s an ultimatum, you need to get better, or this is over.’ And this is the best think in my life. I love these girls more than anything and doing this with them is very important to me. So not only did I get better, I get of drugs, but I changed my entire perspective on life. Like I was not a positive person, a happy person before I got well. I was pretty bummed and I learned how to walk through life with being happy and positive. I had to let a lot of things go, I had to forgive myself and I had to forgive everybody that had done anything to me. I had to ask for forgiveness, I had to learn how to do everything again. I was very scared. My brain was a completely different. Coming of those drugs said to me... it was like, terrifying. So very like ‘I don’t want any reason to ever have a problem with anybody ever. I don’t think that there should... If we are honest with each other and we are not jealous with each other, we should be able to do this. Remember when I came to you guys and I said: ‘I just don’t think I’m interested in being f*****g weird with you guys any more. You know. If you have a song, bring it. I love who you express wo you are on stage. I don’t want to be weird or jalouse about that, you know? Like, be you, and I want to be me . And I think how this is going to work.’ And it kind of did.

Do you have groupies?

Jennie Cotterill: “Yeah I had some marriage offers” (all laughing) “But unfortunately I don’t believe in marriage.” (all still laughing).

Stacey Dee: “Not only groupies, but we also have really great fans that have become friends. All over the world. That’s really what it is all about.”

Appendix B

Profile of Respondents

	How old are you?	What is your gender?	What social class do you consider yourself to be?	At what kind of school do you study?	What is your country of origin?
1	17	Hermaphrodite	Upper class	Secondary vocational	Czech Republic
2	18	Female	Middle class	Conservatory	Czech Republic
3	20+	Male	Middle class	Secondary vocational	Czech Republic
4	18	Male	Middle class	Secondary vocational	UK
5	16	Male	Upper class	Grammar	Czech Republic
6	19	Male	Middle class	Conservatory	Czech Republic
7	19	Female	Middle class	"I create"	Czech Republic
8	18	Male	Middle class	Grammar	Czech Republic
9	19	Male	Middle class	Secondary vocational	Czech Republic
10	19	Male	Middle class	Secondary vocational	Czech Republic
11	19	Male	Middle class	Secondary vocational	Czech Republic
12	19	Male	Middle class	Secondary vocational	Czech Republic
13	17	Male	Middle class	Secondary vocational	Czech Republic
14	under 14	Female	Middle class	Primary	Czech Republic
15	14	Female	Middle class	Grammar	Czech Republic
16	17	Female	Middle class	Secondary vocational	Czech Republic
17	18	Female	Middle class	Secondary vocational	Czech Republic
18	17	Male	Middle class	Secondary vocational	Czech Republic
19	17	Male	Middle class	Grammar	Czech Republic
20	19	Male	Middle class	Grammar	Czech Republic
21	18	Male	Middle class	Grammar	Czech Republic
22	19	Male	Middle class	Secondary vocational	Czech Republic
23	19		Middle class	Secondary vocational	Czech Republic
24	18	Female	Middle class	Lyceum	Czech Republic
25	17	Female	Middle class	Secondary vocational	Czech Republic
26	17	Male	Middle class	Grammar	Czech Republic
27		Female	Lower class	Primary school	Czech Republic
28	17	Female	Lower class	Grammar	Czech Republic

29	17	Male	Middle class	Secondary vocational	Czech Republic
30	18	Male	Middle class	Secondary vocational	Czech Republic
31	14	Female	Upper class	Grammar	Czech Republic
32	18	Male	Middle class	Grammar	Czech Republic
33	16	Female	Middle class	Grammar	Czech Republic
34	16	Female	Middle class	Grammar	Czech Republic
35	16	Female	Middle class	Grammar	Czech Republic
36	19	Male	Middle class	Grammar	Czech Republic
37	18	Male	Middle class	Secondary vocational	Czech Republic
38	18	Male	Middle class	Secondary vocational	Czech Republic
39	18	Male	Lower class	Secondary vocational	Czech Republic
40	18	Female	Middle class	Grammar	Czech Republic
41	18	Bigender	Middle class	Grammar	Czech Republic
42	16	Male	Middle class	Grammar	Czech Republic
43	18	Female	Middle class	Secondary vocational	Czech Republic
44	19	Male	Upper class	Secondary vocational	Czech Republic
45	15		Middle class	Secondary vocational	Czech Republic
46	14	Female	Upper class	Secondary vocational	Czech Republic
47	18	Male	Middle class	Secondary vocational	Czech Republic

Appendix C

Lyrics of song *Danny Nedelko* by *Idles*.

Danny Nedelko - IDLES

My blood brother is an immigrant
A beautiful immigrant
My blood brother's Freddie Mercury
A Nigerian mother of three

He's made of bones, he's made of blood
He's made of flesh, he's made of love
He's made of you, he's made of me
Unity!

Fear leads to panic, panic leads to pain
Pain leads to anger, anger leads to hate
Yeah, yeah, yeah, yeah, ay, ay, ay, ay
Yeah, yeah, yeah, yeah, ay, ay, ay, ay
Danny Nedelko

My best friend is an alien (I know him, and he is)
My best friend is a citizen
He's strong, he's earnest, he's innocent

My blood brother is Malala
A Polish butcher, he's Mo Farah

He's made of bones, he's made of blood
He's made of flesh, he's made of love
He's made of you, he's made of me
Unity!

Fear leads to panic, panic leads to pain
Pain leads to anger, anger leads to hate
Yeah, yeah, yeah, yeah, ay, ay, ay, ay
Yeah, yeah, yeah, yeah, ay, ay, ay, ay
Danny Nedelko

The D, the A, the N, the N, the Y
The N, the E, the D, the E, the L
The K, the O, the C, the O, the M
The M, the U, the N, the I, the T
The Y, the S, the O, the F, the U
The C, the K, the Y, the O and the U
And you, and you, and you

Yeah, yeah, yeah, yeah, ay, ay, ay, ay
Yeah, yeah, yeah, yeah, ay, ay, ay, ay
Danny Nedelko

Yeah, yeah, yeah, yeah, ay, ay, ay, ay
Yeah, yeah, yeah, yeah, ay, ay, ay, ay
Danny Nedelko

You-Tube link to song *Danny Nedelko* by *Idles*:

https://youtu.be/QkF_G-RF66M

Appendix D

Jak na Vás text působí? A vidíte v textu pro-sociální smýšlení? Jestli ano, jaké?

20 odpovědí

Myslím, že interpret se zaměřil hlavně na projev toho, že všichni jsme si rovni. Všichni jsme jedineční, všichni jsme různí, ale zároveň jsme stejní. Jsme z kostí a masa, máme zájmy, cíle a ambice. Jsme lidé. V písni se ohráňuje vůči rasismu, či klasickým stereotypům. Zakomponoval tam i kontrast (řezník, který je vegetarián).

týpek nechce nenávisť prostě

Inclusivity , empathy, tolerance are needed for everyone to get on

I když je někdo jiné rasy nebo státní příslušnosti, tak i přesto jsme všichni stejní

Ne

příjemný a naučný

Ano, podle mě se snaží v písničce předat myšlenku toho, že ať už je někdo imigrant či pochází z jiné země, tak má stejnou hodnotu jako kterýkoliv jiný člověk - lidská bytost

Všichni jsme si rovni, ať už jsme odlišného pohlaví, genderu, národnosti atd.

.....ne

Text se velice okatě snaží ukázat, že imigranti jsou taky lidi, stejně jako my, a měli bychom se k nim tak chovat - to je pro-sociální aspekt textu. Sám s ním nijak problém nemám, hezky funguje taky s melodií a nevidím v něm nejmenší problém. Pořád je to jakožto písnička autorský projev názorů a autor v ní může říct, co jen chce.

Vidím pro-sociální smýšlení. Přijde mi, že je to proti rasismu. Aby všichni Měli stejná práva.

Že sme si všichni rovni a nezáleží na jakém místě planety se pocházíme

Ten kdo to zpívá má velké sociální citění, neosuzuje lidi a nevadí mu jiná rasa/původ (což je správně)

Text na mě působí pozitivně, zmiňuje jednotu a odpor k nenávisti

Z toho co jsem si z něj odnesl já se svým postojem ke světu, naráží hlavně na předchozí body a na to že jsme ve finále všichni jen kus masa a nikdo by neměl být znevažován nebo naopak utlačován kvůli tomu jaké je rasy/pohlaví/sociální třídy atd.

Je to debilní, nevidím.

Působí trochu agresivně. A myslím že se snaží poukázat na sociální nerovnost

Silná slova doprovázena silnými myšlenkami, jenž se vyjadřují k hlavním problémům společnosti.

Text na mě působí pozitivně a pokud jsem to pochopila pojednává o rovnoprávnosti

je proti rasismu a xenofobii

Appendix E

Lady Gaga – Born this way

Don't be a drag, just be a queen
Don't be a drag, just be a queen
Don't be a drag, just be a queen
Don't be (don't be, don't be)

Give yourself prudence and love your friends
Subway kid, rejoice your truth
In the religion of the insecure, I must be myself, respect my youth
A different lover is not a sin, believe capital H-I-M (hey, hey, hey)
I love my life, I love this record, and
Mi amore vole fe, yah (same DNA)

I'm beautiful in my way 'cause God makes no mistakes
I'm on the right track, baby, I was born this way
Don't hide yourself in regret, just love yourself, and you're set
I'm on the right track, baby, I was born this way

It doesn't matter if you love him or capital H-I-M
Just put your paws up
'Cause you were born this way, baby

My mama told me when I was young, "We are all born superstars"
She rolled my hair and put my lipstick on in the glass of her boudoir
"There's nothing wrong with loving who you are", she said, "'Cause
He made you perfect, babe
So hold your head up, girl, and you'll go far"
Listen to me when I say

I'm beautiful in my way 'cause God makes no mistakes
I'm on the right track, baby, I was born this way
Don't hide yourself in regret, just love yourself, and you're set
I'm on the right track, baby, I was born this way (born this way)

Ooh, there ain't no other way, baby, I was born this way
Baby, I was born this way (born this way)
Ooh, there ain't no other way, baby, I was born this way
Right track, baby, I was born this way

Ooh, there ain't no other way, baby, I was born this way
Baby, I was born this way (born this way)
Ooh, there ain't no other way, baby, I was born this way
I'm on the right track, baby, I was born this way

Don't be a drag, just be a queen
Whether you're broke or evergreen
You're Black, white, beige, chola descent
You're Lebanese, you're Orient'
Whether life's disabilities left you outcast, bullied, or teased
Rejoice and love yourself today
'Cause, baby, you were born this way

No matter gay, straight, or bi', lesbian, transgender life
I'm on the right track, baby, I was born to survive
No matter Black, white or beige, chola, or Orient' made
I'm on the right track, baby, I was born to be brave

I'm beautiful in my way 'cause God makes no mistakes
I'm on the right track, baby, I was born this way
Don't hide yourself in regret, just love yourself, and you're set
I'm on the right track, baby, I was born this way, yeah

Ooh, there ain't no other way, baby, I was born this way
Baby, I was born this way (born this way)
Ooh, there ain't no other way, baby, I was born this way
I'm on the right track, baby, I was born this way

I was born this way, hey
I was born this way, hey
I'm on the right track, baby, I was born this way, hey
I was born this way, hey
I was born this way, hey
I'm on the right track, baby, I was born this way, hey

Same DNA, but born this way
Same DNA, but born this way

Source: <https://www.musixmatch.com/lyrics/Lady-Gaga/Born-This-Way>

Appendix F

Protests and growing national outcry continues
Over the death of George Floyd
Last night, people protesting in Minneapolis escalated
As demonstrators were lashed by tear gas and rubber bullets
The main message here, the main message here, the main message
here
Is that they want to see those officers involved
They want to see those officers arrested
Officers arrested
(I can't breathe, I can't breathe)

Trade my 4 x 4 for a G63, ain't no more free Lil Steve
I gave 'em chance and chance and chance again
I even done told them please
I find it crazy the police'll shoot you and know that you dead
But still tell you to freeze
Fucked up, I seen what I seen
I guess that mean hold him down if he say he can't breathe
It's too many mothers that's grieving
They killing us for no reason
Been going on for too long to get even
Throw us in cages like dogs and hyenas
I went to court and they sent me to prison
My mama was crushed when they said I can't leave
First I was drunk, then I sobered up quick
When I heard all that time that they gave to Taleeb
He got a life sentence plus

We just some products of our environment
How the fuck they gon' blame us?
You can't fight fire with fire
I know, but at least we can turn up the flames some
Every colored person ain't dumb and all whites not racist
I be judging by the mind and heart, I ain't really into faces
Fucked up, the way that we livin' is not getting better
You gotta know how to survive
Crazy, I had to tell all of my loved ones
To carry a gun when they going outside

Stare in the mirror whenever you drive
Overprotective, go crazy for mine
You gotta pay attention to the signs
Seem like the blind following the blind
Thinking 'bout everything that's going on
I boost security up at my home
I'm with my kind if they right or they wrong
I call him now, he'll pick up the phone
And it's five in the morning, he waking up on it
Tell 'em wherever I'm at, then they comin'
I see blue lights, I get scared and start runnin'
That shit be crazy, they 'posed to protect us

Throw us in handcuffs and arrest us
While they go home at night, that shit messed up
Knowing we needed help, they neglect us
Wondering who gon' make them respect us
I can see in your eye that you fed up
Fuck around, got my shot, I won't let up
They know that we a problem together
They know that we can storm any weather

It's bigger than black and white
It's a problem with the whole way of life
It can't change overnight
But we gotta start somewhere
Might as well gon' 'head start here
We done had a hell of a year
I'ma make it count while I'm here
God is the only man I fear

Fuck it, I'm goin' on the front line
He gon' bust your ass if you come past that gun line
You know when the storm go away, then the sun shine
You gotta put your head in the game when it's crunch time
I want all my sons to grow up to be monsters
I want all my daughters to show out in public
Seems like we losing our country
But we gotta stand up for something, so this what it comes to

Every video I see on my conscience
I got power, now I gotta say somethin'
Corrupted police been the problem where I'm from
But I'd be lying if I said it was all of them
I ain't do this for the trend, I don't follow them
Altercations with the law, had a lot of them
People speaking for the people, I'm proud of them
Stick together, we can get it up out of them

I can't lie like I don't rap about killing and dope
But I'm telling my youngins to vote
I did what I did 'cause I didn't have no choice or no hope
I was forced to just jump in and go
This bullshit is all that we know, but it's time for a change
Got time to be serious, no time for no games
We ain't takin' no more, let us go from them chains
God bless they souls, every one of them names

(...)

They trainin' officers to kill us
Then shootin' protestors with these rubber bullets
They regular people, I know that they feel it
These scars too deep to heal us
What happened to COVID? Nobody remember
It ain't makin' sense, I'm just here to vent
It happen to one of your people, it's different
We get it, the system is wicked, just learn how to pick it

Knowledge is power, I swear I'm a witness, I know that I'm gifted
I won't go too deep 'cause I'm scared they'll get me
Ain't scared to admit it, some shit I can't mention

It's people who can, well, here's the chance
I won't take the stand, but I'll take a stand for what I believe
Must not be breathing the air that I breathe
You know that the way that I bleed, you can bleed

It's people who can, well, here's the chance
I won't take the stand, but I'll take a stand for what I believe
Must not be breathing the air that I breathe
You know that the way that I bleed, you can bleed

I never been a fan of police
But my neighborhood know I try to keep peace
So it's only right that I get in the streets
March for a reason, not just on GP
Our people died for us to be free
Fuck do you mean? This was a dream
Now we got the power that we need to have
They don't want us with it and that's why they mad, yeah

But my neighborhood know I try to keep peace
So it's only right that I get in the streets
March for a reason, not just on GP
Our people died for us to be free
Fuck do you mean? This was a dream
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I'ma make it count while I'm here
God is the only man I fear

It's bigger than black and white
It's a problem with the whole way of life
It can't change overnight
But we gotta start somewhere
Might as well gon' 'head start here
We done had a hell of a year
I'ma make it count while I'm here
God is the only man I fear

Source: <https://www.musixmatch.com/lyrics/Lil-Baby-4/The-Bigger-Picture>

Appendix G

Frank Carter & The Rattlesnakes

I don't know who I am
Everybody telling me they can't believe I can
Feel so depressed and unimpressed
And be so stressed when I'm so blessed
I got it all and they got less

So sing this song with me
And raise your hands and stamp your feet
If you have got what you believe is a life full of anxiety
And I'll tell you that it's okay
'Cause it doesn't have to stay this way
And there's a better place for you and me
Where we can be happy

Well, hey, guess what, it's my life
And I worked real hard to get this far
It doesn't mean that I can never sleep
And hey, guess what, it's my life
And I try my best but it's never right
And I don't know what's wrong with me
'Cause I should be sweet but I'm not happy

So sing this song with me
And raise your hands and stamp your feet
If you have got what you believe is a life full of anxiety
And I'll tell you that it's okay
'Cause it doesn't have to stay this way
And there's a better place for you and me
Where we can be happy

Well, hey, guess what, it's my life
And I worked real hard to get this far
It doesn't mean that I can never sleep
And hey, guess what, it's my life
And I try my best but it's never right
And I don't know what's wrong with me
'Cause I should be sweet but I'm not happy

So sing this song with me (It's my life)
And raise your hands and stamp your feet
If you have got what you believe
(It's my life) is a life full of anxiety
And I'll tell you that it's okay (It's my life)
'Cause it doesn't have to stay this way
And there's a better place (It's my life) for you and me
Where we can be happy

Source: <https://www.musixmatch.com/lyrics/Frank-Carter-The-Rattlesnakes/Anxiety>

Appendix H

Ani DiFranco - Amendment

Wouldn't it be nice if
We had an amendment
To give civil rights to
Women
To once and for all just
Really lay it down from
A point of view of
Women

I know what you're thinking
That's just redundant
Chicks got it good now
They can almost be president
But worker against worker
Time and time again
As the rich use certain issues as a tool
And when I said we need the ERA cause I'm a
fool.
It's cause without it nobody can get away
With anything cruel

You don't need to go far like
Just over to Canada
To feel the height and sense of
Live and let live
What is it about Americans
Like so many pitbulls
Trained to attack them
To never give

We gotta come down abortion
Put it down in the books for good
As central to the civil rights of women
Make diversity acceptable
Make it finally understood
Through the civil rights of women

And if you don't like abortion
Don't have an abortion
Teach your children
How they can avoid them
But don't treat all women
Like they are your children
Compassion has many faces
Many names
And if men can kill
And be decorated instead of blamed
When a woman called onto mother
Can choose to refrain

And contrary to ions
Of old time religion
Your body is your only true communion
Nature is not here to serve you
Or at any cost to preserve you
That's just some preacherman's old time
opinion

Life is sacred
Life is all so profane
A woman's life
It must be hers to name
Let an amendment
Put this brutal game to rest
Trust women will still take you to their breast
Trust women will always do their best
Trust that our differences make us stronger,
not less

In this amendment
Shall be family structure shall be free
To be the right to civil union
If we take unions of all kinds
Unions of hearts and minds
To give society communion
Let's do more than tolerate
Let gay and straight resonate
And emanate all things human
With equal rights and
Equal protection
Intolerance finally ruined

And then there's the kids rights
They'll naturally be on board
A tunnel through which
Womens' lives are poured
Our family is so big and we're all so very small
Let a web of relationship be laid over it all
Over the ... Of power piled up into the sky
Over the illusion of autonomy on which it relies
Over any absolute of nature that's not
surprised(?)

Source: <https://www.musixmatch.com/lyrics/Ani-DiFranco/Amendment>

Appendix I

Anti-Flag - This Is the End

Seems every station, on the TV
Is selling something, no one can be
If every page was torn from the
magazine
Would gas still drive the media machine
The products they mean us to pursue
are endless
Identity can leave you selfless

We will not witness, this anymore
This is the end, for you my friend
I can't forgive, I won't forget
On and on we sing out songs
On and on, the wars wage on and
On and on we sing our song for
more...for more

Your eyes are open but you can't see
Your mouth is moving but you don't
speak
A bridge (???) just to bend your will
I hope you choke on every pill

We will not witness, this anymore
This is the end for you my friend
I can't forgive I won't forget,
On and on we sing our songs
On and on, the wars wage on and
On and on we sing our songs for more

Whoa-oh [Repeat numerous times]

We will not witness this anymore
This is the end for you my friend, i can't
forgive i won't forget.
This is the end for you my friend, i can't
forgive i won't forget

On and on we sing our songs for more
On and on, the wars wage on and

On and on we sing our song for
more...for more

Source: "LyricFind"

Summary in Czech

Tato studie zkoumá možné využití populární hudby k výuce sociální spravedlnosti a mediální gramotnosti středoškolských studentů. Dotazník o 31 otázkách byl publikován na sociálních médiích a odpovědi se vrátily od 47 respondentů. Studie poukazuje na silnou korelaci mezi použitím hudby v hodině, pozorností studentů a posílením jejich kognitivního učení. Došla jsem k závěru, že schopnosti mladých lidí v oblasti sociální spravedlnosti a mediální gramotnosti nejsou tak hluboké, za jaké je považují, ale blíže k tématu, také že je mezi respondenty velký zájem o aktivní využití hudby ve výuce.

Klíčová slova: hudba, vzdělání, sociální výuka, mediální výuka