

MUSIC INTEGRATION AS PART OF AN ARTS INTEGRATION
INITIATIVE: A CLOSER LOOK AT IMPLICATIONS
FOR THE MUSIC EDUCATOR

by

Rebecca J. Penerosa

A dissertation submitted to the faculty of
The University of Utah
in partial fulfillment of the requirements for the degree of

Doctor of Philosophy

School of Music
The University of Utah

August 2016

Copyright © Rebecca J. Penerosa 2016

All Rights Reserved

The University of Utah Graduate School

STATEMENT OF DISSERTATION APPROVAL

The dissertation of Rebecca J. Penerosa
has been approved by the following supervisory committee members:

Mark Ely, Chair March 10, 2016
Date Approved

Ruth V. Brittin, Member March 10, 2016
Date Approved

Darlene Caldwell, Member March 10, 2016
Date Approved

Joelle L. Lien, Member March 10, 2016
Date Approved

Nicole R. Robinson, Member March 10, 2016
Date Approved

and by Miguel Basim Chuaqui, Chair/Dean of
the Department/College/School
of Music

and by David B. Kieda, Dean of The Graduate School.

ABSTRACT

The purpose of this study was to examine the perceptions of arts integration reform from 12 actively teaching elementary music integration specialists. The participants were chosen from the Beverley Taylor Sorenson Arts Learning Program in Salt Lake City, Utah. They comprised the entire University of Utah cohort of music integration specialists and are among a larger group made up of dance, visual arts, and theater integration specialists. All participants received undergraduate training in music performance or music education and are now music integration specialists.

The goals of this study were to (1) consider the self-reported perceptions concerning arts integration and music integration from current music integration specialists, (2) ascertain the different techniques for current practices in music-infused instruction, (3) review the possibilities in behavior differences among students between the more traditional general music classroom and the music integration classroom, and (4) determine the best practices for professional development in the field of music integration lesson planning and delivery.

The Beverley Taylor Sorenson Arts Learning Program is in its eighth year of inception in the state of Utah. Having grown from 22 elementary schools in 2008 to 324 elementary schools in 2015, this statewide arts integration initiative is on its way to reaching the goal of being implemented in every Utah elementary school within the next

five to ten years. This program implementation will have an impact on students, classroom teachers, and music teachers. Because this widespread growth has the potential to impact a large population and set precedence for other potential arts integration programs, an examination of perceptions, procedures, and professional development are warranted.

The overall sentiment towards arts integration was that it is beneficial for students and classroom teachers. Music integration in particular was revered as more difficult to integrate than the other three art forms (dance, drama, visual arts). An overwhelming amount of responses indicated that music integration must occur naturally such as in Orff Schulwerk in order to be successful. Lessons with an academic-first approach were more likely to be “contrived” and therefore cause frustrations for the students and music teacher alike. The most naturally occurring music integration lessons included elements of social studies with regards to historical and cultural elements. The participants reported that pre-fabricated music integration lesson plans along with instruction modeling and concise resources were the most valuable assets in professional development.

To my husband, Saumani,
for your love, encouragement, and support; and for never letting me believe I could
accomplish anything less. Thank you for being my best friend, from here to eternity.

TABLE OF CONTENTS

ABSTRACT	iii
LIST OF FIGURES	ix
ACKNOWLEDGEMENTS	x
Chapters	
INTRODUCTION	1
Historical Trends in Music Education	1
From STEM to STEAM	3
Problem Statement: Music Education Decline	5
Importance of Study: Music Education Reform	6
Rationale and Need for the Study	7
Beverly Taylor Sorenson Arts Learning Program	8
Definitions	10
Limitations of the Study	11
Summary	12
REVIEW OF LITERATURE	14
Introduction	14
Interdisciplinary Instruction	14
Arts Infused Instruction	16
Arts Integration	18
A+ Program	20
The Kennedy Center	22
Music Integration	24
Project Zero	27
Current Research	28
Implications for Music Educators	29

METHODS AND PROCEDURES	33
Overview	33
Qualitative Design	34
Multiple Case Study Design	35
Participants and Materials	37
BTSALP Program Overview	38
Participant Selection	45
Sampling	46
Consent and Confidentiality	46
Data Collection	47
Transcriptions	49
Data Analysis	50
Validity Measures	50
Limitations of the Study	51
RESULTS	53
Introduction of Participants	53
Data Collection Process	59
Coding	59
Data Analysis	60
Research Question #1	60
Research Question #2	64
Research Question #3	73
Research Question #4	76
Additional Commentary	79
Discrepancies	81
Evidence of Quality/Reliability	84
Summary	84
DISCUSSION AND CONCLUSIONS	87
Review of the Study	87
Conclusions	90
Discussion	94
Implications for Further Research	101

Appendices

A: BEVERLEY TAYLOR SORENSON ARTS LEARNING PROGRAM LEGISLATIVE LUNCH PAMPHLET	104
B: BEVERLEY TAYLOR SORENSON ARTS LEARNING PROGRAM TERMS AND DEFINITIONS.....	106
C: RESEARCHER SAMPLE LESSON: MUSIC INTEGRATION FOURTH-GRADE SCIENCE/MUSIC	108
D: INTERVIEW SCRIPT, QUESTIONNAIRE TEMPLATE, AND CODING SHEET	121
E: BEVERLEY TAYLOR SORENSON ARTS LEARNING PROGRAM ROLES AND RESPONSIBILITIES.....	126
F: PARTICIPANT SAMPLE LESSON: MUSIC INTEGRATION FIFTH-GRADE SOCIAL STUDIES/MUSIC	129
G: BEVERLEY TAYLOR SORENSON ARTS LEARNING PROGRAM ARTS INTEGRATION IMPLEMENTATION GUIDELINES	133
H: PARTICIPANT SAMPLE COMPOSITIONS: CLOUD FORMATIONS.....	138
I: PARTICIPANT SAMPLE LESSON: MUSIC INTEGRATION FIFTH-GRADE SOCIAL STUDIES/MUSIC	142
J: STEAM FLYER: BEVERLEY TAYLOR SORENSON ARTS LEARNING PROGRAM STUDENT IMPROVEMENT STATISTICS	145
K: BEVERLEY TAYLOR SORENSON ARTS LEARNING PROGRAM PROFESSIONAL DEVELOPMENT SCHEDULE 2105-2016.....	147
L: BEVERLEY TAYLOR SORENSON ARTS LEARNING PROGRAM SCHOOL PARTICIPATION APPLICATION	149
REFERENCES	156

LIST OF FIGURES

Figures

1.1 Number of Specialists by Art Form in the University of Utah Region	45
2.1 Heather’s Fifth-Grade Students at Plymouth Elementary	62
2.2 Eleanor’s Second-Grade Class at Bella Vista Elementary	63
2.3 Antionette’s Fifth-Grade Students at Oakridge Elementary	66
2.4 Chantelle’s First-Grade Students at Early Light Academy	67
2.5 Maria’s Second-Grade at Canyon Rim Academy	74
2.6 Juliette’s Fourth-Grade Class at Sandy Elementary	83

ACKNOWLEDGEMENTS

I would like to offer my sincerest thank you to the many wonderful individuals who offered their encouragement and support throughout my educational career and throughout the dissertation process. Thank you Dr. Mark Ely for advising me as my committee chair and for nurturing me along this leg of my journey. I am so grateful to know you and look forward to many more years as your friend. Thank you to Dr. Joelle Lien for trusting in me and for offering me countless opportunities to grow and test my abilities. Your dear friendship is one I will always cherish. Thank you Dr. Ruth Brittin for transmitting your love of music education in such a way that I was struck and have never recovered. You have encouraged me for over twenty years and I am better off because you are my mentor and friend. Thank you to Dr. Nicole Robinson and Dr. Darlene Caldwell for continuing to support me on my endeavors while offering priceless support and assistance. Your mentorship and friendship has helped me along this journey.

I would also like to offer a very special thank you to the Beverley Taylor Sorenson Arts Learning Program (BTSALP) specialists, without whom I would not have had a research study. Your willingness to share your thoughts and open up your classrooms has made this journey a delightful one. Thank you Kelby McIntyre-Martinez for affording me the opportunity to develop as a teacher-trainer in music integration and for being a dear friend. I appreciate the many mentors, friends, and colleagues that have

informed my career and have given me the drive to continue in music education.

I would like to especially thank my beautiful family for their undying love and support. My heart is full of gratitude for my beloved parents, Richard and Donna Ostrom, who have sacrificed a great deal on my behalf and who have always encouraged me to continue my education until the end. Thank you for singing to me as a child and for developing and fostering my love of music. I love you Mom and Dad. Thank you to my two greatest accomplishments, my children, Elisanora and Stiveni Penerosa. You are angels sent from above who fill our home with love and laughter. You were handpicked to join our family and I am thankful for you each and every day. I love you Nora and Veni. Lastly, thank you to my sweetheart, Saumani Penerosa. You have washed extra dishes and given our children extra goodnight kisses so I could reach for the stars. I couldn't have done it without you. Ou te alofa tele ia te oe la'u pele moni, I love you Mani. To all who have supported me all the way to the end, thank you for having faith in me, for your love, for your friendship, and for your example.

CHAPTER 1

INTRODUCTION

Historical Trends in Music Education

From the inception of organized public school music education in 1838, the founding fathers of music education, such as Lowell Mason, Elam Ives Jr., and William Woodbridge, have exerted countless attempts towards executing a successful music program. Recognizing at the time that vocal music had a natural place in every system of instruction, the American Institute of Instruction instituted what was referred to as the “Magna Charta of Music Education” in the annual report of the Boston Academy of Music on July 1, 1839 (Birge, 1928). For nearly 200 years, music education has maintained a presence in public schools and private schools. There are charter schools geared towards the development of musicianship and arts magnet schools that promote the arts in all their varieties. Whether it is for the young learners or for those entering their final year of instruction, the countless meetings, research efforts, conferences and declarations have all been for the preservation and progression of music education. At the center of these efforts lies the desired outcome of improved musical ability and overall positive societal influence.

Like many facets of education, the way in which music is taught undergoes

certain changes throughout the decades. Whether significant or minute, these changes are usually the result of some efforts to increase efficacy and longevity. Trends in music education have been known to follow societal movements, such as in the case of heightened multicultural music education (Campbell, 2002). Historically, these directional changes in music education, as with many other disciplines, happen because of changes in societal needs. The publications, conference sessions, and administrative actions produced by the Tanglewood Symposium were set in motion to elicit this change. Topics addressed included world music, special education in music, and urban education, to name a few. Multicultural music gained a stronghold in the decades to follow the Tanglewood Symposium. In 1999, nearly thirty years later, those present at The Housewright Symposium concluded that “all music has a place in the curriculum,” and that music educators “need to be aware of other music that people experience and be able to integrate it into classroom music instruction” (Madsen, 2000, p. 219).

More than increased ability or general notoriety, perhaps a better scope of reference for progression may be that of sustainability. For example, the recent wave of curricula inspired by music and technology comes from a need to remain current. If music educators ignored the overwhelming advances in technology, there is the fear that this profession would become obsolete. A recent international study in Hong Kong looked at 29 elementary and secondary music teachers and their 543 students. Following a dynamic surge of monetary support for technology in the schools, Ho (2004) concluded that technology/music integration that is carefully crafted and executed into good music practice in classrooms could support students’ motivation and enhance the quality of learning. One particular teacher was quoted as saying; “The use of IT in teaching is better

than the traditional pedagogy because students can learn faster” (Ho, 2004, p. 59). Similar results were discovered in Indiana and Israel when students embarked on a technology-driven music program entitled *In Harmony*. After a 4-month period, students were found to have an improvement in their working memory, self-regulation, and cognitive flexibility (Portowitz, Pepler, & Downton, 2014).

The push for technology education is the underlying parental concept for the STEM (Science, Technology, Engineering, Math) movement. Not far from the science movement of the 1960s (catapulted by the launch of Sputnik), today’s supporters of STEM urge that students must excel in these subjects to better compete in the job market at an international level and to compete with other global economic leaders. Leaving out any mention of the arts including music, this movement has once again left many schools with a minimized emphasis on music education. Curriculum development leans more towards advancing test scores in these areas than in maintaining a balanced education that includes the arts. Kratus (2007) argues that we may have reached the point of demise as a result of self-degeneration in the field of music education. Even more gloomy are the findings from Gladwell (2000), who maintains that music education will continue to lose ground irretrievably to other subjects if significant changes are not made to curricula and approach.

From STEM to STEAM

In an effort to make such changes, arts enthusiasts have added the “A” in STEAM, making the acronym now stand for “Science, Technology, Engineering, Art,

and Math”. In an attempt to once again recognize artistic elements such as music in the classroom, this new movement, which includes arts integration, has taken a stronghold in some communities. This STEM turned STEAM may not be a means for propelling the arts education profession forward or for producing exceptional musicians, but rather a means to keep up with the changing educational system and remain relevant. Many educators see arts integration as a way to solidify the arts as a means for reaching the core curricular goals. Others argue that music is a core subject and, therefore, should be studied for music’s sake. In either case, the fact remains that music programs are being cut from schools. Kratus (2007) refers to the drastic arts education budget cuts in California as an example of depleting music programs, noting that at a time when California’s public school population had increased by 5.8%, the percentage of students involved in music education fell by 50%. This example was reportedly by far the largest decline of any curricular subject among this study (Kratus, 2007).

The west coast was not the only are of our nation to experience a decline in music education in the early turn of the century. In 2004, the Council for Basic Education released a study that was conducted in Illinois, Maryland, New Mexico, and New York (Council for Basic Education, 2004). The participants of this study were principals ($N=940$) of elementary and secondary schools. These participants answered survey questions concerning instructional time for their students. Of these 940 participants, 25% reported a decline in liberal arts education instructional time, with 14% stating that instructional time for the arts had decreased greatly. The researchers indicated that the No Child Left Behind Act, enacted in January 2002, resulted in an overwhelming increase in instructional time for mathematics, reading, and writing. This in turn may

have been a contributing factor to the decrease in liberal arts instructional time.

Even without the presence of statistics, the average observer might clearly see that in many areas, the presence of music education in the schools is dwindling. While California, for instance, has regained many music education programs among its schools, there are other areas of this nation which have not been so fortunate. With this evident decline, there appears to be no one crucial implemented program that has made enough of a lasting impact for sustainability. The true testament to a successful program would be a thriving profession and output of students. Single cases of successful programs exist; however, the overarching structure of music education has yet to produce an outstanding paradigm shift to universally strong and inclusive music programs across the nation.

Problem Statement

The future prospect of music education in schools has been the subject of widespread apprehension (Kratus, 2007). Will another paradigm shift improve the bleak outlook? Perhaps technology or arts integration will save the day. With nearly two centuries of concerted efforts placed upon the progression of music education, it may just be that the next change is not the answer. Maybe asking a different question is the answer. Instead of focusing on the greatest output of virtuosic players or social game changers, looking inward at what students need for themselves may be the key. Do they deserve the right to learn about the arts in school whether they become the next Van Gogh or Luciano Pavarotti? Lowell Mason would argue yes (Mark & Gary, 2007). The very precedent by which he fought so hard to include music in the schools was that he believed it was an innate characteristic of children that they had the right and privilege to

develop.

Regelski (1994) agrees that a student-centered outlook would better the profession. He concedes that research done in music education fails to have any impact simply because the problems selected are not seen as problems by the students themselves. After all, they are the ones who would presumably benefit from the solution. By considering changes on a small-scale level and looking inward toward the effect they made on the students, the daunting overall considerations for the field might be avoided. There is the possibility that this will never be enough and that a grand-scale change will one day give music the mark it needs to remain a core curricular subject.

Importance of Study: Music Education Reform

Whether due to societal extraneous factors or mere sustainability, there have been countless efforts to revise and develop music education programs. Many of these efforts are particularly at the elementary level where much of the foundations for music growth have the greatest potential (Burnard, 2000; Gruenhagen & Whitcomb, 2014; Morehouse, 2013). Scholars agree that elementary music education is vital in the development of a child's abilities as well as a means for feeding advanced music programs in both middle school and high school (Moy, 2015).

Just as educational shifts push for change and productivity, other forces among the powerhouse known as public education may also pull them. Teacher accountability, which helps determine job security, has led to teachers teaching to the standardized test. Without a music questionnaire portion on a child's yearly standardized test, it becomes an unnecessary subject and therefore suffers diminished importance if not entire extinction

from the elementary school curriculum. With pressure to justify the purpose of music in the schools, the entire profession of music education is in question (Reimer, 1989; Snyder 1999). This unusual circumstance, the need for constant validation, can and has shaped the world of music education. One of the most recent changes has been an arts-integrated model in which music is infused with other core curricular subjects (Isenberg & Jalongo, 2010, Werner & Freeman, 2001). This research aims to explore the successes and challenges presented to music educators as they endeavor to infuse music into other core curricular subjects, ultimately teaching an arts integration model.

Rationale and Need for the Study

Endeavors to look more closely at the current state of music education must include the concept of arts integration. There exists a growing interest in the use of artistic expression as a means for delivering subject matter to children. For more than a decade, the Kennedy Center, with the support of the U.S. Department of Education, has implemented an arts integration model including over 450 teachers in 16 schools. In conjunction with these efforts, for the past six years, they have also offered an extensive yearly arts integration conference.

Programs similar to that from the Kennedy Center are developing across the United States and countries abroad. In Annapolis, MD, Bates Middle School has adopted an arts integration program where every teacher has committed to weaving the arts into their standard curricula. According to their reports, within the first three years of the program (2009-2012), the percentage of students who met or surpassed the standards for reading rose from 73% to 81% and those who met or surpassed the math standards rose

from 62% to 77% (Vega, 2012). In Burlington, VT, the Integration Arts Academy at H.O. Wheeler was founded to meet the dire needs of a diverse student population including refugees, a large number of English Language Learners, and over 95% on free and reduced-price lunch. Since the school's inception six years ago, they have seen a rise of students who met or exceeded the math standards on the state-issued test from 17% to 66%. With such a diverse population, the principal of this public elementary school, Riley, implied that the arts integration approach brings familiarity. He stated that "art is a big part of many of their cultures, so I think they appreciate that experience. I think they like the community vibe of the school." He also noted that behavior problems diminish during arts integration periods of the day with little to no office referrals (Schwartz, K, 2015).

Beverley Taylor Sorenson Arts Learning Program

On a larger scale, the state of Utah has embarked on a statewide initiative to implement an arts integration program that has expanded quite extensively over the past two decades. One unique factor about this program is that the arts integration is being implemented by certified, educated arts specialists rather than by the elementary classroom teachers. Initially, an individual named Beverley Taylor Sorenson privately funded the program in 1995. After observing an impactful visual arts integration lesson at an otherwise troubled elementary school, Beverley was convinced that more children needed this approach to learning in their daily lives. She secured legislative funding in 2008 and the program has since grown from 8 elementary schools to 384 elementary schools in the state of Utah serving over 239,000 children (See Appendix E). Offering

arts integration programs that allow schools to choose between visual arts, drama, dance, and music, this initiative is well on its way to reaching the goal of being in every elementary school within the next five years. Because of the magnitude of this program and the potential impact it has on a large consortium of students, presenting a qualitative research-based report seems viable and necessary.

Any time a school, district, or entire state makes the decision for change, people are impacted. In this case, the intentions for impact come from a genuine place where one person sought for a return of the arts in schools, which would enhance standard core subject learning potential. There are, most often, other stakeholders in any given situation. Teachers, for instance, are impacted perhaps either more or less than the students are when change is elicited. Either way, the need for teachers to remain flexible stands. A certain sense of Darwinism occurs when needs arise and the strong or qualified are able to meet those needs and survive. As arts programs are cut throughout the nation and arts integration programs are implemented, the paradigms and practices from which a trained art teacher practices must shift. It is this shift that fuels this dissertation.

A recent study conducted by May and Robinson (2015) was aimed at exposing arts teachers' perceptions of an arts integration initiative known as the Beverley Taylor Sorenson Learning Program (BTSALP). Their survey of ($N=50$) participants provided the foundation for this study. They found that a majority of the BTSALP arts specialists believe that arts integration serves as a support for both the arts subjects and the academic subjects. The participants also reported that teacher collaboration is an essential element for effective integration models; however, collaboration continues to be one of the greatest challenges. Lastly, the results indicated the need for preservice arts integration

training.

A desire to gain more insight through the qualitative lens of 12 current music integration specialists among the Beverley Taylor Sorenson Arts Learning Program have helped shape this research study. Because these specialists are the participants of the study, they may be referred to as specialists, participants, teachers, and/or educators. Specifically, the focus on music integrators in relation to music educators is what makes this study unique. The following research questions guided this research:

1. What are music educators' general feelings about arts integration and music integration in particular?
2. What are some successes/challenges involved in switching from a standard general music teaching environment to an arts integration model?
3. In what ways are music teachers infusing music into other core curricular subjects?
4. How might a music integration teacher receive optimal support in music integration lesson planning and lesson delivery, according to self-reports?

Definitions

This study contains a number of terms, which should be defined in the onset so as to aid with data interpretation and the understanding of primer information. The following is a list of significant terms and definitions as provided by the Merriam-Webster Dictionary (2015):

1. collaboration (collaborate): to work with another person or group in order

to achieve or do something.

2. curriculum: the courses offered by an educational institution; a set of courses constituting an area of specialization
3. integration (integrate): to combine (two or more things) to form or create something; to make (something) a part of another larger thing
4. interdisciplinary: involving two or more academic, scientific, or artistic areas of knowledge : involving two or more disciplines.
5. specialist: a person who has special knowledge and skill relating to a particular job, area of study, etc.

The Beverley Taylor Sorenson Arts Learning Program also provides a more extensive list of terms and definitions pertinent to arts integration (See Appendix B).

Limitations of the Study

While this research seeks to explore aspects of the predefined terms and the many facets of music integration, there are limitations to this study. The first apparent limitation lies in the relationship between the researcher and the participants. There exists the clear possibility for bias, given that the researcher maintains a peer and mentorship role with the participants. Many of the participants have developed a friendship with the researcher through shared interests in education and through collaborative professional endeavors.

Another important limitation to this study is the lack of ability to generalize the findings. While the participants collectively make up an entire music specialist cohort, there is essentially only one small part of a greater whole. There are more music

integration specialists in the state of Utah, and even more in the Nation. The limitations make it clear that information derived from this study should not be assumed as generalizable to the rest of the population.

Finally, there exists the limitation of interpretation. The nature of qualitative research requires to some degree interpretive efforts in data collection, data analysis, and results reporting. Although peer-review efforts were made in coding information, there still is only one researcher assigned to interpret this information. There is the risk of misinterpretations and misunderstandings.

Summary

Research is typically derived from one or more burning questions that bear relevance to either the researcher or to a certain population. Music education has been advocated for centuries (Birge, 1928; Mark, 2000; Mark & Gary, 2007). The notion that all children are entitled to such studies is in no ways new or contemporary. Rather, music enthusiasts have perpetuated this push for music in the American schools since the 19th century (Mark & Gary, 2007).

Music education inherently requires music teachers or music specialists. It may be argued that no other educational profession has had to work more diligently than music educators to justify their positions and maintain their programs (Gardner, 2010; Hancock, 2008; Jorgensen, 1995). In these efforts, the music education paradigm has undergone many shifts. From multicultural to technological, the efforts of music education experts are continually refined to help ensure a place for music in the schools. Studies upon studies have shown links between the study of music and academic performance (Kruger,

2005; Lounsbury, 1992; Rupert, 2006; Rabkin & Redmond, 2005; Reif & Grant, 2010; Schwartz, 2015). Even with these efforts, music is being cut from our nation's schools (Jorgensen, 1995).

In an effort to bring music and other art forms back into the education system, there have been multiple arts integration programs initiated across the nation (and in other parts of the world). These programs have different implementation guidelines and goals, however many of their objectives are similar. These objectives center on collaborative planning and teaching involving integrating music or other artistic mediums with other core-curricular subjects in hopes to boost academic performance while experiencing the arts. Extant research of these programs provides extensive resources for supporting arts integration in respect to improved student performance (Rupert, 2006; Rabkin & Redmond, 2005; Schwartz, 2015). Fewer resources are available in terms of research concerning student achievement in musical ability. There are, however, references for music student experience and appreciation (Kruger, 2005; Lounsbury, 1992; Reif & Grant, 2010). Among this research, there is also a great deal of support for the development and implementations of arts integration techniques from classroom teachers. The largest deficit lies in music teacher/specialist perceptions and experience with arts integration. This study attempts to bridge this research gap by interviewing a small cohort of new and veteran music integration specialists in a rapidly growing statewide arts integration initiative.

CHAPTER 2

REVIEW OF LITERATURE

Introduction

The purpose of this literature review is to offer background knowledge of the development of co-curricular teaching, which in regards to music has been referred to as interdisciplinary instruction, arts-infused instruction, music-infused instruction, and ultimately music integration. In addition, this literature review is meant to provide a context for how the exploration of arts integration, specifically music integration, has gained a foothold in our nation's elementary schools. This will include the support of extant research and theoretical frameworks in the field of music-infused instruction, known as music integration.

Interdisciplinary Instruction

Interdisciplinary instruction, also known as cross-curricular teaching, entails an effort to apply the knowledge and principles of more than one academic principle simultaneously (Jacobs, 1989). The concept of interdisciplinary instruction precedes that of arts integration. While both concepts are not entirely new to the field of education,

interdisciplinary instruction or the respective term has been used for nearly a century. When reviewing literature, there was a spike in commentary concerning interdisciplinary instruction approximately 75 years ago. At this time, in the 1940s, there was a great deal of social reflection as the United States was climbing out of an economic recession. Social repercussions of the stock market crash and following depression were rampant (Klein, 2003). It was natural that education would be impacted and consequently the lens by which instruction would be scrutinized would also be altered.

At this point in our nation's history, the concept of interdisciplinary instruction gained attention in relation to the idea of socio-economic progress. In 1944, Israeli urged that interdisciplinary instruction be considered an integral part of a postdoctorate assignment and social science research. Similarly, Havinghurst (1946), from the Community of Human Development at the University of Chicago, reported that a number of professionals from sociology, psychology, and education departments had been working towards obtaining a better understanding of how an interdisciplinary approach contributes to community social structure and child development. The notion of sharing disciplines when teaching curricular subjects gradually gained a stronghold in education with not all, but many educators entertaining the idea as a part of their paradigm. Interdisciplinary instruction (also referred to as IDI) serves as a means for coherence across subject areas. Some researchers maintain that interdisciplinary instruction is necessary for true effectiveness in teaching (Tchudi & Mitchell, 1999). Other supporters claim that the term "interdisciplinary" is so common and important (in this case, in middle school), that no other word has been more frequently cited in relation to curricular planning (Lounsbury, 1992). Much of the focus on interdisciplinary instruction has been

contrived in an effort to relate one subject to another. This will bring natural connections to students' minds as they learn about science, social studies, math, or language arts, to name a few subjects.

Curriculum that is developed with all subjects in mind is meant to allow for a richer content as students make connections among similarities, such as literature that reflects social change (Brown, 1996). A language arts teacher could hardly imagine teaching Anne Frank's *Diary of a Young Girl* without some general background knowledge of World War II, Nazi Germany, and the concentration camps. Other connections are not so obvious, such as calculus in relation to Shakespeare. Interdisciplinary enthusiasts suggest that natural connections are key and that such an educational approach brings heightened meaning to a student's learning experience. "Successful curriculum integration and interdisciplinary instruction allow young adolescents to see wholeness rather than fragmentation. They can also confront questions and engage in experiences that are personally meaningful to them" (Manning & Bucher, 2005). Interdisciplinary/cross-curricular teaching is often seen as a way to address some of the recurring problems in education, such as fragmentation and isolated skill instruction. It is seen as a way to reach goals such as transfer of learning, teaching students to think and reason, and providing a curriculum more relevant to students (Marzano, 1991; Perkins, 1991).

Arts-Infused Instruction

The term interdisciplinary instruction does not necessarily specify if the collaboration of subject material requires the involvement of an art form. In reviewing

certain interdisciplinary programs, it is unclear if the arts are mandatory in such a collective educational paradigm. One derivative of this approach is that of arts-infused instruction. With a term specific enough to include the word “art”, it is clear that one or more than one art form will be included in the instructional design.

The definition of arts-infused instruction is generally recognized as teaching through the arts, or using an artistic medium to enhance other core subject material. From a classroom teacher’s perspective, arts-infused instruction is a way for the teacher to utilize an artistic medium to enhance a particular lesson (Overland, 2013). In this case, the teacher might use body percussion or vocal chants to help memorize specific scientific facts. It may also serve as explanatory material that helps shed light on a subject, such as learning the song repertoire from a specific moment in time or a specific culture. With art-infused lessons, the art form may often become subservient to the academic subject. For example, when kindergarteners learn their ABCs, they do so through song. The song serves as a vehicle for memorizing the order of the alphabet. Barry (2008) uses the song “50 Nifty United States” as a perfect example of subservient music integration in which music serves as a vehicle for retaining the names of all fifty states in alphabetic order.

Without a specific musical objective in mind, such as keeping a steady beat or developing an appropriate singing tone, the music is simply a vehicle for the academic subject. Some programs warn against such subservience. In the Shelby County Schools Arts Infusion Handbook of Memphis, Tennessee, the teachers are urged to prepare more thoughtful arts-infused lessons where both subject areas receive equal attention: “Arts infusion is more involved than playing a CD during testing time or asking students to

draw their favorite animal. The connection must be deep, and the integrity of both the arts and nonarts area must be protected” (Aitken, Lowe, Gilmore, & Faust, 2012, p. 1).

While the integrity of the arts and nonarts area, must be protected, arts-infused instruction does not always mandate equal representation from both the art form and the academic subject. There exists today a great deal of inconsistency between the terminology used as well as degree of equality among the subject matter. Teacher training and experience plays a large role in this discrepancy among programs. At the turn of the century, as arts-infused instruction was gaining momentum, Burton, Horowitz, and Hal Abeles (1999) conducted a study in Chicago area schools. They found a great deal of differences in the practice and philosophy of arts-infused instruction. In some cases, there was a unified goal among science, language arts, and music teachers. Other research examples include situations in which a teacher would infuse music instruction across a myriad of content areas. The range of teachers involved in this study ranged from classroom teachers with no musical training to highly trained music specialists. This inconsistency in leadership yields quite different outcomes for the students. In some cases, music is used as an aid for memorization, where in other instances, students are composing full-scale operas with academic content used as a collaborative medium (Overland, 2013).

Arts Integration

One way to bridge the gap of misunderstanding or inconsistency is to once again consider the terminology. From interdisciplinary instruction to arts-infused instruction and finally arts integration, the muddy waters of terminology have one underlying theme,

and that is the intention of somehow linking the arts with academia. Arts integration has become a more widely accepted term within the last decade and is included in many school-wide, district-wide, and statewide initiatives. The Kennedy Center Changing Education Through the Arts Program's definition of arts integration is as follows: "Arts integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process, which connects an art form and another subject area and meets evolving objectives in both." (Silverstein & Layne, 2010, p. 1).

Meeting objectives for both the arts standard and the academic standard involves some sort of equality. Hixon (2007) observed co-equality in his correlation study, which investigated the success of integrated lessons involving music and writing ability/reading comprehension. The first group of fourth- and fifth-graders ($n = 16$) received a treatment, which involved exposure to integrated arts instruction. The second group, also comprised of fourth- and fifth-graders, ($n = 15$) received typical music instruction without an arts integration emphasis. In this case, the dependent variable was achievement. Using multiple paired sample t-tests with a variety of statistical reliability tests such as *Cronbach's Alpha* to check for consistency among raters, findings rejected the null hypothesis in support of the positive impact of integrated arts instruction in music, reading comprehension, and writing. Exact equality is difficult to measure and may not be the ultimate goal, however some sort of subservient checks and balances exist in most curricular designs that involve arts integration.

As previously mentioned, arts integration may involve different teachers at the helm. It is possible that the classroom teacher is leading the charge, while it is just as

likely that the art specialist is the lead teacher. In some occurrences, teachers instruct in tandem with one another and inform the children according to their area of specialty. The various possibilities are dependent upon the different program designs. There currently exists a debate concerning which arts integration model is best for the students. Seasoned arts educators claim that (Atwell, 1991) the side-by-side model is most effective because the students have access to both teachers readily. These teachers, who are the experts in their field, team-teach so that all objectives are being met and correct content is being taught. Some argue that with the individual teaching model, the music instructor could not possibly know all the curricular goals for all grade levels. Theoretically, it would be nearly impossible. Also, the individual music teacher would not have the classroom teacher for classroom management support and for on-site collaborations. Those who argue against this method do not necessarily claim that the team-teaching model is detrimental. They do, however, assert that it is unreasonable to ask the classroom teachers to perform yet another task. An additional argument is that with the expert in the art form teaching, there is sufficient instruction because the collaborative piece can occur before and during planning time.

A+ Program

Teachers who are a part of the National A+ Schools Consortium collaborate and preplan to create curriculum maps that will be followed during instruction. Classroom teachers and art specialists have laid the foundation for the students to have a lesson that addresses both the art form and the academic subject. According to an A+ classroom teacher from North Carolina, “a good arts integrated lesson would be hard to determine if

it were a visual arts lesson or a writing lesson because they were so intertwined” (Aplus Schools Program of the North Carolina Arts Council). This leading program of arts integration reform began in 1995 in North Carolina and has since expanded to over 160 schools in three additional states (Indiana, Oklahoma, and Arkansas). It is worthwhile to take a closer look at this program given the groundbreaking presence it has in the arts integration field. One key component to this program is the 3-year commitment before implementation. Also, prior to beginning that program at any school, all teachers and staff must take part in numerous hands-on workshops to assess the readiness of the school as well as to develop the teachers. The program begins with a 5-day seminar that outlines these eight essential terms: (1) art, (2) curriculum, (3) experiential learning, (4) multiple intelligences, (5) enriched assessment, (6) collaboration, (7) infrastructure, and (8) climate (Corbett, McKenney, Noblit, & Wilson, 2001). In each subsequent year, all teachers must attend a 3-day training to enhance their readiness and develop their arts integration skills. Corbett et al. (2001) noted that a key component to the sustainability and success of this program in both North Carolina and other neighboring states is the priority given to ongoing professional development. He also found when researching this program that as the years progressed, so did the complexity of the lessons. In essence, the lessons became more engaged and experiential. Consequently, standardized test scores in comparison to the nonarts-integrated schools rose at a more rapid rate (Corbett et al., 2001). In addition, teacher and student attendance increased, as did parental and community involvement.

The multicultural aspect of this program affords students with diverse backgrounds the opportunity to enrich the curriculum with their input for artistic

expression. Being able to balance their cultural capital with a new arts-integrated methodology helps give students a wider perspective of all disciplines and subject areas (Schmal, 2013). This approach also allowed students to grow more socially and emotionally while strengthening their comprehension of otherwise lower performing subjects such as science and history (Corbett et al., 2001).

The Kennedy Center

Another arts integration program and professional resource is fostered through the Kennedy Center, also known as the Changing Education through the Arts (CETA) Model School Program. The six key features of this model are: (1) Arts-Integrated Instruction, (2) Ongoing, Multi-Year Commitment, (3) Multiple Professional Development Formats, (4) Focus on both Classroom Teachers and Arts Specialists, (5) Program Improvement and Sustainability, and (6) Program Impact: Research and Evaluation. During the first year of the program, all teachers attend an introductory session which provides a grounding in the CETA program's definition of arts integration, participate in a CETA course, and observe demonstration teaching in classrooms (Silverstein & Layne, 2010). The CETA model school program enlists classroom teachers as the primary integrators. They receive coaching from an arts specialist referred to as The Arts Coach. If a teacher chooses to have this training, they are provided with a series of six individualized coaching sessions in their classroom. The goal of these sessions is to allow the classroom teacher to attain the skills necessary in the art form to lead a successful arts-integrated lesson. As continued professional development, teachers may choose to receive coaching sessions or select courses to attend offered through the Kennedy Center. Quality research

conducted on such a program is vital. In 2005, George Mason University agreed to commit three years of professional research on behalf of the CETA Model School Program. In an immediate study of the CETA Model School Program, Kruger (2005) found that third-grade Virginia State Standards of Learning in English and history improved significantly over time compared to controls. Similarly, CETA students showed significant improvement over a 4-year span in academic achievement grades, academic effort grades, health/physical education achievement grades, and health/physical education effort grades. Kruger implores that the CETA program may lead teachers to significantly raise their implementation strategies over time and that student achievement will also increase in the same manner.

Nationally and Internationally, The Kennedy Center reaches thousands of arts educators through Arts Edge, a resource for practical tools in arts integration, best practices, and current research. In addition, the Kennedy Center hosts a yearly conference. This summer, the John F. Kennedy Center for the Performing Arts will present its sixth annual Arts Integration Conference, Exploring an Approach to Teaching, on June 27-29, 2016.

The term *arts integration* implies the inclusion of at least one art form in academic instruction, which is generally considered to be music, drama, dance, or visual arts. In many cases, the poetic arts or literary arts and media arts are included under this umbrella. Research plays an important role in the progression of arts integration. The research conducted in the area of the different art forms is more heavily inclusive of visual arts, drama, and dance than of music. There exists a great deal of research literature on behalf of dance integration (McIntyre, 2005; Nikitina, 2003), theater/drama

integration (Kelner & Flynn 2006; Weber, 2005; Wilhelm, 2002), as well as visual arts integration (Bopegedera, 2005; Coufal & Coufal, 2002; Stokrocki, 2003). There is, however, much less extant research that supports the music integration movement (Youm, 2007; Bresler, 1995; Ellis & Fouts, 2001).

Music Integration

Music integration involves the co-curricular development of music and another academic subject. Under this paradigms, the planning and delivery of music integrated lessons should address objectives in both music and the academic are into which music is being integrated. Typically, it is understood that both areas will be given equal consideration in the planning stages and that through the natural process of instruction, the lesson may lean towards one or the other in emphasis. Recent articles have suggested various examples and lesson plan ideas for integrating music integration in ways that address standards and objectives for both music and the other respective academic subject (Bohannon & McDowell, 2010; May, 2012; Overland, 2013).

Music integration lesson suggestions often involve composition from the students (Reif & Grant, 2010). Composition allows students the opportunity to create music while considering the subject matter. Learning songs and chants provide way for students to store information in their long-term memories. Music acts as a mnemonic device for the subject matter that works at any age or level of development (Reif & Grant, 2010). For example, when beginning a music integration lesson, the teacher might have students use a list of pertinent facts about a subject, such as (a) metamorphic rocks are molten, (b) sedimentary rocks settle down, and (c) igneous rocks change. After creating a rhythmic

chant for each fact, the students then add body percussion. They can perform this improvised rhythm with or without the chant. The compositional element is taken one step further when students transfer their rhythmic chants onto a pentatonic xylophone. Layers of extra accompaniment are then added using metallophones and glockenspiels to create a fuller sound. In essence, students have met music objectives concerning composition, accurate playing techniques, and playing in an ensemble. The science objectives met encompass understanding the different rock formations, their characteristics, and ways in which those characteristics may change. One unique characteristic of a composition lesson is that students become the leaders of their own learning. Aaron (1994) explored this concept and reported that an enhancement of learning in perception, production, and reflection was reached through music integration in conjunction with other academic subjects.

A social studies approach to music integration relating to the same rock cycle topic may include considering cultures in which rock songs and rock games are a staple. In Ghana, rock games are prevalent. Children learn these songs and pass rocks while keeping a steady beat. When considering music integration, a teacher might intentionally select rocks of varying characteristics and types. As the children meet their objectives of correct singing technique and keeping a steady beat, they make cultural connections as well. Then, ultimately the song finishes and students would be instructed to raise their rocks as the teacher calls out each category. The teacher may then visually assess if the students can determine which rock belongs to which appropriate category (metamorphic, igneous, or sedimentary) (Appendix C).

Much of the extant research regarding music integration regards the progress of

the students. Winner & Hetland (2000) recognized the integration of music as an entry point for other core curricular subjects, helping students experience success through this artistic means. Recognizing that children begin to express themselves through mark making, such as drawing with crayons (or anything they can hold), Gardner (1994) emphasizes that children need an outlet for expression. Music in its artistic form is a powerful pathway for expression, including also observation and communication (Daisey, 2003; Rupert, 2006). In an extensive literature review of arts integration writings between 1995 and 2007, researchers scrutinized several studies, meta-analyses, and practical theory and found that results showed positive correlations between integrated music teaching and a variety of extramusical outcomes (Burnaford, Brown, Doherty, & McLaughlin, 2007). These outcomes include, among other things, improved scores on standardized reading (math and science in particular) and an increased interest in learning (Kinney & Forsythe, 2005). More specifically, the interest in learning peaked especially for students who were from low socio-economic situations or otherwise in disenfranchised populations (Overland, 2013).

Research has shown that the benefits of music integration reach diverse populations. Music integration has been shown by several studies to increase student engagement and achievement among students from both low and high socioeconomic backgrounds (Catterall, Dumais, & Hampden-Thompson, 2012; Walker, McFadden, Tabone, & Finkelstein, 2011). This suggests that the positive effects of a music integration program reach all students despite their advantages or disadvantages. In addition to academic achievements, music as included in arts integration programs builds heightened cultural identities and understandings, which promotes healthy self-esteem

(Graham, 2009).

In a review of multiple arts integration studies, Rupert (2006) determined that there are six main benefits associated with including an art form, such as music, in the curricular design for elementary schools. These benefits include better (1) reading and language arts skills, (2) mathematic skills, (3) thinking skills, (4) social skills, (5) motivation to learn, and (6) a positive school environment. Countless articles and research reports support the implementation of arts integration programs with the idea that the *whole child* is being taught by allowing him/her to reach abstract thought processes. Rabkin & Redmond (2005) stated in an article in the Washington Post:

[The arts, including music] are deeply cognitive. They develop the tools of thinking itself: careful observation of the world, mental representation of what is observed or imagined, abstraction from complexity, pattern recognition and development, symbolic and metaphoric representation and qualitative judgment. We use these same thinking tools in science, philosophy, math and history. Students care more deeply about what they study, they see links between subjects and their lives, their thinking capacities grow, they work more diligently and they learn from each other (p. A19).

The way artistic content and discovery ignite the brain helps foster other cognitive developments.

Project Zero

Many wide claims are laid concerning arts integration and what it can do for education. In the 1960s, Harvard professors and students implemented a program entitled *Project Zero*. The “zero” meant to imply that at that time, these researchers and the general population as a whole knew nothing about arts integration in education. The aim of this project was to take a closer look at how creativity, learning, and critical thinking

through the arts enhanced learning other academic subjects. Nearly 200 individual research studies were conducted in these efforts (Project Zero, 2012). It was during this time that Winner and Hetland (2000), two integral researchers in this project, discovered that music was an effective tool when used as an access point for learning new academic information. Like many research-based efforts, the endeavors of another pair of *Project Zero's* professors, Gardner and Boix-Mansilla (1994) culminated in four essential elements that should be present when integrating the arts: (1) essential questions that generate probing in-depth thought, (2) generation of learning goals, (3) performance of understanding; and (4) various methods of ongoing assessment such as observations, performance, and modeled benchmarks. These two professors also noted that music in particular is an effective tool for addressing teaching content. They do, however stress that the more effective programs involved a reciprocal relationship between music and the other academic subject. In other words, the conceptual design needed to address and be appropriate for both disciplines.

Current Research

Extant research concerning music integration shows promising outcomes for students, especially in the areas of academic achievement, social skills, and student engagement. Many of these studies (as with those conducted on behalf of Project Zero) were carried out with the purpose of justifying program implementations. While a great deal of research exists concerning arts integration, specific studies on the effects of music integration, are more limited than in other art forms (Bresler, 1995; Ellis & Fouts, 2001; Youm, 2007).

A considerable amount of research studies tend to lean towards the exploration of academic achievement or social skill development, and there is little-to-no emphasis placed on the growth of a student's musical abilities (Kinney, & Forsythe, 2005). Perhaps it is assumed that a child will naturally meet their objectives in the art form. Or rather, simply having exposure to that art form is acceptable because music integration allows students to get some music regardless of whether it is integrated or not. Music teachers who have the charge of becoming music integrators must either rely on their coaching to prepare classroom teachers to quickly learn how to do their job (as with the A+ program), or perform the integration themselves (as with the BTSALP program). Some researchers believe that it is unrealistic to assume that classroom teachers will utilize the arts in their classrooms and subsequently will not become fully engaged in the music integration efforts (Bresler, 1995; Stake, Bresler, & Mabry, 1991). It is unlikely that a classroom teacher may master the same skills that a music teacher has spent years crafting. Likewise, it is unrealistic to assume that a music teacher might readily learn all that an elementary teacher knows concerning their grade-level expectations. With the continued success of multiple national arts integration programs, perhaps it is not a sense of knowing everything about both respective areas, but knowing just enough to integrate effectively.

Implications for Music Educators

Where, then, does this put music teachers who find themselves in an area where the job market consists of music integration openings? Similarly, what does this mean for music educators who have been following a typical elementary general music structure

and are now a part of an arts integration initiative? Most preservice programs prepare music teachers to instruct in a variety of settings (Battersby & Cave, 2014). These include choral, band, orchestra, general music, and music appreciation classes, to name a few. In addition, preservice teachers are equipped with the knowledge for teaching special learners such as those with disabilities and ESL or ELL (English Language Learners) circumstances. Topics arise in collegiate courses concerning urban, suburban, and rural education among teaching at-risk populations and under-represented demographic school dynamics. In some programs, arts integration courses are offered as either an optional or mandatory part of the graduation requirements. In other universities, arts integration is woven in to existing coursework.

The general paradigm in most music education programs revolves around “music for music’s sake.” In this mindset, the subject of music should be present in schools not because it helps a student memorize facts, but because music is an important, integral part of a child’s life that they have the right to learn about and develop. For every arts integration statistic, there exist just as many research studies that show music benefits a child in brain function and socialization without the consideration of integration. On one hand, it appears evident that these two research endeavors are examining two separate issues. On the other hand, one might argue that both of these ideals are measuring the same thing, a child’s growth and progress because of music. The differentiating factor is the precedence behind the teaching paradigm. Music is either a vessel, co-equal partner with another subject, or the lead focus of a lesson. These are the considerations that a music teacher must make when embarking on a music integration paradigm.

First, a music teacher must recall what they have learned in preparation for such a

position. Did they take a course, attend professional development, or choose an arts-integrated degree? Perhaps they have extensive experience or they have just recently heard the term “music integration” or “arts integration” for the first time. Surely their training in music education has prepared them enough to embark in the field of music integration? After all, they are the specialists who have learned the ins and outs of music education. This is not always the case. Some teachers find it overwhelming to consider another subject before planning their own.

Classroom teachers who are asked to utilize music when teaching are given the tool as a means for enhancing their instruction. In a recent multiple case study of four elementary classroom teachers in New York City (grades Pre-K through fifth grade), Thomas (2014) found that their students benefited from the integration of music. These classroom teachers reported that their students were more motivated to learn, had better attention when learning, and were able to retain their academic information more readily due to music integration. The strengths that music gives to an existing academic curriculum are evident. It is interesting to consider if the roles were switched, would this still be the case? Does adding academic content into a music lesson enhance the musical goals and objectives?

While classroom teachers find music an effective way to increase academic ability and social change, little is known about the music teacher who endeavors to alter their lessons to accommodate integrative aspects. Research concerning music integration through the music educator’s lens is scarce (Barry, 2008). In addition, Barry (2008) concedes, “integrated curriculum seems to be glaringly absent from the music teacher education literature” (p. 30). One must consider the aspect of the music teacher and their

successes and challenges concerning switching from a general music paradigm to one that encompasses music integration. With a deficit in literature exploring arts integration from the perspective of a music educator, an extensive look into such paradigm shifts is warranted. This study endeavors to examine the overall self-reported perceptions of music teachers concerning arts integration and music integration in particular. In addition, this study seeks to unfold some of the music integration techniques implemented by music teachers. Lastly, in conjunction with self-reported successes and challenges in music integration, this research design seeks to explore arts integration professional development opportunities for music educators.

CHAPTER 3

METHODS AND PROCEDURES

Overview

The purpose of this study was to examine the perceptions of arts integration reform from 12 actively teaching elementary music integration specialists. In addition to the main purpose, one of the objectives of this study was to identify the underlying successes and challenges involved in teaching an arts integration (specifically music integration) curriculum. Included in these successes and challenges are the concepts of teaching strategies, preparation, and support from both an in-service and a professional development perspective. By interviewing music specialists who previously taught general music and are now teaching elementary music integration, the research sought to obtain a clear perspective of how their experiences and curricular paradigms have shifted given the nature of their current assignment. In addition, the researcher wanted to know what the collective needs were concerning professional development and teacher performance. The research questions were as follows:

What are music educators' general feelings about arts integration and music integration in particular?

1. What are some successes/challenges involved in switching from a

standard general music teaching environment to that of an arts integration model?

2. In what ways are music teachers infusing music into other core curricular subjects?
3. How might a music integration teacher receive optimal support in music integration lesson planning and lesson delivery according to self-reports?

These research questions were addressed through a series of questions (see Appendix D) delivered to each participant in an interview that included a face-to-face dialogue between only the participant and the researcher. These interviews took place over the 2015-2016 academic year in each participant's respective school. During each interview, demographic information was collected preceding the questionnaire section. In addition to the interview, each participant was asked to supply a lesson plan to further demonstrate music-infused techniques.

Qualitative Design

The primary design of this research study is qualitative in nature. Eisner (1998) implores that the re-evaluation of action research be reconceptualized from a qualitative perspective to "create a discipline of education" (p. 237). He also stresses the appropriateness of qualitative research design in education, as qualitative intelligence is found present in the act of teaching (Eisner, 1963). In order to better ascertain the self-reported perceptions of the participants, the information derived from a qualitative approach allows for an increased depth of understanding. This research design was chosen not only to allow for depth, but also because it was best suited for the types of

field questions that would help interpret the experiences and perceptions of the participants.

The qualitative methodology was chosen in large part because of the level of personal involvement with the participants. The researcher/teacher as described by Berthoff (1987) is one who does not need findings from those sitting in university offices, rather is one who seeks to improve curriculum and instruction through discourse with other educators to generate theories grounded in practice. Dialogue with teachers requires a sense of conviction in order to reach the core concepts addressed by the questions. The months and years spent with each music specialist have assisted in providing a background of trust that helped build a foundation suitable for a qualitative study.

One might argue that interview questions could just as easily be answered in a questionnaire format with a quantitative methodology. While research studies that employ quantitative methodologies have merit, a qualitative method involving asking specific questions about music integration was chosen for this study. This method was chosen because it provided greater flexibility, helped ensure response clarity, and enabled the researcher to glean additional pertinent information. In general, qualitative methods allow for greater spontaneity as well as adaptation of the interaction between the researcher and the study participants, including the use of open-ended questions that may yield results rich and explanatory in nature (Mack et al. (2005).

Multiple Case Study Design

When carefully considering the research approach that was appropriate for this study, there were many design possibilities. Keeping the research questions in mind and

using them as a guide, it seemed most efficient to use a qualitative design in this study. More specifically, a collective or multiple-case study involving participant interviews as the primary source of data was chosen as the principal research method for this investigation. Yin (2009) advises that case studies are most successful and beneficial when the researcher has little control over the situation and is exploring the reasons why specific events occur. In a recent multiple-case study of a school-community initiative entitled *Shape Up*, researchers explored the interplay between the project's contextual factors and methodology in relation to its implementation success and outcomes of learning (Carlsson & Simovska, 2012). This research was conducted with five particular subjects. Data were gathered through three means: interviews, document analysis, and observations. In a similar dissertation recently completed by Schmal (2013) at Boston University, he utilized a multiple-case-study research design involving three participants to help answer questions concerning arts integration curriculum design and delivery. This dissertation is modeled after Schmal's study due to the similarities in the two studies. Unlike Schmal's study, which involved only five participants, this study involved 12 participants, a much larger number. Other studies similar to this one also involve a smaller number of participants, usually between 3 and 5. The sample size in this study is more than double that of other similar studies; therefore, this study design was made to ensure that the data collected were pertinent to the study and not too wide in scope. While informal observations of each participant have been made, the primary source of data in this research design is that of face-to-face interviews.

Participants and Materials

The research design chosen for this study was that of a multiple-case study. The value of obtaining feedback from more than one participant was especially crucial in this research design. There are varying levels of training, education, exposure, and experience among the participants. By allowing for a multiple-case study, there is the option for richer data that may be used for comparative purposes both within and between cases (Stake, 1995; Yin, 2003). The program design for which these participants are music specialists includes a university mentorship program. Under the University of Utah umbrella, there are 67 arts integration specialists. Twelve of these are specifically music integration specialists.

In an attempt to cover multiple aspects of dialogue from a specific group, I chose to utilize a purposive sampling strategy. The preselected criteria for participation were as follows: a) participants must currently be teaching in an elementary school under the Beverley Taylor Arts Learning Program, b) participants must be music integration specialists, c) participants must be under the University of Utah BTSALP specialist cohort, d) participants must have graduated with a college degree in an area related to music. Given these particular qualifications, there were 12 specialists that exactly met the specifications. Participants were personally invited to participate in the study. They were reassured that the information shared was intended only to inform the study and that their feedback had tremendous value. All potential participants (twelve BTSALP music specialists) agreed to participate in the study. A supplemental interview was conducted with the director of the BTSALP program at the University of Utah in cooperation with the initial participant group.

The interview questionnaire was completed with the research questions as the main focus. The questions were derived directly from the research questions, although the researcher paraphrased or added information for clarity when needed. For a reference to the interview questionnaire template, refer to Appendix A. The researcher used an audio recording device to capture live interviews while extensive notes were taken using word processing software.

BTSALP Program Overview

The Beverley Taylor Sorenson Arts Learning Program (BTSALP) is a rapidly growing arts integration initiative originally started by philanthropist Beverley Taylor Sorenson as a response for the lack of arts education in Utah elementary schools. In 1995, Beverley began Art Works for Kids, in which she and a small team of professional arts educators implemented a K-2 arts integration program in six elementary schools in the greater Salt Lake City area. It is important to note that Beverley personally funded the initial startup of this program in these six elementary schools.

The program continued to grow, with lawmakers partially funding the program. Then, in 2002, the budget fell short and lawmakers removed their funding. During this time, Beverley continued to implement the program, while self-funding the initiative. In 2008, the Utah State Legislature voted to fund a portion of the program, thus alleviating the fiscal responsibility from Beverley. Each year, representatives of Art Works for Kids have lobbied to receive continued financial support with continued success. For the first time, in 2014, The Beverley Taylor Sorenson Arts Learning Program was allocated ongoing funding in the amount of \$2 million with accompanying one-time funding of \$3

million. In keeping with the increasing budgetary support, the program gained momentum in 2015, with \$4 million in ongoing funding and \$2.5 million in one-time funding. This boost of financial support allowed the program to grow for the 2015-2016 school year. The Arts Works for Kids Foundation and Friends of Arts Works for Kids are primarily responsible for lobbying each year to secure funding for the BTSALP program. A recent report from the Utah State Legislative Offices accounts for a significant increase in funding for the 2016-2017 school year. Specifically, there will be \$9.75 million dollars afforded to the program, with \$9 million of those funds ongoing — more than double the ongoing funds from last year.

According to recent demographic reports of the program, there are 382 BTSALP schools in the state of Utah serving 31 districts, 191 charter schools, and 128 Title 1 schools. This number will most likely grow over the next few years, given the large increase of ongoing legislative funding for the upcoming academic year.

One unique aspect of this statewide initiative is that each regional cohort is given liberty to implement the program best seen as serving their specific area and constituency of students and teachers. As with any statewide program, there are challenges. It is possible that while different implementation practices can be viewed as strengths within a program, they may also be seen as one of the challenges. Currently, this freedom of practice is still debated within the BTSALP program. The regional differentiation among issues such as hiring processes, instructional time, program implementation, side-by-side-teaching options, specialist qualifications/certifications, and professional development have led to discrepancies in the BTSALP throughout the state of Utah. Such variances are broad from region to region.

All regions have respective universities that partner with their cohort. There are currently seven university partners for the BTSALP program: Brigham Young University, Dixie State University, Southern Utah University, The University of Utah, Utah State University, Weber State University, and Westminster College. The university connections play a large part in professional development, preservice training, and program development. Each university hosts an endowed chair professor, who may represent any of the four major art forms. The responsibilities of the endowed chair vary between institutions, although they generally regard these duties as outlined in a recent 2015 endowed chair job posting for Southern Utah University: (1) Teach preservice courses in arts education (your area of specialization) for elementary school classroom teaching majors (approximately 50% of load), (2) Coordinate, design and implement professional development opportunities for elementary school classroom teachers and arts specialists, both at the university and off campus, (3) Work cooperatively with existing and prospective youth arts education programs within the College of Education and the College of Performing and Visual Arts to develop and coordinate arts outreach initiatives by the University to elementary school students in Utah, (4) Serve as a liaison for the College of Education and other Colleges and arts education programs at the University, (5) Interface with reputable local and national nonprofit arts organizations in the development and implementation of arts education initiatives for elementary school students in Utah's public schools, (6) Serve as an advocate for arts education in Utah, (7) Work cooperatively with other University faculty members and administration in supporting arts curriculum and initiatives to promote the sequential teaching of arts in Utah's elementary schools, (8) Coordinate with University faculty and students with a

view to building and maintaining productive working relationships with Utah's school districts, public school arts programs, the Utah State Office of Education and arts organizations in Utah and elsewhere, (9) Be productive as an artist/scholar and engage in University and community service with regard to the arts, (10) If authorized by the University, network with other universities, colleges, state education institutions, arts organizations and interested citizens to promote the sequential teaching of the arts in Utah's elementary schools (Retrieved from: <http://jobs.utah.gov/jsp/wi/utalmis/oijoborder.do;jsessionid=EF46EA229EFF880788622B2D269A6306?ordernum=9670784>).

The university partnership also provides support through a cohort of professional development partners (PDPs). These professional development partners are considered partners in the sense that they are colleagues and peers with the specialists. They oversee specific districts according to mapped guidelines. The roles and responsibilities of the professional development partner include:

1. Provide support to the BTSALP specialist and principal in understanding and implementing the BTSALP program.
2. Serve as a liaison between the universities, the LEA, the school, and the Utah State Office of Education to provide professional development opportunities in arts integration for teachers at the school.
3. Provide professional learning opportunities in arts integration for all school faculties.
4. Provide additional support for other arts integration components, such as collaborative teams, arts teams, informances and/or exhibits, and

individualized mentoring.

Teachers who are hired under the BTSALP program are called “specialists.” Beverley deemed this term appropriate with the sense that they are specialists in their specific field. This also matched the phrase coined by many schools in which the students went to “specials” when they left class to go to music or art class. Each specialist is hired by the principal of a particular school that has applied and been approved as a part of the program. The specialists are typically part time in any given school and if they are to have a full-time teaching load, they are then assigned to be at two schools respectively. According to the 2015-2016 Roles and Responsibilities Document given to all specialists, an Art Teacher’s responsibilities include:

1. Teach 30-45 minute sessions with each class individually, and assess student learning.
2. Provide required components for the BTSALP website, e.g., lesson plans, action research, teaching resources.
3. Model arts core and integrated arts teaching and assessment.
4. Collaborate with grade-level teams for planning integrated lessons/units.
5. Integrate the anchor standards and college and career readiness standards from the Utah English Language Arts Core Standards.
6. Collaboratively involve the classroom teacher in the arts/integrated instructional activities.
7. Attend BTSALP professional development meetings throughout the year.
8. Collaborate with the principal, DAC (District Arts Coordinator), and university partners to explore arts professional development opportunities

for schools.

9. Plan informances, performances, and/or exhibits to celebrate students' arts learning with the school community as audience at least once per year.
10. Collaborate with other arts teachers in the BTSALP in order to create an accessible collection of integrated lessons and resources.
11. Participate in the BTSALP evaluation program, completing all components of data collection.
12. Serve on the school arts team to set goals and plan/support arts events.
13. Implement the arts teaching component of the program with fidelity.
14. Assist advocacy efforts for the sustainability and growth of the program.

(For a full list of roles and responsibilities including those for classroom teachers, principals, district arts coordinators, and instructional coaches, see Appendix E.)

In many cases, a specialist who shares time with two schools will teach one week in one school and another week in the other school. In some cases, the PTA or other source of budgetary support will help compensate for the other half of a specialist's salary so that they may remain full-time in one school. The specialist's salary is paid for by individual school budgets or school district funds, depending on the choice of the district. In either case, 20% of the salary is paid for through the school (or school partnership with 10% per school when a specialist is shared between two schools). The other 80% is paid for through legislative funding (K. McIntyre-Martinez, personal communication, December 18, 2015). With the majority of funding coming from sources that have until the past two years been "soft funds", or money only secured for one year other than a year-to-year commitment, the specialists have had little job security. With

growing ongoing funding, the job security has begun to solidify.

The other aspect of job security that accompanies this program is the fact that schools may choose their art form. It does not need to be consistent from year to year. If a school is happy with their specialist and wants to remain with that art form, then they may. If the classroom teachers and/or principal wish to explore another arts integration avenue, then they may conduct a new search for an employee that meets the requirements. In this case, the previous specialist will be out of a job, unless another principal from a school that has an opening hires them. With four art forms to choose from, 1) dance, 2) drama/theater, 3) visual arts, and 4) music, there remains one dominant art form chosen more than the others. Most schools prefer to integrate the visual arts, as seen in Figure 1.1. This was also noted during an interview with the Director of the University of Utah Beverley Taylor Sorenson Cohort, Dean Kelby McIntyre Martinez (K. McIntyre-Martinez, personal communication, December 18, 2015).

Each year, the principals must apply to receive the Beverley Taylor Sorenson Arts Learning Program in their schools. At this time, they dictate which art form they would like to receive and are then responsible for hiring a specialist who is qualified to teach that art form. Typically, principals poll their teachers to determine which art form they would like to collaborate with. Currently, in The University of Utah region, the twelve music specialists make up 14% of all specialists. Refer to Figure 1.1 for an illustration of the number of specialists currently employed under each respective art form in the University of Utah Region. These specialists currently serve the Salt Lake, Granite, and Canyons school districts, along with neighboring charter schools.

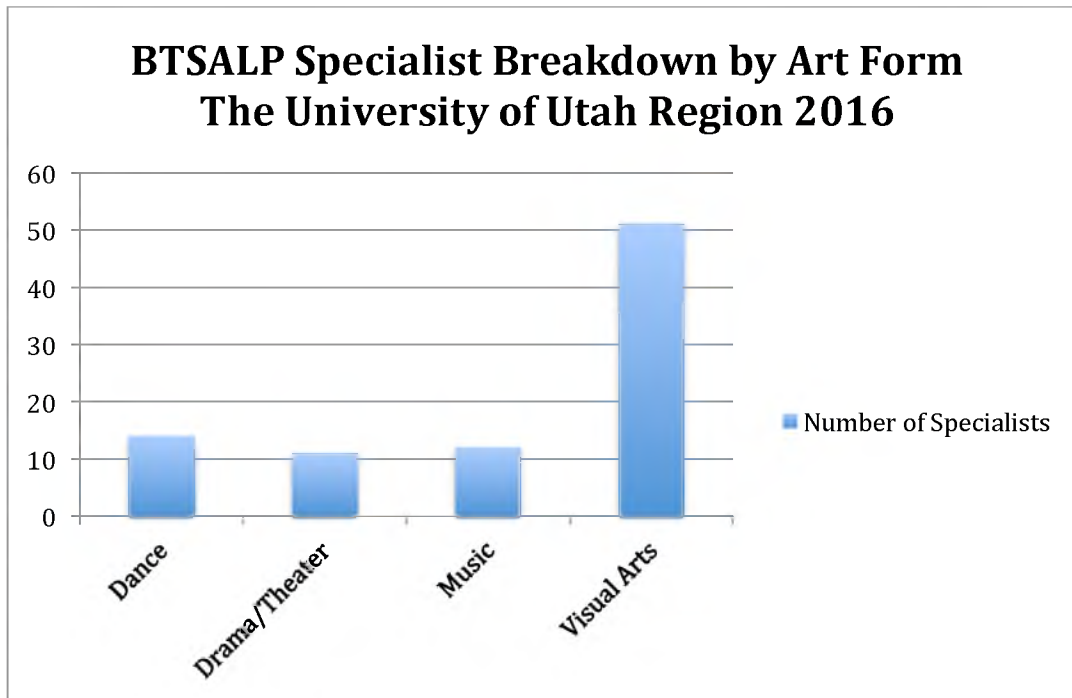


Figure 1.1 Number of Specialists by Art Form in the University of Utah Region

Participant Selection

Within the Beverley Taylor Sorenson Arts Learning Program, there are university affiliations that provide professional development support. The researcher is a Professional Development Partner for The University of Utah cohort. The participants for this study were chosen as a purposive sample in that they met the requirements for the interview process. All participants are also peers in this program and the researcher works with them to provide support, faculty trainings for their schools, and professional development workshops. Therein lies the opportunity for candor because of a longstanding relationship of both professional and friendly merit. There is of course the other side to this selective sample of participants, which may contribute to bias. While some subjectivity may be in question with any given study, the odds are higher for bias

when there is a personal connection with the participants (Creswell, 1994; Mehra, 2002). This is an important consideration when determining the results of the study. Not all connotations for bias are negative. Experienced qualitative research experts view self-discovery as an essential aspect of learning, which includes “biases, blind spots and cognitive limitations as a high priority as theoretical knowledge” (Brown, 1988, p. 20)

Sampling

A direct group of music specialists from a specific cohort were the subjects chosen for this study. This constitutes purposive sampling in which exact persons were targeted as beneficial members of the research participant population. Out of the total population of 47 BSTALP specialists, the 12 music specialists were invited to participate in the study ($N=12$). This sample included mostly female specialists (11) with only 1 specialist being male. There are varying levels of experience represented in this sample. The least experienced specialist has been teaching one year prior to this calendar year while the most experienced specialist has been teaching for over 25 years. All participants have earned a bachelor’s degree in either music education or music performance. Similarly, all participants have a type of licensure varying in grade-level, specific music subject, and state issue.

Consent and Confidentiality

This study was determined to pose no greater than minimal risk to participants. Because of this determination, IRB exempt approval was given from The University of

Utah before the inception of the research study. Participants were given an overview of the concept of the study and an explanation as to why their input might be beneficial. They were also informed of the interview process, how long it might take, and the nature of the questions involved. They were then asked in a face-to-face dialogue with myself if they would willingly participate in this study. All participants responded with a positive verbal affirmation that was recorded with their actual interview.

Given the sensitive nature of some of the interview questions, an option for confidentiality was offered to all participants by way of a pseudonym. Although all of the participants agreed that this was not necessary and that they were happy to share their thoughts, it was to the researcher's discretion to use pseudonyms in this report. Complete anonymity was not given to the participants because their respective schools and districts were reported. The interviews were also not conducted anonymously, for the researcher knew each participant and they knew the researcher. Participants had access to the researcher's email and phone number for any questions or concerns throughout the process. All interviews were kept locked and recorded in a password-protected computer system. Once data were transcribed, the documents were secured in a locked private office space.

Data Collection

When conducting interviews, there are different strategies available. Perhaps the least invasive is a questionnaire that participants may fill out at their leisure. One step up from this might be a phone interview where the participant may answer at home or work with minimal invasion. Finally, there is the face-to-face interview, which may be

considered more inconvenient for the research participants but affords the researcher the opportunity to read the context of answer delivery. This may be in reference to body language and/or time taken to answer questions. This interview method also allows for a longer interview period with heightened tolerability. In general, those answering questionnaires or telephone interviews spend less time answering each question than face-to-face interviews (Sincero, 2012).

Each interview was conducted at the convenience of the participant in their school setting. Specialists used their classrooms to welcome me and allow me to conduct the interview. This was considered a safe place for them where they are at the helm. It was important for me to come as a guest and reiterate that each participant's input was valuable. The classroom is also the natural setting around which many of the questions revolved, so it seemed appropriate to conduct the interviews there.

When conducting interviews, it is imperative to try and control for extraneous variables, allowing for minimal interference (Creswell, 1994). At the time of each interview, doors were shut for privacy and times were chosen to best account for student traffic. There were minimal interruptions with these precautions. The study was conducted over the space of three months, with individual interviews occurring intermittently during this timeframe. Interviews were administered before or after school, or during preparation time. All schools were located in the greater Salt Lake City, Utah area. Specifically, the elementary schools were either a part of the Salt Lake City School District or the Canyons District.

The primary instrument related to data collection was an interview consisting of preset questions with the opportunity for elaboration. One aspect to account for validity

in qualitative research is to utilize triangulation. During the interview process, the entire session was recorded using a voice memo application. Simultaneously, I took extensive notes on my personal laptop computer. Realizing that all notations will contain my personal bias, the third element to the triangulation is peer evaluation of voice memos that have been transcribed.

Transcriptions

The transcription software *Inqscribe*, was used to upload and keep track of certain markers in the audio files. Utilizing this software, the researcher transcribed verbatim essential elements of the interview questions. After repeated listening, transcriptions for each interview were created, which included key elements found in multiple interviews (Rapley, 2007). For reference in the results section, important phrases or quotations were marked with yellow highlighting, and were later coded based upon relevance to certain outstanding notions or repeated ideas. Outlying comments were also given consideration due to their ability to call into question the majority.

Care was taken to accompany original notes with voice interview transcriptions. In order to ensure the validity and accuracy of the transcriptions, cross-referencing was completed by the researcher as well as one additional reviewer. The accuracy of these transcriptions was of prime importance because these transcriptions contained the data that were used in ascertaining the findings later outlined in the results and discussion sections of this research.

Data Analysis

The systematic coding method was utilized in categorizing recurring themes present in the data (Strauss, 1990). The grounded theory, systematic coding style as developed and taught by Barney Glasier and Anselm Strauss involves three stages of coding. The first is “open”, followed by “axial”, and finally “selective” coding (Strauss, 1990). This last and final stage reveals the official themes. After themes were established, frequency tables were constructed representing each theme. These frequency tables directly influenced the results of the qualitative information. Considering validity and reliability measures, the information was then formatted into results, which consist of supporting quotations from participants.

Validity Measures

One of the most concerning limitations of this study is researcher bias. This is difficult to control because people cannot make themselves completely free from bias because we are who we are. Our experiences and relationships build our perceptions of how we receive information. Researchers are, however, human, and therefore this bias exists and will always exist in studies performed by people. The only option is to control as best as possible for such biases. These controls may also help to strengthen validity and reliability.

One strategy to improve the trustworthiness of the study was exercised after the data were collected and before they were analyzed. A professional peer evaluator was asked to listen to the response to question one using the audio recordings. This professional peer has over eight years of extensive experience analyzing and discerning

testimonials that have been recorded. The product of these disseminations results in suggested job retention or job loss, therefore this particular peer was seen as a great asset towards establishing a sense of validity concerning the accuracy of notes taken. When comparing the notes of the peer and the notes of the researcher, there was only one discrepancy. After a discussion, the researcher modified the wordage so that the participant's commentaries were more accurate in the notes. After the adjustment was made, participants of this study received an email with a copy of their notes and were given the chance to clarify any answers. There were no suggestions for clarifications from the participants.

Limitations of the Study

Even with measures of trustworthiness and validity efforts, there remain limitations to this study. As much as one might control for bias, it is in the nature of qualitative research, and therefore it is a concern to the data collection and analysis of this study. The personal rapport that has been built between the researcher and participants may on one hand be seen as a benefit, allowing for the participants to trust the researcher and share more than they would with a stranger. On the other hand, the participants may reserve their thoughts or answers because of their relationship with the researcher. Similarly, this relationship poses a limit in reference to bias as previously outlined.

Case studies generally involve fewer participants than do other types of research. This particular study involved 12 participants, which is more than most case studies. Critics may claim that this number of participants is too high to achieve data quality and depth. Therein also lies the limitation that only 12 participants is a very small N , and

therefore any hopes of generalizing the research findings are null and void. Each participant has his/her own history of education, experience, and exposure to arts integration; their demographics do not represent every music educator. The participants all belong to one certain arts integration program that has similarities to others in the nation, however they are not identical, therefore, it would be irresponsible to assume that the information this study provides will apply to all.

Giving consideration to these limitations is important when relaying the results of this study. With respect to these limitations, the results, discussion, and conclusion will consider the findings only apparent to those directly involved. Others may choose to allow this information to inform their research or practice as they may.

CHAPTER 4

RESULTS

Introduction of Participants

The following information is a synopsis of the demographic details of each participant. The participant pool is composed of all the music specialists who are under The University of Utah BTSALP cohort. After agreeing to participate in the study, the participants were asked to provide information concerning their background in education, licensure, and experience. This data were collected to help inform the data analysis and to store for future correlational research studies. For referential purposes, the participants are listed in order of years of service as BTSALP music specialist. Essentially, the participants who have been teaching the longest as BTSALP music specialists (not necessarily teaching the longest in all respects) will be listed first, therefore leaving the most recent hire to be listed last. The participants are as follow:

1. Sarah
 - a. Current Teaching Position: BTSALP Elementary Music Integration Specialist at Jackson Elementary, Salt Lake City School District. (Also an

- b. Elementary Strings Teacher at additional SLCSO schools.)
- c. Year of BTSALP Hire: 2008
- d. Degrees Earned with Dates: Bachelor of Music 1971, Bachelor of Music Education, 1972, Master of Music 1975.
- e. Licensure: K – 12 Instrumental and Vocal Music, State of Utah
- f. Experience Details: Over 30 years of teaching experience: Ayuda project in Guatemala, teaching strings in Mexico, Suzuki teacher, strings teacher in Ogden schools fifth through twelfth-grade.

2. Rachel

- a. Current Teaching Position: BTSALP Elementary Music Integration Specialist at Midvale and East Midvale Elementary Schools, Canyons District.
- b. Year of BTSALP Hire: 2008
- c. Degrees Earned with Dates: Bachelor of Music, Violin Performance, 1976; Bachelor of Arts, Elementary Education, 1976; Bachelor of Arts, History, 1976.
- d. Licensure: Elementary Education first through eighth-grade, State of Utah
- e. Experience Details: Nearly 25 years of teaching experience, fifth-grade classroom teacher for 17 years, BTSALP music specialist for 7 years.

3. Maria

- a. Current Teaching Position: BTSALP Elementary Music Integration Specialist, Canyon Rim Academy, Charter School in Salt Lake City, UT.
- b. Year of BTSALP Hire: 2013

- c. Degrees Earned with Dates: Bachelor of Music, Oboe Performance, Master of Music, Oboe Performance.
- d. Licensure: Alternative Route to Licensure, K-12 Vocal and Instrumental Music, State of Utah. Orff Schulwerk Certified – 3 levels. Kodaly Certified 2-levels.
- e. Experience Details: 25 years of music teaching experience including extensive pre-K/pre-school experience, K-6 general music, Montessori school, Orff and choral music camp, church choir and children's Orff, and adjunct instructor for Oboe at Utah State University.

4. Antoinette

- a. Current Teaching Position: BTSALP Elementary Music Integration Specialist at Oakridge Elementary, Granite School District.
- b. Date of BTSALP Hire: 2013
- c. Degrees Earned with Dates: no comment
- d. Licensure: no comment
- e. Experience Details: no comment

5. Heather

- a. Current Teaching Position: BTSALP Elementary Music Integration Specialist, Plymouth and Driggs Elementary Schools, Granite School District.
- b. Date of BTSALP Hire: 2014
- c. Degrees Earned with Dates: Bachelor Degree in Music Education, 2013.
- d. Licensure: Secondary License with Elementary Endorsement Vocal and

Instrumental Music, State of Utah.

- e. Experience Details: 2nd year of teaching for the BTSALP, several years teaching private piano lessons.

6. Chantelle

- a. Current Teaching Position: BTSALP Elementary Music Integration Specialist, Early Light Academy, Charter School in South Jordan, UT.
- b. Date of BTSALP Hire: 2014
- c. Degrees Earned with Dates: Bachelor Degree in Music Education, Choral, 1999.
- d. Licensure: K-12 License in Music Instrumental and Vocal, State of Utah.
- e. Experience Details: 25 years teaching experience private lessons in voice, piano, violin, cello, viola; 10 years of experience in conducting symphony orchestras, Utah Symphony and Opera as composer for 14 years. Second year as BTSALP Music Integration Specialist.

7. Eleanor

- a. Current Teaching Position: BTSALP Elementary Music Integration Specialist, Belle View and Bella Vista Elementary Schools, Canyons District.
- b. Date of BTSALP Hire: 2014
- c. Degrees Earned with Dates: Bachelor of Music, Violin Performance, Minor in Speech and Hearing Pathology, 1990.
- d. Licensure: None – working on Alternative Route to Licensure through the State of Utah, expected to finish next year.

- e. Experience Details: 20 years of experience in private violin and Suzuki instruction, music summer camp.

8. Juliette

- a. Current Teaching Position: BTSALP Elementary Music Integration Specialist, Sandy Elementary School, Canyons District.
- b. Date of BTSALP Hire: 2015
- c. Degrees Earned with Dates: Bachelor of Music Education, K-12 Instrumental and Vocal, General Music Emphasis, 1987.
- d. Licensure: K-12 Music Licensure Instrumental and Vocal, State of Utah and State of Texas.
- e. Experience Details: 18 years of teaching experience including, K-5 general music, private piano, pre-school general music, and elementary orchestra.

9. Tami

- a. Current Teaching Position: BTSALP Music Integration Specialist, Midvalley Elementary, Canyons District.
- b. Date of BTSALP Hire: 2015
- c. Degrees Earned with Dates: Bachelor of Music Education, Instrumental, 1996.
- d. Licensure: K-12 Instrumental and Vocal Music, State of Texas, currently working towards Utah State licensure.
- e. Experience Details: 20 years of private piano lessons, 2 years elementary general music, strings, and band, 6 years directing musicals at church.

10. Patricia

- a. Current Teaching Position: BTSALP Music Integration Specialist,
- b. Date of BTSALP Hire: 2015
- c. Degrees Earned with Dates: Bachelor of Music Education, Choral, 1993.
- d. Licensure: K-12 Instrumental and Vocal, State of Utah and State of Colorado.
- e. Experience Details: 3 years public school music education, high school and middle school choir, hand bells. 5 years experience teaching private piano and voice. 7 years volunteer general music at Ridgecrest Elementary where she currently teaches.

11. George

- a. Current Teaching Position: BTSALP Music Integration Specialist, Oakdale Elementary School, Canyons District.
- b. Date of BTSALP Hire: 2015
- c. Degrees Earned with Dates: Bachelor of Music Education, Vocal and Instrumental, 1998.
- d. Licensure: Secondary Music Vocal and Instrumental, Level 2 music endorsement, State of Utah.
- e. Experience Details: 18 years classroom music teaching experience. 15 years private music lessons in guitar, voice, and percussion.

12. Yvonne

- a. Current Teaching Position: BTSALP Music Integration Specialist, Horizon Elementary School, Canyons District.

- b. Date of BTSALP Hire: 2015
- c. Degrees Earned with Dates: Bachelor of Music Education, Instrumental, 2012.
- d. Licensure: K-12 Instrumental and Vocal, State of Idaho and State of Montana, working on Utah state licensure.
- e. Experience Details: 2 years teaching experience, high school band and K-12 instrumental/choir in rural area.

Data Collection Process

The formal data collection process included 12 face-to-face interviews between the researcher and the participants in their classrooms at one of their assigned schools. The interviews were administered by the researcher and recorded via voice memo software using the researcher's iPhone. The researcher also took detailed notes of the interview, which were later scrutinized for accuracy and used in data analysis.

Coding

After all 12 interviews were completed and data collected, the transcriptions and notes were compiled to represent each participant. Data were read and reread multiple times to ascertain themes appropriate to each research question. Inductive reasoning was utilized to code the recurring material (Hatch, 2002). Initially, there were over 60 codes developed through the data analysis (Creswell, 1994; Borg, Gall, & Gall, 2003). A second and then finally third review of the data allowed for a refined coding with fewer

subsections per research question. For each review, the order of interview answers was shuffled and switched. Also, names were kept confidential during the coding to help eliminate bias in weighting the responses. The codes were listed next to each interview question and a frequency analysis was given to assess which concepts had the greatest support among all of the participants (Green, 2001). This careful examination aided in interpreting the perspectives held by the participants while also facilitating an overall understanding of the material (Lincoln & Guba, 1990). Coding categories were supported by selected quotations that articulated the overall sentiment of that particular idea.

Data Analysis

Research Question #1

The following information is meant to serve as a data analysis in reference to the research questions, which guided this study. The first research question of this study asks:

1. What are music educators' general feelings about arts integration and music integration in particular?

Specifically, the music specialists were asked these two questions in this order:

(1) What are your general perceptions about arts integration? (What do you think about arts integration reform?) and (2) What are your general perceptions about music integration in particular (both as its own entity and under the umbrella of arts education)?

The first part of this question yielded three main coding categories: (a) overall value and importance, (b) a means for receiving arts instruction, and a (c) a vessel for academic success for students who excel in the arts. When asked the first interview question, Maria responded with this comment:

Arts Integration is super important for learning academics, and children who have a struggle academically in traditional academic thinking can really excel in music. For instance, sometimes I will have a child demonstrate who maybe is a struggling learner when it comes to math equations, but can get the parts [vocal parts] beautifully or sings in a beautiful way, and sometimes I don't even know that that child has a learning disability. For morale for those particular children, it's great. Children learn so much better and retain it when they have used other parts of their brains. Your brain works in a different way, and that's not necessarily bad. That [arts integration] gives that child a chance to succeed.

The music specialists most frequently agreed that arts integration programs are valuable and important (many remarked on this being especially important for elementary-aged children). The reasons behind such value and importance were because the arts integration model may be the only way for some children to receive art instruction at all. Another reason was because of the ability for classroom teachers to glean art-related strategies for their classrooms. Another veteran specialist, Juliette, shared her thoughts about arts integration. She believes that if a music specialist is doing their job correctly, that integration is a natural outcome of instruction. She also concurs that it is beneficial for the students. She states,

Arts integration is generally something that has been around forever. Even as art teachers, we always integrate – it has always been there - if you are doing your job right. I need to clarify that! You are always integrating, to a degree. I'm seeing an increased emphasis on documenting [what we teach in class]. It's a balancing act because we need to be sure we are teaching our art form, however the integration piece is very important. Any time you can make those connections for kids, educationally, to make it easier, the better it is for them.

The second tier to this first research question involved general sentiments towards music integration in particular. Responses addressed music integration as a stand-alone program as well as music integration in reference to an arts integration initiative. The three main themes that received coding for this question were (a) music is more difficult to integrate than other artistic subjects, (b) music integration is helpful to the students

when executed well, and (c) music has benefits whether integrated or not. Music specialist Heather remarked:

I think if it's done well [music integration] it can be helpful, but I don't think it's necessary because music has so many benefits in and of itself for the brain and for the students. I feel that just learning music skills, the kids are going to go back to class better than if they weren't learning those skills. (See Figure 2.1)

The shared sentiments of 83% of the music specialists interviewed were that music education should be enough for the sake of music, but there are benefits to music integration that help in the academic setting.

With the climate of music education changing and evolving, the specialists are aware that they too must evolve, and if music integration is the way to get a foot in the



Figure 2.1 Heather's Fifth-Grade Students at Plymouth Elementary

door, then they will take that step. Eleanor colorfully makes a metaphor for her interpretation of the situation. In reference to music lessons in elementary schools, she comments: “They're vitamins and if you make them gummy bears to make them eat their vitamins, then you give them gummy bears.” In this sense, the vitamins represent music for music’s sake, and the gummy bears represent music integration. Figure 2.2 displays Eleanor’s students as they learn through music integration. In her shared respect, as long as the children are getting music instruction, they are getting their vitamins. If it needs to be dressed up as something more fancy, then so be it, as long as the children are rightfully receiving their music lessons.

To overall address the first research question, the music teachers/specialists who are actively integrating music generally feel as though integration is a good thing for students. They share frustrations, but as with most teachers, they are willing to make changes for the benefit of the children. The one large stipulation that underlines the benefits of music integration is that it must be done well. Music integration



Figure 2.2 Eleanor’s Second-Grade Class at Bella Vista Elementary

is only meaningful for the students and the teachers if it is well informed and executed by a skilled music specialist.

Research Question #2

The participants in regards to the second research question describe the frustrations surrounding teaching a meaningful or successful music integration lesson.

The second research question is

2. What are some successes/challenges involved in switching from a standard general music teaching environment to that of arts integration model?

The specific interview question reiterated this research question verbatim. The first part of this question asked the participants to relay successes involved in teaching a music integration paradigm after having taught general music. The coding method resulted in two major themes. The first theme had an overwhelming frequency score in relation to any of the other themes from the questionnaire. The most successful aspect of this paradigm shift is that music integration is successful when it happens organically in a classroom. The notion of organic versus contrived surfaces again in the challenges section of this research question. In Tami's interview, she gave an example of how naturally occurring integration is easier for her and also more enjoyable for the students:

In reality, in the classroom, it [music integration] can be forced. You can tend to try and make your lesson so much around your integration that you lose your music dynamic. So what I found works good for me, is that I make my music lesson and I find out what the big question is, for instance for Reading Street for second-grade. One week, the theme was 'working together'. That was super easy to integrate into music because we have to work together on everything. If it's not forced and you naturally let it happen, it's a lot easier.

Music specialists maintain that when the music objectives are the primary focus,

and then other academic subjects are brought to light organically as they relate to the song or activity, then the lessons are successful for both the teacher and the students. The most natural subject that this occurs with is social studies. The historical and cultural contexts of music are more readily accessible and have an almost effortless tie to any music lesson. It is this ease that affords the music specialist the opportunity to integrate while still meeting their music objectives. Patricia shared her feelings about social studies and music integration: “Music is integration. We have our composer friends and we have to talk about history. And when we do a folk song from Italy, we talk about where Italy is. It all comes together. For me, the social studies are the easiest thing to integrate.”

The Orff Schulwerk approach was mentioned by nearly half of the music specialists as a successful way to approach music integration. “Orff Schulwerk can be described as a model for the design of learning experiences; its main thrust is musical learning, but it has strong implications for cultural and social learning as well” (Shamrock, 1997, p. 41). Not only does Orff Schulwerk training teach individuals how to use folk songs with social studies implications, it embraces the techniques of composition in fostering existing stories, poems, and other aspects of language arts (Morrongiello & Roes, 1990; Paolino & Lummis, 2015). One specialist in particular, Antoinette recognizes the Orff process as her “saving grace” of music integration:

Because of the Orff training that I have now and the creative process where the kids get to create... this is why I wanted to do this song rather than just have the kids sing a song and memorize it, I wanted them to create. Sometimes I feel like it's just information that they need to memorize that I'm integrating, however I felt like with this lesson, it allowed them to create... allowed them to have a say on how it was going to be put together, instead of just singing a song that gives them the information that they want. So, that's the beauty of that Orff process. I think if I didn't have that knowledge of the Orff process, I would be very frustrated with integration. I see great value in tying what we do with music into the classroom. (See Figure 2.3)



Figure 2.3 Antionette's Fifth-Grade Students at Oakridge Elementary

The second and final theme derived from the success of music integration pertains to what the students and teachers take away to utilize in their classrooms. Music specialists reported that they hear back from students and teachers alike that there are transfers being made from the music class into the grade-level class. Patricia reported that her students' "eyes light up when you report something they learned in their classroom." Especially teachers involved in the side-by-side model of the BTSALP program are given the opportunity to be there in the music class and learn of the different approaches and strategies of music integration. Often times if the teacher does not fully grasp the musical concept, for instance if they have not fully memorized a child's composition, the students fill in the gaps and are excited when called upon to help instruct the teacher (Newton &

Newton, 2006). Students who find themselves successful in music integration transfer that sense of positive pride back with them into their classrooms. Chantelle shared this sentiment regarding side-by-side teaching and the fruits of arts integration:

I really love the model that the Beverley Taylor Sorenson does, that we work side by side with the classroom teachers, we look at the year-long plan, we see what they're teaching and see how we can augment that. I see the fruits of that. They remember certain concepts in class because of the way you taught it using music. That is rewarding to me. (See Figure 2.4)

This successful transfer of information was also reported as being an essential positive aspect for students with special needs. Chantelle also shared that she had a student with special needs who was having a hard time focusing. She was able to gain his attention by doing clapping activities with him and his classmates, which effectively drew his attention to the lesson.

As previously mentioned, the juxtaposition of naturally occurring lessons is the contrived lesson. This was the most frequently reported challenge among music specialists. Three main themes were reported under the challenges aspect of this research



Figure 2.4 Chantelle's First-Grade Students at Early Light Academy

question. These were (a) contrived lesson planning (b) shortened time and (c) lack of resources. Music specialists reported that when their music integration lessons are created with the academic subject in the foreground, the lesson suffers. This remains a challenge because the charge of the BTSALP program is to collaborate with classroom teachers to find out what subject areas they would like reinforcement in. According to Rachel, if the stipulations for lesson planning are too rigid, the students are missing out on other pertinent musical connections:

Being too rigid with it [music integration] is the biggest challenge. I had one principal who...wanted everything focused on matching the reading curriculum and so something would come up, say a holiday. Holidays are not scheduled into the reading, but music is a huge part of holidays, it's a part of our culture. We need to sing songs with our kids that fit Halloween, that fit with the holidays. It's the only way they're going to get them. But, if you're so rigidly following a calendar that you can't take time to sing something that matches the season or something that has come up... 'No we're doing contractions this week and unless you're doing contractions, you're not following the rules.

As mentioned under a *success* theme, lessons that occur with the music objective first and then naturally unfold towards integration bear a greater importance, with heightened achievement according to our participant's reports.

The second greatest challenge according to the music specialists is that of time. The aspect of time is two-fold. The first is the lack of instructional time with the students and the second is the lack of time as a professional, including less time available for collaborative efforts with classroom teachers due in part to an excess of paperwork. Chantelle reported that the high amount of paperwork required from her position cuts into her planning time and collaboration time. She shared that the amount of paperwork is “a little overwhelming.”

With the expansion of the BTSALP program in over 380 schools, the teaching

load for most arts integration specialists is spread between two schools. This means that if a teacher went from one school to two schools, their time at the first school is diminished significantly. On the one hand, more students are receiving arts integration lessons, and on the other hand, the previous students are now experiencing less instructional time in music (or other art forms). A large complaint from the music teachers was the frustration and heartbreak over seeing their students less and less each year. For some specialists who have the support of the PTA or other funds to afford them to be at a school full time, they do not have this challenge. For others, this is a real concern. Sarah is one of the many music specialists that have increased the number of schools for which she teaches. She recalls: “Back in the day, I had students twice a week. Now I only have them once and there isn’t time to address the academic subject during music integration time. The teachers have to do the science stuff on their own time.” Maria comments that one of the challenges of teaching music integration is the lack of time allotted towards teaching basic music principles so that the lessons may be less intrinsic and more complex. She stated,

There is a challenge in getting the kids the skills necessary for the children to be able to do anything. They have to have basic music skills. They have to be able to sing in tune, they have to be able to keep a good beat. They have to be able to listen and have good listening skills, like echoing back and forth. They have to have good control of their body. They have to be used to being able to move in the space.

The other aspect of time constraints is involved in lesson planning and collaborations. Tami remarks that, “The hard part is getting the teachers to email you back because they are extremely busy and they are like, ‘the music teacher wants what? No. I have c-tests, I have all of this stuff to do with the principal, and with their kids.’” Classroom teachers are recognized often as being overbooked. It can be a challenge for

music specialists to find collaborative planning time that does not infringe on the already impacted schedule. While not a correlational study, it is interesting to note that the new music specialists maintained that classroom teacher collaboration was one of the greatest challenges. The veteran teachers, on the other hand, made no mention of this aspect; rather they remarked that their biggest challenge was in the diminishing instructional time with each class.

The last and final theme coded in respect to challenges involves resources. George has composed many songs to accompany his math integration lessons in response to what he considers a lack of resources. He commented on planning an integrated music lesson for Black History Month: “When I first started the Black History lesson, it was hard to find musical connections that were applicable and I backed off for a while, then re-attacked it and found some great connections.” The precursor to the lack of resources for some specialists was the shortage of instruction during their degree program. Two new BTSALP music specialists remarked specifically about their preservice collegiate training. Heather, who just earned her Music Education Bachelor Degree in 2013, mentioned that if she had done more integration in college, “it would have been so much more helpful.” Yvonne also recently earned her Music Education Bachelor Degree in 2012 and had extensive comments concerning college preparation and the expectations of integration:

To take other things and have music tie into that is harder for me. That's not the way my brain works. My brain works music first and it always has. I have had music around me my whole life. It is engrained in my blood. That's where all of my college training was. Everything I learned in my four years of college was music-based. How to teach music [and] classroom control, everything in my college education was music related. I didn't have any of those other subjects. The last time I was taught or even looked at science or math was in high school, so trying to take that subject that I haven't touched since 2003, and then tie music to

it is really hard for me because I don't know anything about that subject or the way they are teaching it today.

With all 12 specialists holding either a Bachelor of Music degree in either performance or music education, there has been either little or no training in music integration with respect to learning extensively the core curricular objectives of other subject areas. This is the reasoning behind the collaborative model, to fill the gaps from each educator's perspective (Miller, 2013).

The next interview questions was not derived directly from a research question, however it was asked in hopes of informing the successes and challenges aspect of the research. The music specialists were asked directly, "Have you witnessed any changes in student behavior between general music lessons and arts-integrated lessons? If not, please explain. If so, what have you observed?" The results of this question varied quite a bit. At first glance, this question appears to have only two answers, "yes" or "no." After careful review of the answers, there clearly are two sides to the "yes" answer. If a specialist answered "yes", it was followed by one of two options. Either the behavior was worse, or the behavior was better (with the change to music integration). Four of the 12 specialists replied that there was no change in student behavior in regards to either the general music education lesson or the music integration lesson. Heather maintained that, "I don't see much of a difference. I enforce the same rules either way." Seven of her colleagues had different sentiments and observed a change in student behavior between the two different teaching models. Interestingly enough, these observations were split evenly, with four colleagues stating that the positive student behavior declined when switching to the music integration model and four colleagues observing a rise in positive student behavior. Rachel attributed her decline in positive behavior to the lack of cultural context her

students have in order to make integrated connections. She states:

I am at two Title 1 schools now and the population here is tough. They have horrible home lives and school is the time that is consistent for them. They are better with the general music, music for itself lessons, because they feel my passion and get involved in my enthusiasm and so if their only goal is to play the rhythm sticks; 'ta ta ti-ti ta', they can focus on that, they do a good job. They want to play, they want to perform and do a good job. Integrating is harder here because they don't have the cultural background to integrate as well. Here, they want to play. It's two wooden sticks, but it's like nothing they have at home...that is what controls their behavior.

In direct divergence from this concept, other music specialists have noticed that students have an improvement in positive behavior when teaching music integration lessons. Those music specialists who are a part of the Salt Lake City School District are a part of the side-by-side integration model. Maria attributes this to an increase in good behavior because there simply is another teacher in the room and that teacher is their classroom teacher who has already created a system of classroom management.

Two other specialists who are teaching in the Canyons District do not have the side-by-side teaching model, but also report that music integration increases positive student behavior. According to Eleanor,

The children where it was just music, [for instance] music theory, they doze off a bit. When you have stories and subject matter and things they are talking about in class, it keeps their attention and keeps them more focused. Like today, we are talking about what they are reading - they all want to talk about what they are reading in class. What subject are you learning? They all want to share. It shows that you are interested in what they are doing. So, I did notice a difference.

Yvonne, who also does not have the presence of the classroom teacher in her room during music integration time, observed similar behavior shifts with her students. She remarked,

I think [the students] do better with integration because some people are not musically talented. Some people don't like to sing. Some people are not coordinated to do instruments. Once you integrate another subject, they might be really excited about that other subject. Some kids are awesome in science. Some kids are awesome in Math. Some kids love history. So when you tie into that

other subject, they get excited when they might not get excited about music. Especially when you are teaching something that they are learning in the classroom, it gets them engaged. 'Oh! We learned that last week, I know the answer, I know this, I got this!' That engages them more.

Antoinette echoed Yvonne's comments by affirming that there is a big difference between general music lessons and the more creative music integration lessons. She concurred that the students are more engaged, "especially the students who do not have a lot of music skills."

Research Question #3

The last two research questions were meant to bring to light current practices in music integration and inform possible professional development opportunities. The following research question was presented to specifically ask music specialists about their current practices:

3. In what ways are music teachers infusing music into other core curricular subjects?

The interview question meant to inform this research question was phrased: "Tell me about some ways you are infusing music into other academic subjects; in essence what are some of your music integration teaching strategies?" This question yielded three major themes that were coded into subsections. The three themes were (a) social studies integration in relation to history and culture, (b) the Orff Schulwerk creative process, and (c) mathematical connections in integration. The most overwhelming response to this question involved infusing music into social studies. Rather than infusing music into social studies, the responses seemed to reflect that they were infusing historical or cultural contexts into music. Patricia remarked:

Social Studies is easy to integrate because I do so many folk songs in relation to the Kodaly method. We talk about where the song came from and why it is important. Also, I've been introducing composers every week and we talk about what was going on in society. We address why classical music sounds the way it does during the Romantic period, for instance. So, the historical and social aspects are easier for me. Math and science... I'll get there.

Other social studies integration implementations included multicultural music, more specifically world music for the sixth-grade curriculum. Similarly, the majority of the music specialists mentioned integrating songs from the state of Utah and from the Native American Nations to integrate into the fifth-grade social studies curriculum. Also for fifth-grade, more than one specialist noted that they teach songs from the civil war era that bring to light the struggles of slaves and of their attempts to escape to the North (such as *Follow the Drinking Gourd* – See lesson plan in Appendix F). It is apparent through the responses that these music specialists are thinking more about the deeper connections between music and other academic subjects, especially the historical and cultural context of pieces.

The Orff Schulwerk approach remained a staple part of many of the specialists' remarks concerning integration efforts. For those with certification, this is an integral part of their integration process. The Orff Schulwerk approach has been described by music specialists as a way to create, compose, and move in relation to another subject. Orff training in its very essence incorporates integration (Shamrock, 1997). Maria attributes all of her integration efforts to the Orff process. These are her words concerning Orff Schulwerk as a tool for integration (Figure 2.5):

It's all Orff-based. I look at the objectives made by the state or through our charter requirements and then I figure out - How can I do this with movement? How can I do this with speech? How can I do this with songs/singing? How can I do this with instruments? Sometimes it's making a speech piece with vocabulary, that's the easiest way. Sometimes it's improvisation with concepts. I do a ton of



Figure 2.5 Maria's Second-Grade Students at Canyon Rim Academy

movement things, which you can do with almost anything. I try to go through each [aspect], that we are doing [such as] creation; they have to have movement every single time. I try to have some part where they are doing creating regularly. It's very Orff-based. It's the whole child.

Many of the specialists attend the local Utah Chapter of the American Orff-Schulwerk Association's workshops. The Utah BTSALP chapter hosts six mandatory workshops for new hires with under two years of experience and three mandatory workshops for veteran specialists. Many of these workshops have Orff-inspired elements.

The last theme derived from this research question involves the integration of mathematics. Not so much from a creative standpoint, the elements of math and music were reportedly in the context of worksheets and diagrams. It is common knowledge that math is found among music and when considering integration, it seems obvious that mathematics would be a natural starting point (Ludwig et al., 2014). Where specialists become stumped is the opportunity to be creative with math integration. They become

stuck with the idea that math and music only exist in fractional form in relation to time signatures and note values. In one of Maria's informances, she created a simple melody and body percussion pattern in which the students sang a math equation and changed the numbers around to reach multiplication answers. (An *informance* is an informal performance where parents are invited to watch the creative integration process in the classroom). Parents were invited to participate with their children and sing back the answers. I observed that they were delighted in this approach and that their children were making music and math at the same time.

Music teachers turned integration specialists have a heightened need for support and professional development. Nearly all arts integration programs being implemented today have some source of ongoing training (Burnaford, Brown, Doherty, & McLaughlin, 2007). A valuable asset to this ongoing training would be to know exactly what the music specialists need to be successful. In what areas are there concerns and how might these concerns be addressed? Also, there are ways to develop existing strengths, and surveying the specialists would help inform which areas to focus on. This is why there is an element of professional development in this research design.

Research Question #4

The last and final research question is

4. How can a music integration teacher receive support in lesson planning and lesson delivery according to self-reports?

Specifically, the participants were asked these two questions in consecutive order:

(1) What would be most helpful for you in preparing your music integration lessons? This

may be overall or in reference to professional development. (2) What would be most helpful for you in delivering your music integration lessons? This may be overall or in reference to professional development. All of the specialists responded to this question, but the veteran specialists had a harder time coming up with an answer. One seasoned specialist first admitted that there was nothing she needed help with, and then constructed the answer and decided that the most beneficial thing for her were take-away lessons such as those presented during the Utah Music Educator's Conference. The majority of her colleagues agreed with her.

There were two clear thematic coding categories for this last research question. The first was first and foremost an overwhelming response in reference to lesson plan support. Ten out of the 12 music specialists stressed that having specific examples of lesson plans was the most desired form of support for their own curricular development. Patricia, a first-year BTSALP music specialist, commented by saying,

What would help me prepare my lessons is having concrete examples from other teachers. I've gone and looked through the BTS website database. For me, seeing what someone else did and then using that as a jumping off point for me... I can decide what would work best in my class. It's that contrived thing again. When I'm told to integrate, I don't know how to approach it exactly, but when someone comes in and says, 'I did this for fourth-grade in this subject', then I can say that that sparks an idea for me. I can do that!

Patricia's colleague and second-year BTSALP music specialist agreed with her stating,

I just like being handed lesson ideas. That has always been really helpful and I have used a lot of the lessons that you have given us. For me, being given ideas is the most helpful. When I'm given a lesson, knowing the background of my schools and what the kids are used to, I just look at the lesson and try to figure out what will work and what won't work.

Consistent with the lesson development answers, the music specialists also noted that it is helpful to watch a teacher deliver a lesson and then take away from that to inform their

own lesson delivery style.

The second coded theme from this question was in regards to resources. Access to resources is somewhat limited for music integration specialists (Wiggins, 2001). The materials given out from professional development workshops and other attended conferences are not enough to establish an entire curriculum. In essence, these specialists are required to create their own curriculum each year in response to the collaborative efforts with classroom teachers. The need for resources is abundant. Maria must have lessons that are fully integrated because there is another music teacher at her school. Her job is only to integrate and she would love to have a current library of music for music integration specialists. In her own words, “We need a library of music because the new teachers have nothing to draw on, so they are either writing their own pieces or spending a ton of money - which is what I have done. So we need a library (which could be based at The U) of stuff that could help us.” Yvonne, Tami, and George concurred with Maria. Yvonne would like more supplemental resources such as PowerPoint presentations or helpful media links: “Having enough resources to make a visual representation would help enhance the lesson.” Tami would love a condensed version of the core standards – a CliffsNotes version, as a resource. She would like more books like the ones she receives during professional development workshops: “The resources help with lesson delivery, like the sound waves book we had - I can use that to show the kids. Resources are the big thing.” Lastly, George also mentioned that resources above and beyond lesson plans help enhance his lesson delivery.

For specific help with lesson plan delivery, eight of the 12 participants noted that it was most beneficial to watch someone teach which gives them specific examples for

their classroom. Even if the lesson would not fit perfectly into a certain specialist's overall plan or school demographic situation, the participants mentioned that they can take away what they would like to use from the lesson example and then alter the rest to make it appropriate for their student audience. George stated, "Having good examples that I can glean from really helps." His colleague Rachel concurred when she mentioned, "The thing that is the most helpful to me is hearing different approaches or new ideas for things that I can take right back to my class and fit in. For instance, when I attend conferences like UMEA, they have great ideas for other teachers."

Additional Commentary

After all of the initial questions were asked and extension questions were considered, the music specialists were given a chance to comment on whatever they thought was pertinent. For some, there was nothing else to say at that time. Others were eager to add their comments. These bear a great deal of weight for the researcher because it was hard to ignore the sense of urgency the participants had when given the opportunity to speak their mind. This was also a point of reflection concerning the research design. There were, for some, topics that were not covered in the questionnaire that were of great importance to the specialists. For one specialist, Patricia, the interview questions resonated with her and she emailed the next day with additional comments. She wrote,

I had another thought about one of the downsides of arts integration. I can't remember if I said this to you or not, but I hate the idea of music or other arts being subjugated to other core subjects. (I think we did talk about the arts being valuable for their own sake.) I feel like sometimes the message is 'Well, yeah, the arts are okay, but only if they help teach the really important subjects!' Even if

that's not what is intended, it can come across that way. I worry a bit about the students getting the message that music only exists to serve math, science, or language arts. If it's approached as two (or more) equally important subjects supporting each other, I'm all for it, but it has to work both ways.

For Patricia, it is important to for her students to realize that they receive music instruction from the perspective that music is important. This is Patricia's first year as a music integration specialist and her comments reflect the perceptions of someone who is truly just beginning to grasp what it entails to switch from a general music program to a music integration program. One important aspect gleaned from each of the participants' comments is that there is a power struggle between the arts and academics and that there is a balancing act when trying to avoid subservience.

Sarah, an elementary strings teacher who began working as a BTSALP music integration specialist its very first year of legislative funding, added more to her interview before I had a chance to prompt her. She was passionate in saying:

One other thing... We arts teachers, specifically music teachers – we have to live with the reality of the world we live in – the pendulum swings back and forth – at this time, emotions don't count, feelings don't count – all that matters is STEM and test scores – I used to teach 4 times a week and now I'm down to one. That's to meet the requirements of the core. And yes, I do integration, but science in 45 minutes can really go further than music in 45 minutes. The BTSALP has been very successful in the legislature – the legislature gets more input on this program than any other thing they vote on. That is phenomenal. Because it looks good to legislatures – if they are voting for arts and also to learn more science at the same time – It's a no-brainer. It has been a tremendous blessing to the kids in the state of Utah because it is better to do some art than no art. It has opened up many avenues for thousands of children to learn about art, dance, music that they wouldn't have had without it.

Even with the frustration of lowering classroom instruction time, Sarah maintains that this program is good for the children of Utah. Like her peers, she regards some music instruction as better than none. Also a seasoned music specialist who was hired into this program in 2008, Rachel left these closing remarks: “I feel grateful every single day that I

gets to come to school and teach music. I really think I'm making a difference in these kids' lives. I want them to love music their whole life." When reflecting upon the core of each interview, these comments sum up the sentiments of each specialist. They have a regard for children and want to instill in them a love for music. For each specialist, they did not necessarily envision music integration as being in the forefront of their teaching philosophy. Some have adapted better than others; some have had more time, more training, more help. On many occasions, comments were aligned with one another and the themes were easy to glean. In other cases, the comments were not so clear-cut.

Discrepancies

There were a few noteworthy discrepancies in answers to the interview questions. From a quantitative perspective they may have been considered outliers, however, using a qualitative lens, these comments are pertinent and bring to light some of the differences among music specialists. The first major discrepancy was found when soliciting opinions on music integration in general. Of the four specialists who related music integration to other artistic forms of integration, three agreed that music is more difficult to integrate than the other art forms. One common underlying factor is that music requires skill that takes a significant amount of time to develop. In order to present an integrated lesson that involves rich musical technique, there needs to be time spent on learning that technique. As mentioned previously, that time has been taken away to make room for more schools to participate in the program. Similarly, there is less instructional time because the co-equal lesson planning nature allows for time in both music and other academic subjects. The discrepancy lies with one specialist who had the complete opposite sentiment.

Yvonne, a three-year music teacher turned first-year music integration specialist, commented that music was the easiest art form to integrate for the following reason:

I think music integration is easier to do because it covers everything. Its fingers are in every piece of pie. There is no culture anywhere that doesn't have music in a certain way, shape, or form. Dance is harder because people can feel awkward. Theater and art doesn't connect as easily as music does. Some kids feel self-conscious. In music, no one is being singled out. In art, it isn't just there. It doesn't just pop into your head such as music does. Even if you're not singing to the world, you can do it in your head. In art, you need to create or look at what someone created. Theater... the same, and dance. But, music is just there, even sometimes when you don't want it to be, which is why I hate it that there are so many schools that are taking it away! The kids need it; it is engrained in us since we are born. Even people without technology – they still have music. It's easier to incorporate because it's already a part of what we are.

For Yvonne, the innate qualities of music make it the perfect subject for integration. She sees it as a part of the human existence and therefore as more accessible for students.

Another equally notable discrepancy in the response towards arts integration perceptions came this time from a veteran music specialist. While the most frequently displayed response were positive towards arts integration, Rachel was confident in her response in favor of teaching music for the sake of music without integration. "It's not my preference", she stated, however, "I think arts integration with the climate we have now in education, arts integration are the only way the kids are going to get the arts." One might argue that she is in favor of the arts integration model because it does provide students with the opportunity to have the arts in their school, which they might otherwise not have. A more precise interpretation of her statement may be to consider that arts integration presents a good option for children, however her preference is to have the arts included in schools without the stipulation of integration.

The last discrepancy represents preferences among teachers for arts integration strategies. Most teachers reported that the more naturally occurring integration techniques

involved social studies integration because music already has historical and cultural contexts. Juliette agrees, mentioning that her students love her fifth-grade *Follow the Drinking Gourd* social studies lesson. She also, however, added that she enjoys integrating math (Figure 2.6), which for many of the other specialists is difficult. She even attributed this to one of her successes in the classroom by stating,

Yesterday we were doing follow-up in organizing beats into twos and threes and fours. I just had a whole string of beats and asked [the students], ‘do you know if this is in twos, threes, or fours? They finally figured out, you don’t know unless somehow you show it, you divide it, or you symbolize it in some way. Finally this kid said, ‘Oh my gosh! Music is so mathematical’ and I responded, ‘yes, it is!’



Figure 2.6 Juliette’s Fourth-Grade Class at Sandy Elementary

Evidence of Quality/Reliability

The required protocol was followed while collecting data to increase the validity of the information presented. Triangulation was used between written interview notes, audio recordings/transcriptions, and observation. The data were analyzed and coded for thematic representations. Frequency tables were used to check the accuracy of these represented themes. A peer researcher utilized the given themes and coded the responses, then counted frequencies. This peer researcher is prolific in the field of social sciences and has conducted a great deal of qualitative and quantitative research that includes the aspect of coding. In addition, this peer also works closely with social reform, including program development, implementation, and legislative reports. The reliability rate for the frequency of coded material between the researcher and peer researcher was first calculated individually for each interview question and then averaged overall. The overall reliability rate between the researcher and the peer was 91%.

Each participant was given the opportunity to review the researcher's notes, which included a written synopsis of the interview. The participants were also offered the opportunity to access the research findings on their behalf (Creswell, 2008). After this opportunity was presented, there were no corrections made concerning interview input and interpretations. In order to ensure additional credibility, a detailed description of the setting and participants was offered in this study (Creswell, 2008).

Summary

The previous results section was a summary of the entire data collection process. A detailed description of each participant was outlined along with their school setting in

which the interviews occurred. In addition, the interview process and volunteer agreement was presented. This section also included verbatim quotes from participants to support the findings from the individual interviews and observations. It also included a detailed data analysis. The interpretations of the results were listed along with accompanying validity and reliability measures.

The participants expressed their views on arts integration and music integration in particular. They offered the perspective of previous music educators who taught from a more traditional general music education paradigm and have now switched to the arts integration program. The participants agree that there are benefits for children and classroom teachers when utilizing music integration in accordance with their regular studies. They shared their successes and challenges in implementing this model. There was a range of experience from the participants and this allowed the perspective from new music integration specialists and veteran specialists alike. The music specialists disagreed almost evenly in reference to child-behavior changes between the two teaching approaches. There were perceptions that there was no change, or that yes, there was a change, but with an even split where some participants noticed a change for the better and some noticed a change for the worse. The participants offered up some of their instructional strategies and it was apparent that integrating social studies was the most comfortable academic area for the majority. Having premade lesson plans and other resources readily available for the specialists were the two most helpful items in reference to lesson planning and delivery.

Other than the clear disagreement on student behavior, there were two discrepancies found in the results, where one participant had contrary views to the

majority. The first involved one participant who believed music was the easiest art form to integrate, while many of her peers felt the opposite. The second discrepancy also involved arts integration perceptions, where one participant thought it should be used as a last resort. In essence, music integration is valuable if it is a necessary substitute to fill the void of a missing music program. Her peers reported a different sentiment in that they found music integration to be very valuable, as it stands alone without the necessity to be a replacement for general music education.

This section presented an overall detailed and in-depth data analysis of each research question presented in this study. Direct quotes and triangulation measures were presented in support of such findings. There are possibilities for future research suggestions, and these will be addressed in the discussion and conclusion sections.

CHAPTER 5

DISCUSSION AND CONCLUSION

Review of the Study

This multiple-case study seeks to bring to light the perceptions of 12 actively working elementary music integration specialists regarding their current profession. All participants had previously taught in a more classic music setting, such as elementary general music education, in which integration was neither a focus nor a requirement. The current climate of elementary music in the state of Utah is moving towards an integration model. The Beverley Taylor Sorenson Arts Learning Program was initiated in 1995 and became a partially state-funded operation for the first time in 2008. Originally in eight schools, and then 22 in 2008 (afforded through legislative funding), it has since grown to 384 schools in 2015. This has peaked the interest in arts enthusiasts as being a way to bring the arts - music, drama, dance, and visual art - back to the elementary curriculum.

Music educators are often not necessarily prepared to teach in an integrated fashion, for it is not the norm and therefore is not mandated in teacher education programs. Instead, there are courses required for elementary education majors in arts integration. This may not be considered a deficit in music education programs where the

local community employs general music teachers. In an area where arts integration is on the rise, however, this lack of preservice music integration training may mean a great deal of paradigm shifting for the music educator. The intent of the methodology was to gain insight through personal interviews concerning this paradigm shift. Questions regarding general views of arts and music integration were asked along with inquiries into music integration practices, aspects of change in student behavior, and professional development needs. Participants were in majority agreements concerning all questions, except for one, which had an equal split into three parts. Interestingly, the participants disagreed concerning the behaviors of their students in regards to the general music classroom and the music integration classroom. One third claimed that there were no changes between the two models, while the other two thirds disagreed and indicated that there were changes. One of those thirds indicated that there was a decline in appropriate behavior when teaching the music integration model; however, another third indicated the exact opposite, that there was actually an improvement in behavior attributable to the music integration model shift.

The results indicated that there was an overall agreement about the benefits of both arts integration as a larger concept and music integration as a facet of the overall model. Music integration specialists reported having the most success in the classroom when the integration was organic in nature and not contrived. In essence, when there was a clear musical/academic connection, the lessons ran more smoothly than those created to serve a specific academic purpose, and therefore were successful. The participants agreed that a part of this success was a reflection on the attitude of the specialist. When it is clear that the specialists are committed to their lesson for the day, that they are excited about

the music/academic connection, then this transfers to the students. When it is the other way around, the students also sense it and the lesson becomes more of a challenge to present. Tami Culberson has a music-first approach, which she believes allows for a much more natural integration connection. Her colleague Patricia also agreed in her comments, stating, “when it’s organic...it’s better. Coming up with a song about multiplying decimals, that’s contrived.” In addition, specific examples as recalled by the participants illustrated moments when children drew clear connections between their studies in the classroom and their studies in the music room. This sentiment was reported as particularly exciting when the students made the connections rather than when the specialist or teacher made connections for them.

One of the most frustrating challenges of switching to a music integration paradigm, as reported by the participants, was the lack of time a specialist has to prepare lessons, collaborate, and finish paperwork. With any new program, there is the need for documentation and continued statistical significance to receive legislative funding. Unfortunately, the time needed to adequately document has proven to be a burden on teachers. It is important to note that the participants who reported an overwhelming amount of paperwork were employed by Canyons district. The paperwork required is due largely to the fact that the BTSALP program is new to this district. The participants reported that the most helpful aspects to the professional development portion of their program are prepared lesson plans, concise grade level standards, resources, and lesson demonstrations from peers.

The overall intention of this study was not to make statements of concrete music integration concepts, rather to collect data from practicing teachers who are “in the

trenches”, so to speak. Much insight may be gleaned from those teachers who are a part of a changing educational shift. In the case of this research study, there are many moving parts and while much research has explored quite a few facets of arts integration, there was a need for more insight into the music educator’s perspective. This was the perspective from which the research was designed. The research questions that guided this study were:

1. What are music educators’ general feelings about arts integration and music integration in particular?
2. What are some successes/challenges involved in switching from a standard general music teaching environment to that of an arts integration model?
3. In what ways are music teachers infusing music into other core curricular subjects?
4. How might a music integration teacher receive optimal support in music integration lesson planning and lesson delivery according to self-reports?

Conclusions

Concepts regarding organic lesson planning and natural lesson delivery surfaced many times during this investigation. Specifically, eight of the specialists reported that the best lessons were the lessons that had a natural flow to them. Many specialists implied through their commentary that this was a music-first method. The specialist planned the lesson as if he/she were a general music teacher, and then infused another academic subject as it fit neatly into the lesson. This is contrary to the BTSALP design in which classroom teachers share with music specialists what area they would like

reinforced in music class. Then, the specialist designs a lesson that meets their musical objectives while addressing the request from the classroom teacher. This theme of organic lesson development, as pronounced by the participants, fosters the ability of students to explore. The discovery process of finding co-curricular connections is “what is so exciting about arts integration”, as described by newly hired specialist, Juliette. John Dewey, American philosopher and educational reformer, would agree with her. He describes a place in education where children must be able to imagine and explore. In 2002, Elliot Eisner quoted John Dewey when lecturing at Stanford University:

A culture of schooling in which more importance is placed on exploration than on discovery, more value is assigned to surprise than to control, more attention is devoted to what is distinctive than to what is standard, more interest is related to what is metaphorical than to what is literal. It is an educational culture that has a greater focus on becoming than on being, places more value on the imaginative than on the factual, assigns greater priority to valuing than to measuring, and regards the quality of the journey as more educationally significant than the speed at which the destination is reached. I am talking about a new vision of what education might become and what schools are for.

Dewey’s passion for student exploration and natural connectivity seems to foster the notion of arts integration, if accomplished through the exploratory lens.

One thing is certain: most educators want what is best for their students.

However, precisely what constitutes *best* is tenuous and cannot be known with certainty. While some education administrators rely on test scores to see if students are getting the best education, others seek to see evidence of free exploration and artistic ability. The intentions are similar; however, the approaches vary and the means by which students are taught vary, depending on desired outcomes.

Is it possible, then, to have the best of both worlds and make all parties happy?

Might teachers allow for the creative, organic process and still address the academic

needs of the classroom and their students? The most noticeable reprieve from this sense of frustration came from those specialists who had been trained in Orff Schulwerk. The opportunities for creativity that this approach affords teachers and students are abundant, and its parameters allow virtually any subject to be connected to music through its implementation. Jessica Smith agrees that the Orff Schulwerk approach is one that she uses in her classrooms: “I try to use skills that I have learned from Orff [training], for instance, coming up with body percussion and ostinatos.” This particular skill set has not been developed in all specialists and requires a time commitment as well as monetary means. While it is not the only way to achieve an exploratory music integration lesson, it is a good start. Not all specialists know of the benefits of using this approach, but as professional development workshops utilize this methodology, more are converted to this approach as a means for integration.

It is reassuring that all of the participants have found benefits to arts integration in one form or another, because it appears that this program will continue to grow throughout Utah. Extant research of this particular program, the BTSALP, indicates that student test scores improve after the program has been implemented (Beverley Taylor Sorenson Arts Learning Program, 2012). In many cases, this success is enough to convince administrators to budget for this program; however, it is important that those teaching the subject feel connected to the vision they represent.

Music educators have the potential to make a significant difference for those students who relate strongly to the knowledge of music. They have the capacity to awaken a part of the brain that works the most diligently and in turn increase the functionality of other intellectual aspects (Gardner, 1993). The field of music therapy

explores this much deeper and utilizes music as a tool for heightened intellectual and bodily capabilities. Weinberger (1998) affirmed that, “Music making appears to be the most extensive exercise for brain cells and their synaptic interconnections. Education in both music listening and music making facilitates students’ intellectual development and even helps students learn other basic subjects, such as reading” (p. 4). With this type of brain function capability, it seems only appropriate to use music to improve a child’s academic growth. A purposeful mention of the word growth, rather than performance, was used here, because for many this movement is more than an improved test score. An arts integration reform is a way of using what is good for a child to enhance their education even more. After all, according to Patricia, “art does not exist in isolation” anyway. Eisner would agree with this sentiment. More than a decade before Patricia’s interview, he stated,

One of the first things that work as the arts develop is a sense of relationship, that nothing stands alone ... every aspect of the work affects every other. ... The arts teach the ability to engage the imagination as a source of content. ... They are among the most powerful ways we become human, and that is reason enough to earn them a place in our schools (Eisner, 2002, p. 1).

It is unclear if music or the arts in general have earned themselves a place in our nation’s schools in the eyes of all who have an opinion on the matter. Like any debate, it seems impossible to reach a conclusion where all are in a consensus. Instead, it seems that art programs are cut when budgetary concerns arise and implemented when such programs are deemed beneficial. This is essentially the backbone of reform, yet another approach to make something meaningful and purposeful so that it may attain sustainability. What might happen if the types of reform described in this study, or any reform for that matter, made a lasting impression on the history of music education and

on the lives of the children receiving music integration? Indeed, this would make for an interesting and insightful future.

Discussion

From the perspective of a researcher who very much wanted to gain insight into the implications music integration reform had on music educators, the most insightful interview responses were in relation to the perceived successes and challenges of switching from the general music education model to the music integration paradigm. All participants recalled at least one successful aspect of implementing a music integration program. There are two perspectives to the BTSALP classroom environment. Only those specialists who are not working for the Canyons district, exactly half, are participating in the side-by-side model. The other six specialists are alone in the classroom and are expected to collaborate on their own time. Many reported that this collaboration is difficult to complete, given that teachers do not respond to their inquiries or there is just not enough time to make it happen. Chantelle mentioned time as being one of her biggest struggles with reference to finding the objectives to link to her lesson plans. Her words were,

I spend so much time in finding the standards and objectives for the core curriculum that I came connecting to. My teachers give me a yearlong plan, and it's a basic overview, but there are no standards. I have to go to USOE to find the objectives and it takes so long. I've gotten fast at using my music objectives, and can refer to them quickly, but ...having to research seven grades and find those [objectives], ... that's not easy. That's a huge time waster right there. That's my biggest hang up right there, not having things super accessible. There's just got to be an easier way.

Tami reiterated her sentiment when she stated that she would love a CliffsNotes

version of the grade-level standards and objectives. The six specialists who are utilizing the side-by-side model have reported that this drives some of their success. According to the Beverley Taylor Arts Learning Program Arts Specialist Implementation Guidelines 2015-2016 (Appendix G), the side-by-side model is as follows:

Side-by side instruction has shown to be the most effective method of arts integrated instruction. In this model, the arts teacher and the classroom teacher work cooperatively throughout the delivery of the lesson. The classroom teacher is expected to be an active participant in the arts instruction, the arts making and the arts learning during the lesson. In the collaborative teaching model, the arts teachers and grade-level teachers must collaborate on the arts integration learning experiences. The grade-level teacher participates in the arts instruction as schedules permit.

The results of this research concur that the implementation of this model is the most beneficial and holds promise for success.

It is interesting to note the research findings in this study reinforce the efforts of May and Robinson (2015). Just as in their 20-item survey, the data collected from face-to-face interviews mirrored the previous quantitative data, which suggested that teaching the arts for art's sake is a concern. Similarly, there was congruence in the data that supports the belief that arts integration, or specifically music integration, serves as a support for both arts and nonarts subjects. Additional similarities include the need for preservice training and additional time for collaborative efforts.

During the many months dedicated to this research and in addition to the face-to-face interviews, the researcher unofficially conducted observations (also termed "on-site visits") and collected lesson plans from the participants. This was not considered an official part of the methodology, however, these observations helped inform the sentiments as shared during the participant interviews. They also helped build a level of trust and rapport with the specialists, which in turn created a comfortable environment for

the interviews. On one occasion, when watching Sarah teach her fifth-grade strings class at Jackson Elementary, the cooperating teacher was present in the classroom. They were observing the side-by-side teaching model. It was particularly interesting to watch as Sarah taught the students how to play their violins and how to read the music she had composed to represent the different cloud formations (See Appendix H). This class was a Spanish immersion class. The teacher spoke in Spanish reiterating the water cycle that is responsible for creating the different cloud formations. She then reviewed the physical characteristics of each cloud formation as the students played the matching representative piece. The students were then given the opportunity to compose on their instruments in an expressive way. This example helped reiterate the sentiment shared by the teachers in support of this team-teaching, or side-by-side teaching model success.

Another notable success that the researcher was able to witness was the creative process afforded by the Orff Schulwerk approach. Antoinette in particular had her students compose a rondo where the returning A section was composed in class and the intermittent B, C, and D sections were composed on the spot. Select students used spoken rhythmic speech to compose on the xylophones and metallophones, which had been adjusted to represent the pentatonic scale in C Major. For each respective B, C, or D section, either one student might solo, or a group of students would play together. This yielded a great compilation of notes, which had the same rhythmic precedence but a different melody. In another creative lesson, Chantelle had her students write lyrics to accompany an existing piece. In this lesson, the students may take any academic subject and create lyrics that represent material they need to memorize for an upcoming test or for a review (see Appendix I).

The most challenging aspect of changing from a traditional general music education model to that of music integration was the inorganic or contrived lessons that may be a product of inadequate resources. Later in the interview, participants concurred that more resources that are systematically catalogued would be wonderful. The Art Works for Kids foundation has been compiling lesson plans for the past year for all specialists to utilize. In addition to this, it would be interesting to see how an inclusive approach that has been compiled specifically for music integration specialists would fare. There are textbooks, blogs, websites, lesson plan forums, and more that are devoted to the arts integration approach, however, there is yet to be an established formal methodology. This would be appealing to those involved in the arts integration educational reform.

A methodology would arguably have two initial approaches. As much as one tries to avoid subservience, it is a recurring theme in extant research and in this particular study. The BTSALP builds upon a specialist's ability and knowledge in their art form and encourages them to use that as a platform to then research academic areas of interest from cooperating teachers, then build lesson plans. Essentially, this is an academics-first approach, where the art form enhances the academic subject. The lesson plans are built to reflect this and while objectives from both the art form and the academic area are met, the initial basis for the lesson was derived from the desired outcome of the academic area. Because most specialists reported that a music-first, organic approach to music integration was more successful, a methodology that embraced this music-first approach might be especially beneficial.

The perception of arts integration varies depending upon who is answering the question. In some studies, it is reported as the best thing that has ever happened to a

school (Vega, 2002; Werner & Freeman, 2001), providing a means for the students to reconnect to learning through artistic means. In these cases, the principals and teachers adore the programs being implemented. The Beverley Taylor Sorenson Arts Learning Program has no shortage of these sentiments. The Utah Superintendent of Public Instruction, Martell Menlove, stated in support of the STEAM movement, “When we have students who are actively engaged and finding meaning in what they’re doing, not only do they do better in academic areas, but they do better overall as young people” (see Appendix J). The Utah State Governor shared his sentiment by saying,

When the arts are taught in school, educational opportunities are enhanced as students learn ways to process information and to express themselves. Art programs like the Beverley Taylor Sorenson Arts Learning Program are a tremendous benefit to Utah students.

One interesting aspect of this study is that it explores the perceptions of the arts integrator, or the person responsible for implementing this reform in Utah. While there is agreement in the benefits of the program for students and teachers alike, there is also a sentiment that reflects some sense of remorse that it is the only vessel by which to return music into the schools. Different stakeholders are on board with this initiative for different reasons. One question to consider whether the music integration specialists are a part of this program because there are few other opportunities for teaching elementary music in Utah, or because the fact that this is the current climate suggests that this is the only way to reintroduce elementary music? A last and final perspective is that music specialists do what they do because arts integration works in the sense that the students receive enhanced academic learning while also receiving arts education. Is it possible to have all of the above? Certain aspects of these questions seem inevitable in some educational climates. In those cases, it would be wonderful to say yes. New specialist

Yvonne was offered her job after teaching one year of band in a suburban high school in Arizona and one year K-12 choir, band, and general music in rural Montana. Upon looking for elementary music employment in Utah, she came across the BTS program and was offered a position when the principal could not find a certified visual arts specialist. She has been working diligently to include integration in her teaching and remarked on her experience:

Or when you teach them something today that they are going to learn next week in the classroom, it gets them engaged because if they can remember this for next week, they will be the top of the class next week. Those bottom learners, if they have a musical connection and it can help them remember, and they sing the song and finally know the answer, it's wonderful to see.

In some cases, music is just what the children need. They need it not only because it is an innate quality (Flohr, 2010), but it also serves as a means for success in other realms. Gardner (1993) agrees in the following example:

In the case of learning to program a computer, for example, it seems plausible that a number of intellectual competences may prove relevant . . . Thus, an individual with a strong musical bent might best be introduced to programming by attempting to program a simple musical piece (or to master the use of a program that composes). An individual with strong spatial abilities might be initiated through some forms of computer graphics—and he might also be aided in the task of programming through the use of a flow chart or some other spatial diagram . . . (p. 390).

Gardner supports this notion that students with a musical mind learn best through a musical medium. With a focus on *whole child* learning, reaching students through their most optimum learning approach is in essence taking into consideration their *intelligence*. Arts education practices are meant to tap into those approaches that best reach certain children.

In order to hone arts integration skills so that their approach is effective, specialists need initial training and continued support and professional development. The

BTSALP offers professional development throughout the year (see Appendix K). Many of these workshops are tailor made for the specialists, given their feedback. Classroom teachers are invited to attend these workshops free of charge. Their input is also taken into consideration when planning future professional development workshops. One thought in reference to the results of this study would be to offer an extended professional development retreat in the beginning of the year for all newly hired BTSALP specialists. Currently, they are required to attend a 2-day workshop, which covers information concerning the program and paperwork, and offers one half-day of professional development. For many, this was not enough. Some did not attend because they were hired after this workshop was conducted in early August.

In other arts integration programs, such as the Kennedy Center and the A + program, there is preservice professional development that spans the course of at least three days. This would require funding, but with the ongoing funds secured through Art Works for Kids, there might be a way to help finance this preinstruction preparation. There is also the approach that principals partially fund this as a prerequisite for acceptance into the program. An intensive and extensive workshop for new hires has the potential to provide essential training and exposure to arts integration techniques that just might convert new specialists to this approach before they even begin to teach their students.

Perhaps there is another way to provide a teacher with the essential training through other means, such as a short residency with a veteran teacher for a week before beginning their own music integration program. To some respect, this would be similar to a student teaching experience under a much shorter time constraint. Principals could

allow their new specialists to shadow an exceptional veteran specialist for one full week before embarking on their own program. The potential for growth is ever present in mentorship and peer-teaching experiences (Reid, 2008).

Each of these different approaches of preparing music integration specialists to begin their career might affect their outcome with respect to efficacy and student progress. The limitations of this study, including researcher bias, sample size, and low generalizability, would of course affect any outcomes of future research that were similar to this study. Each discussion item and conclusion area must carefully consider the restrictions placed upon this study by the present limitations. If these notions are only considered for these participants who so willingly participated in this study, then the suggestions seem appropriate. Even with validity and reliability measures, it is entirely possible to misrepresent someone's sentiment, but the verbatim words may speak for themselves, allowing all who consider this research the opportunity to make their own conclusions. These persons might then also consider for themselves the worthiness of suggestions outlined in this discussion section.

Implications for Further Research

Respective to this study, there are many opportunities for further research to gain more insight into the world of arts integration, and more specifically music integration. It has already been established that this is not necessarily a new concept, nor is this field void of research. There are areas of less research substance and this study brings to light some of those particular facets. For example, this multiple-case study was conducted with only music integration specialists from one cohort in the state of Utah. It would be very

interesting to see if the results prevailed in a duplication study involving all of the music integration specialists in the state. Similarly, it would be equally thought-provoking to learn if there were similarities and/or differences in perceptions between the music integration specialists and those from other art forms; for example, dance, drama, visual arts, and the more commonly recognized fifth art form, media arts. One specialist, Heather, mentioned that the organic versus contrived issue with lesson planning and delivery would not exist so much with visual artists. This would be a worthwhile research endeavor.

A comparison of the general music education and music integration models through a quantitative lens might also prove beneficial to the research collective. For instance, a look at student participation and understanding through quantitative measures might yield pertinent information concerning the efficacy of arts integration. Future research might suggest a correlational study that would compare and contrast the two. Data might include observation timelines of student attentiveness, measures of student information retention, and questionnaires allowing teachers to rate effectiveness. As some research shows that even though the teachers think they are effective, their students are not necessarily receiving good test scores, it would be pertinent to also include student measures of performance (Cheung, 2013).

Generally, musicians and other artists alike are defensive of their craft. Music educators in particular hold dear their charge to teach children the many facets of music. The notion that arts integration may be encroaching on this is one to further explore. Sarah's sentiment sums it up nicely: "Integration is a wonderful part of teaching the arts, but it can't replace them. If we are using it to replace teaching the art form, we are

shortchanging our children.” As a strings teacher, Sarah has the perspective that students will most likely not learn how to play the violin in a music integration program.

On the other hand, there are clear benefits to music integration, including social development and academic progress. The majority of participants featured in this study attested to the benefits of arts integration and music integration in particular. Future research concerning the co-existence of arts integration and other arts programs is warranted. In some select schools in Utah, this does exist. What factors are in place in which the students receive essentially the best of both worlds? Whether qualitative, quantitative, or via mixed methods, a closer look at this phenomenon is also warranted and might greatly inform music educators and those in favor of both general music education and music integration.

APPENDIX A

BEVERLEY TAYLOR SORENSON ARTS LEARNING
PROGRAM LEGISLATIVE LUNCH PAMPHLET



Beverley Taylor Sorenson (1924-2013)



Beverley Taylor Sorenson, a tireless champion for the arts, began developing an integrated arts teaching model. In 1995 Beverley collaborated with arts education professionals, state organizations, and higher education institutions to design an effective model, and in 2008, the Utah State Legislature recognized her efforts by adopting the model her team developed and

naming the initiative the Beverley Taylor Sorenson Arts Learning Program.

To develop a strong and lasting foundation, Beverley and the Sorenson Legacy Foundation have committed more than \$50 million to the program. This includes establishing higher education programs at Brigham Young University, Dixie State University, Southern Utah University, the University of Utah, Utah State University, Weber State University and Westminster College to train those who teach art to elementary school children.



There are **382** BTSALP Schools

31 *School Districts*

19 *Charter Schools*

128 *Title 1 Schools*

.....

7 *University Partners*

.....

Approximately **239,000**
students served by:

Brigham Young University

Dixie State University

Southern Utah University

University of Utah

Utah State University

Weber State University

Westminster College

Beverly Taylor Sorenson Arts Learning Program

GLOSSARY

Advocacy	BTSALP is funded by the legislature. Its sustainability depends on a strong advocacy program led by Friends of Art Works for Kids
Arts Nights	Performances or Exhibits scheduled with advocacy as a component
Art Works for Kids	Philanthropic organization beginning in 1995 giving grants to schools, districts, universities and community arts groups for arts education
Arts Integration	Teaching arts standards and other core standards in a lesson or unit in order to provide meaningful learning experiences in each subject area
Arts Teacher	The highly qualified teacher specializing in drama, visual art, dance or music
BTSALP	Beverly Taylor Sorensen Arts Learning Program funded by the Utah State Legislature and supported by Friends of Art Works for Kids with the goal of providing meaningful arts integrated instruction for elementary students
Classroom Teacher	The teacher of record in the elementary classroom
Collaboration	Working together for the common good of the students to integrate arts and core curricula
Collaborative Teaching	Arts teacher and classroom teacher consulting on integrated lessons with both actively engaged in the lesson
Core Standards	Learning expectations in each subject area
DAC	District Arts Coordinator
ELA Core	English Language Arts Core Standards (Utah Core Standards)
Endowed Chairs	Five universities receiving gifts for a professional position to further elementary arts education in Utah's schools
Friends of Art Works for Kids	Advocacy organization dedicated to the continuation of BTSALP

BEVERLEY TAYLOR SORENSON ARTS LEARNING
PROGRAM TERMS AND DEFINITIONS

APPENDIX B

Beverly Taylor Sorenson Arts Learning Program

GLOSSARY

Informance	Informal sharing and celebration of student learning; may take many forms with audiences comprised of class members, other classes, other grade levels, parents, or others: focus on student learning rather than production
Integrated Arts Instruction	See arts integration
LEA	Local educational agency i.e. district or charter
Lead Coordinator	University personnel given the primary responsibility for implementation of the professional development for BTSALP
PDP	Professional development partner working under the direction of the lead coordinator to provide support to individual schools
Performance	A more formal presentation representing student learning
Program Model	BTSALP model consisting of four components: Integrated instruction, side-by-side instruction, collaborative planning, professional development
School Arts Team	Team comprised of administration, teachers, parents and community members with the charge to ensure an arts rich school; should take primary responsibility for advocacy and arts events
School Community	The school extended to all patrons it serves, e.g. business, patrons without children in the system, politicians
Side-by-side Instruction	Arts teacher and classroom teacher working seamlessly together throughout the delivery of the integrated lesson, currently being restructured as "Collaborative teaching"
U Team	The five Universities with endowed chairs or programs: Brigham Young University, Southern Utah University, University of Utah, Utah State University and Westminster College
University Partners	Same as U Team
USOE	Utah State Office of Education oversees the BTSALP under the direction of the Superintendent

APPENDIX C

RESEARCHER SAMPLE LESSON: MUSIC INTEGRATION

FOURTH-GRADE SCIENCE/MUSIC

TITLE: ROCKS!-MUSIC/SCIENCE INTEGRATION PART 1

Author: Rebecca Penerosa Year: 2015

Artform: Music Grade: 4th Grade Duration: 45 Minute Lesson #1

OVERVIEW

This is a two-part lesson involving the essential scientific element of 4th grade study - rocks! Utilizing a wonderful text with that very title, students will learn to discern between the three main types of rocks while exploring multicultural music and composition simultaneously.

SUPPLIES, EQUIPMENT AND RESOURCES

1. Need classroom rug space
2. Assign students to bring in a pair of rocks with varying shapes and sizes (rock pairs set aside).
3. Introduce book: Rocks!
Sedimentary/Metamorphic/Igneous
Rocks: Hard, Soft, Smooth, and Rough
Written by Natalie M. Rosinsky
Illustrated by Matthew John

FINE ART STANDARDS

4th Grade MUSIC

Standard 1

Singing The student will develop the voice and body as instruments of musical expression.

Objective 1

Demonstrate ability to sing in tune on an assigned part, with expression, accuracy, and free from strain.

- a. Sing a variety of many simple

4. Have rhythm chart prepared with markers and eraser handy

songs and singing games in tune, in a natural voice, free from strain.

b. Use the speaking and singing voice in a creative way to characterize a chosen text through manipulation of pitch, volume, tempo, and timbre.

c. Determine success in singing simple rhythm and pitch patterns accurately.

Strategy Example:

Work together in echo to one another, including opportunities to respond individually. For rhythm patterns, include whole, half, quarter, and eighth notes; tied notes; 4 beamed sixteenth notes, quarter, half, and whole rests. Use 2/4, 3/4, and 4/4 meters. For pitch patterns include so, mi, la, do, re, low la, and high do.

Standard 2

Playing The student will play instruments as a means of musical expression.

Objective 2

Perform independently or with others simple melodies and accompaniments on classroom instruments.

c. Rate success in playing even, dotted, and syncopated and rhythm/melody patterns in echo to the teacher.

INTEGRATED STANDARDS

4th Grade SCIENCE

Science Benchmark

Earth materials include rocks, soils, water, and gases. Rock is composed of minerals. Earth materials change over time from one form to another. These changes require energy. Erosion is the movement of materials and weathering is the breakage of bedrock and larger

rocks into smaller rocks and soil materials. Soil is continually being formed from weathered rock and plant remains. Soil contains many living organisms. Plants generally get water and minerals from soil.

Standard 3 Students will understand the basic properties of rocks, the processes involved in the formation of soils, and the needs of plants provided by soil.

Objective 1: Identify basic properties of minerals & rocks.

c. Sort rocks by appearance according to the three basic types: sedimentary, igneous and metamorphic (e.g., sedimentary-rounded-appearing mineral and rock particles that are cemented together, often in layers; igneous-with or without observable crystals that are not in layers or with or without air holes or glass like; metamorphic -crystals/minerals, often in layers).

d. Classify common rocks found in Utah as sedimentary (i.e., sandstone, conglomerate, shale), igneous (i.e., basalt, granite, obsidian, pumice) and metamorphic (i.e., marble, gneiss, schist).

Objective 2 Explain how the processes of weathering and erosion change and move materials that become soil.

a. Identify the processes of physical weathering that break down rocks at Earth's surface (i.e., water movement, freezing, plant growth, wind).

e. Model erosion of Earth materials and collection of these materials as part of the process that leads to soil (e.g., water moving sand in a playground area and depositing this sand in another area).

OBJECTIVES

The student will be able to:

1. Create and participate in making 8-beat rhythm patterns using rocks and other unpitched instruments.
2. Identify rocks according to their respective class (sedimentary, igneous, and metamorphic).
3. Keep a steady beat while passing identified rocks.
4. Sort rocks according to characteristics and identify the timbre of each rock pair.
5. Sing using a natural voice and in-tune multicultural circle rock games songs.

TEACHING AND TIMELINE

INTRODUCTION

1. How are rocks formed? Or how are rocks formed by nature? What are the steps in the rock cycle?
2. Share the assessment rubric.

Do warm-ups: support focus, develop same space, comfort, awareness of the group
Warm Up: Hello Song – Rhythmic Greeting

DEMONSTRATION

Describe Timbre:

- Basic Elements
- Pitch Class
- Texture of music

Introduce Basic 2-bar (8 measure) Rhythm Chart

- 8 boxes across, 2-6 (or more) boxes down. Students Read from left to right and repeat measures to get the feel of polyrhythms.

Explore basic body percussion suitable for children grades k-3.

- Clap, patch, stomp, snap, tap, chest tap.

Introduce correct singing technique for children

- Use of natural voice (head voice)
- Correct posture
- Sustained breath support
- Accurate pitches (without swooping)
- Clear diction – words easy to understand

Prepare multicultural music selections with background info and authentic approaches

WORK PERIOD

Introduce Rock book and 3 types including: Sedimentary/Metamorphic/Igneous
Rocks: Hard, Soft, Smooth, and Rough

Written by Natalie M. Rosinsky

Illustrated by Matthew John

1. Examine our rock pairs and determine visual qualities, then determine tonal qualities.
 2. What are some of the basic rock qualities? What can you visually determine?
 3. Divide rocks into three different pitch groups – low, medium, high
 4. “Listen to the Rocks” rap – allow for improvisation
 5. Rhythm and body percussion to rock types
 6. Using a gamelan inspired rhythm chart, compose different rhythms and play as a group. – Now trade the rocks for unpitched percussion
 1. Song Selections:
 - Sansa Kroma
 - Teach the song first through rote singing.
 - Once the song has been learned properly, instruct the students to keep the beat with one hand in front of them and one hand in front of the student to their right.
 - Add only one rock to help keep the beat of the song.
 - Gradually add in more rocks until there are enough for each student to have one.
 - Finally, sing the song multiple times stopping after each verse and chorus.
- Instruct your students to hold up their rock at the appropriate time as you say: metamorphic! (or igneous!, or sedimentary!)
- Umbedda
 - Teach this song and rock game using the same steps as above.
 - Three Stone (Share the Music McGraw Hill 4th Grade)
 - This song has accompaniment and can be taught similarly, however body percussion may be added in between the stone passing. Students may improvise!

CLOSURE/SUMMARY

Sing Sansa Kroma while exiting the circle and going back to their seats. Sing with a decrescendo and sit on the very last beat of the song.

INTEGRATION INFORMATION

During this first half of this two-part lesson, students will be using music to demonstrate their understanding of the three different rock types. They will also be learning to solidify a steady beat while making scientific observations.

ESSENTIAL QUESTIONS

What are the three different rock types?
 How do they differ?
 What are the essential elements of correct singing?
 How do I keep a steady beat?
 What does music sound like from Ghana and how can I perform such music?

DIFFERENTIATION

During the final assessment stage of this lesson, the teacher may split the students into smaller circles in which the more advanced students may be challenged with a faster beat, while the students who require more assistance carry out the assignment with a slower tempo.

Students with special needs may partner up with a class buddy to help them with hand-over-hand assistance during the final song.

HISTORICAL ELEMENT

Rocks stand the test of time and while some are quite young, others date back millions, even billions of years. The rock cycle itself is timeless.

Sansa Kroma is a traditional Akan song from Ghana and while the exact date of composition is not known, it is a children's song passed down through oral tradition for many decades.

VOCABULARY

Sedimentary
 Metamorphic
 Igneous

ASSESSMENT STRATEGIES

Assess the class on the final stages of performing "Sansa Kroma" - when the teacher shouts out one of the three rock types, the students will hold up their rock at the appropriate time. Visually, the teacher may discern if the student in fact places his/her rock in the correct group.

Elementary Singing Rubric

CATEGORY

1: Below Standards
 2: Working Towards Standards
 3: Meets Standards
 Pitch

	<p>1: May correctly sing one or two pitches but not able to match pitches in a given song.</p> <p>2: Correctly sings a majority of the pitches, but missed notes take away from the melody of the song.</p> <p>3: Sings song with correct pitches matching teacher or given example.</p> <p>Diction</p> <p>1: Does not sing with clear diction. Words are difficult to understand and unclear.</p>
<p>OTHER INFORMATION</p>	<p>2: Sings a majority of the words with correct diction and pronunciation. May forget a few words.</p> <p>3: Sings song using good diction. Words are clearly sung and easy to understand with correct pronunciation.</p>
	<p>Tone quality</p> <p>1: Does not use natural singing voice. (Possibly imitating another voice)</p> <p>2: Sings clearly, however may not use good tone quality. Student may scoop, sing through the nose or encumber the tone in some way.</p> <p>3: Sings with clear tone, free of adornments.</p> <p>Posture</p> <p>1: Student does not demonstrate correct posture. Lack of correct posture impedes ability to sing correctly.</p> <p>2: Student sometimes demonstrates correct posture but may slouch slightly.</p> <p>3: Student demonstrates correct posture while singing. Student stands/sits straight and keeps head level.</p>

TITLE: ROCKS!-MUSIC/SCIENCE

INTEGRATION PART 2

Author: Rebecca Penerosa Year: 2015

Artform: Music Grade: 4th Grade Duration: 45 Minute Lesson

OVERVIEW

This is a two-part lesson involving the essential scientific element of 4th grade study - rocks! Utilizing a wonderful text with that very title, students will learn to discern between the three main types of rocks while exploring multicultural music and composition simultaneously.

SUPPLIES, EQUIPMENT AND RESOURCES

1. Need classroom rug space
Set up Orff instruments in pairs – have students adjust the bars to reflect the C Major Pentatonic Scale.

2. Rocks!
Sedimentary/Metamorphic/Igneous
Rocks: Hard, Soft, Smooth, and Rough
Written by Natalie M. Rosinsky
Illustrated by Matthew John

(It is possible to substitute another rock book of your choosing for this lesson - the compositions lend themselves to flexibility)

FINE ART STANDARDS

4th Grade MUSIC

Standard 1

Singing The student will develop the voice and body as instruments of musical expression.

Objective 1

Demonstrate ability to sing in tune on an assigned part, with expression, accuracy, and free from strain.

a. Sing a variety of many simple songs and singing games in tune, in a natural voice, free from strain.

b. Use the speaking and singing voice in a creative way to characterize a chosen text through manipulation of pitch, volume, tempo, and timbre.

c. Determine success in singing simple rhythm and pitch patterns accurately.

Strategy Example:

Work together in echo to one another, including opportunities to respond individually. For rhythm patterns, include whole, half, quarter, and eighth notes; tied notes; 4 beamed sixteenth notes, quarter, half, and whole rests. Use 2/4, 3/4, and 4/4 meters. For pitch patterns include so, mi, la, do, re, low la,

and high do.

Standard 2

Playing The student will play instruments as a means of musical expression.

Objective 2

Perform independently or with others simple melodies and accompaniments on classroom instruments.

c. Rate success in playing even, dotted, and syncopated and rhythm/melody patterns in echo to the teacher.

INTEGRATED STANDARDS

4th Grade SCIENCE

Science Benchmark

Earth materials include rocks, soils, water, and gases. Rock is composed of minerals. Earth materials change over time from one form to another. These changes require energy. Erosion is the movement of materials and weathering is the breakage of bedrock and larger rocks into smaller rocks and soil materials. Soil is continually being formed from weathered rock and plant remains. Soil contains many living organisms. Plants generally get water and minerals from soil.

Standard 3 Students will understand the basic properties of rocks, the processes involved in the formation of soils, and the needs of plants provided by soil.

Objective 1: Identify basic properties of minerals & rocks.

c. Sort rocks by appearance according to the three basic types: sedimentary, igneous and metamorphic (e.g., sedimentary-rounded-appearing

mineral and rock particles that are cemented together, often in layers; igneous-with or without observable crystals that are not in layers or with or without air holes or glass like; metamorphic -crystals/minerals, often in layers).

d. Classify common rocks found in Utah as sedimentary (i.e., sandstone, conglomerate, shale), igneous (i.e., basalt, granite, obsidian, pumice) and metamorphic (i.e., marble, gneiss, schist).

Objective 2 Explain how the processes of weathering and erosion change and move materials that become soil.

a. Identify the processes of physical weathering that break down rocks at Earth's surface (i.e., water movement, freezing, plant growth, wind).

e. Model erosion of Earth materials and collection of these materials as part of the process that leads to soil (e.g., water moving sand in a playground area and depositing this sand in another area).

OBJECTIVES

Students will be able to compose a Rondo utilizing Orff instruments and vocal patterns that describe the physical characteristics of each rock. Likewise, students will also compose a spoken chant to represent all rocks for the A section of the Rondo.

Students will become familiar with the different aspects of a Pentatonic scale. They will be able to adapt an Orff metallophone or xylophone to only represent pentatonic pitches.

Students will have the opportunity to perform their compositions as a class.

TEACHING AND TIMELINE

INTRODUCTION

1. What is a rock? How would a rock talk and move?
2. Share the assessment rubric.

3. Introduce Orff Xylophone and Metallophone Instruments

Do warm-ups: support focus, develop same space, comfort, awareness of the group

Warm Up: Hello Song

Rock Rhythm chant with polyrhythms

DEMONSTRATION

Introduce the Orff Instruments:

- Xylophone
- Metallophone
- Glockenspiel

Instruct correct playing technique

- Mallets hit in the middle of the bars
- Mallets held so that they can vibrate/resonate the bars – not stiff
- Review rest position and playing position

Explain the pentatonic scale and have class adjust the scale to reflect –

Notes: CDE GA

- Remove bars carefully using two hands – one on each side.
- Include scale degrees 1.2.3.5.6 only – remove dissonance with no “fa or ti”
- Sing scale as a group to reflect changes made for pentatonic notes

Explore guidelines for improvisation – pentatonic scale frees up the worry for mistakes! Be sensitive to fill in blank spots – absences of rhythm among held notes.

WORK PERIOD

Using the text provided, compose a rap to explain the quality of each rock type. Be sure to refer to the rocks themselves as well as reference the book provided.

- Be sure each rock type rap has been learned adequately.
- Divide the class into three groups and create a rondo with the different raps
- body percussion may be added according to ability and/or time.

Introduce playing on the Orff instruments.

- Explore the instruments for 1 minute
- Invite the students to take their particular rap and place it on the notes of the pentatonic scale.
- Listen for a melodic line that fits – makes sense for the phrase. It helps if the last note is on the tonic –C (E and G will help make a major chord at the end as well)
- Once a melody has been chosen for each rock type, have the students practice for 2-3 minutes and then play for each other.
- Let the other groups accompany the solo group by applying a bordun and a simple ostinato – choose C-G for the bordun and assess the ostinato after the parts have been assigned.
- Now attach the songs that have been composed and apply them throughout

the text while being read.

- Have the students create a rondo using each composed melody with the rock rap as the A section and each successive melody the B, C, and D sections. ABACADA
- This can also easily be transferred to make a play with the students! They can improvise their lines once the story line is in place.

CLOSURE/SUMMARY

Teacher chants one rock type at a time, that rock type puts away their instruments and mallets. Afterwards, clap and echo rhythms for class focus and wind-down.

INTEGRATION INFORMATION

During the second half of this two-part lesson, students will utilize their skills of composition on Orff instruments to make memorable melodies that will help solidify their knowledge of the three different types of rocks and their respective characteristics.

ESSENTIAL QUESTIONS

What are the three different rock types?
 How do they differ?
 What is a pentatonic scale?
 What is considered an Orff instrument?
 How do I play it correctly?
 What is the rondo form?
 What is a rhythmic chant?

DIFFERENTIATION

Here are two great resources: links to suggestions for modifications and adaptations for students with special needs who may benefit from Orff-based lessons:
<http://eric.ed.gov/?id=EJ260588>
<https://www.teachervision.com/special-education/resource/5347.html>

HISTORICAL ELEMENT

Rocks stand the test of time and while some are quite young, others date back millions, even billions of years. The rock cycle itself is timeless.

VOCABULARY

Metamorphic
 Sedimentary
 Igneous
 Rondo
 Pentatonic

ASSESSMENT STRATEGIES

Utilize the Orff performance assessment rubric for the students during their final performance.

	Administer a written test encompassing acquired knowledge of the rock cycle.
--	--

APPENDIX D

INTERVIEW SCRIPT, QUESTIONNAIRE TEMPLATE, AND CODING SHEET

Interview Questionnaire Script:

Researcher:

“Hello and thank you so much for agreeing to meet with me today to share your thoughts about arts integration as a part of my dissertation research study.”

“Do you in fact agree to be a part of my study? This of course is completely optional and has no bearing on your position as an educator and also no influence on our professional partnership. If for any reason, you do not wish to participate, I completely understand. “(Allow for specialist to answer – proceed if there is only the most certainty that they are willing to participate and give a verbal response agreeing to do so.)

“If at any point in this interview, you feel uncomfortable answering a question, please let me know and I will skip it, or allow you to answer it off the record. Also, if you’d like your opinion to be shared, but wish to have anonymity, I am happy to

honor that.”

“I thank you again so much for your participation. After I compile our notes, I will send you a copy so that you can review them for accuracy. First we will begin with a few demographic questions and then get into the real interview questions.”

Interview Questionnaire for BTSALP Music Integration Specialist Participants

DEMOGRAPHICS	ANSWERS
What is your name and current position?	
What school and district do you teach at?	
Do you have a degree (or degrees)? If so, what type, and what year did you receive it/them?	
Do you hold any current licensure, certification, and/or endorsements? If so, from where at in what area?	
Tell me about your teaching experience. How many years of experience do you have and in what areas?	
QUESTIONS	
What are your general perceptions about arts integration? (What do you think about arts integration reform?)	
What are your general perceptions about music integration in particular (both as its own entity and under the umbrella of arts education)?	
Tell me about some ways you are infusing music into other academic subjects; in essence what are some of your music integration teaching strategies?	
What are some successes/challenges involved in switching from a standard general music teaching model to that of music integration paradigm?	
Have you witnessed any changes in student behavior between general music lessons and arts integrated lessons? If not, please explain. If so, what have you observed?	
What would be most helpful for you in preparing your music integration lessons? This may be overall or in reference to professional development.	

What would be most helpful for you in delivering your music integration lessons? This may be overall or in reference to professional development.	
Do you have any other comments?	

Prepared by Rebecca Penerosa for Dissertation Data Collection, The University of Utah 2015

Coding and Frequency Data of Interview Questions – Penerosa Dissertation

1. What are your general perceptions about arts integration? (What do you think about arts integration reform?)		
overall value and importance	a means for receiving arts instruction	a vessel for academic success for students who excel in the arts
2. What are your general perceptions about music integration in particular (both as its own entity and under the umbrella of arts education)?		
music is more difficult to integrate than other artistic subjects	music integration is helpful to the students when executed well	music has benefits whether integrated or not.
3. Tell me about some ways you are infusing music into other academic subjects; in essence what are some of your music integration teaching strategies?		
social studies integration in relation to history and culture	the Orff Schulwerk creative process	mathematical connections in integration.
4. What are some successes/challenges involved in switching from a standard general music teaching model to that of music integration paradigm?		
SUCCESS: Best when happens naturally, organically – also Orff process		SUCCESS: What the students and teachers are able to take away
CHALLENGE: contrived/forced lesson planning – academics first	CHALLENGE: shortened time - too much paperwork, less time with kids	CHALLENGE: lack of resources
5. Have you witnessed any changes in student behavior between general music lessons and arts integrated lessons? If not, please explain. If so, what have you observed?		
No Change	Yes, better	Yes, worse
6. What would be most helpful for you in preparing your music integration lessons? This may be overall or in reference to professional development.		
Prefabricated Lesson Plans		More resources
7. What would be most helpful for you in delivering your music integration lessons? This may be overall or in reference to professional development.		
Classroom Teacher Collaborations		Specific examples - demonstrations

APPENDIX E

BEVERLEY TAYLOR SORENSON ARTS LEARNING PROGRAM ROLES AND RESPONSIBILITIES

BEVERLEY TAYLOR SORENSON artsLEARNING PROGRAM

ROLES AND RESPONSIBILITIES—2015-2016

ARTS TEACHER:

1. Teach 30-45 minute sessions with each class individually, and assess student learning.
2. Provide required components for the BTSALP website, e.g. lesson plans, action research, teaching resources.
3. Model arts core and integrated arts teaching and assessment
4. Collaborate with grade level teams for planning integrated lessons/units.
5. Integrate the anchor standards and college and career readiness standards from the Utah English Language Arts Core Standards.
6. Collaboratively involve the classroom teacher in the arts/integrated instructional activities.
7. Attend BTSALP professional development meetings throughout the year.
8. Collaborate with principal, DAC, and university partners to explore arts professional development opportunities for schools.
9. Plan informances, performances and/or exhibits to celebrate students' arts learning with the school community as audience at least once per year.
10. Collaborate with other arts teachers in BTSALP in order to create an accessible collection of integrated lessons and resources.
11. Participate in the BTSALP evaluation program, completing all components of data collection.
12. Serve on the school arts team to set goals and plan/support arts events.
13. Implement the arts teaching component of the program with fidelity.
14. Assist advocacy efforts for the sustainability and growth of the program.

CLASSROOM TEACHER:

1. Collaborate with arts teacher by providing curriculum maps and suggestions for integration with the ELA Standards on a regular basis through scheduled planning and informal communication.
2. Participate fully in the collaborative arts instruction.
3. Ensure every child attends the arts lessons.
4. Incorporate arts learning in classroom instruction.
5. Participate in arts specific professional development.
6. Contribute to school arts events.
7. Complete the classroom teacher portions of the program evaluation system.
8. Assist advocacy efforts for the sustainability and growth of the program.

PRINCIPAL

1. Provide leadership for a comprehensive, successful and sustainable arts learning program for the students in the school.
2. Hire an arts teacher qualified by the standards listed in Board Rule and in collaboration with the university partner and district arts coordinator.
3. Supervise the fidelity to the implementation of the program.
4. Orient and regularly review BTSALP roles and responsibilities with faculty.
5. Facilitate scheduling that provides arts instruction to every student over the course of the year and adequate planning time for the arts teacher similar to that of a classroom teacher.
6. When sharing the arts teacher with another school, facilitate scheduling that allows the teacher to spend full days at individual schools.
7. Facilitate the development of and participation in a school arts team including the arts teacher(s), grade level teacher, parent/caregiver, and parent group representatives.
8. Provide appropriate teaching space, materials and supplies for arts instruction.
9. Facilitate a schedule of collaborative planning between the arts teacher and the grade level teams.
10. Facilitate and promote whole school arts professional development in order to increase the arts capacity of the classroom teacher.
11. Attend administrator networking and training sessions for this program.
12. Promote BTSALP events and objectives to the school community.
13. Facilitate at least one informance, exhibition or performance in the school year.
14. Communicate with the university partner and USOE about the progress of the program in your school.
15. Complete the school leadership portion of the program evaluation system and journal stories of success and/or challenges.
16. Ensure media releases for students participating in the program. Inform the DAC, university partner and USOE of any students not having parental consent for media release.
17. Assist advocacy efforts for the sustainability and growth of the program.

District Arts Coordinator

1. Promote arts education and the BTSALP program in the district.
2. Provide leadership and mentorship for BTSALP teachers.
3. Provide leadership for BTSALP principals and district directors by delivering information about the program, resolving questions and concerns and representing the arts and the BTSALP program in district meetings.
4. Nurture arts instruction in all elementary schools through professional development opportunities and networking.
5. Coordinate with the partner university for orientations, principal and teacher support, and learning opportunities.
6. Attend BTSALP professional development meetings throughout the year.
7. Participate in the BTSALP evaluation program and assist others in completing the appropriate evaluation components.

University Professional Development Partners/Instructional Coaches

1. Provide support to the BTSALP specialist and principal in understanding and implementing the BTSALP program.
2. Serve as a liaison between the universities, the LEA, the school, and the Utah State Office of Education to provide professional development opportunities in arts integration for teachers at the school.
3. Provide professional learning opportunities in arts integration for all school faculties.
4. Provide additional support for other arts integration components, such as collaborative teams, arts teams, informances and/or exhibits, and individualized mentoring.

APPENDIX F

PARTICIPANT SAMPLE LESSON: MUSIC INTEGRATION

FIFTH-GRADE SOCIAL STUDIES/MUSIC

TITLE: FOLLOW THE DRINKING GOURD: INTEGRATING MUSIC AND SOCIAL STUDIES

Author: **Debbie Beninati** Year: 2015
Artform: Music Grade: 5th Duration: 30-45 minutes *

OVERVIEW

Students will read "Follow the Drinking Gourd" and listen to/ watch a recorded example of the song. They will play rhythm instruments to accompany a chant pulled from the text of the story.

Beverly Taylor Sorenson Arts Learning Program

SUPPLIES, EQUIPMENT AND RESOURCES

1. "Follow the Drinking Gourd" by Jeanette Winter. ISBN 978-0-394-89694-6. Available on Amazon.com and many school and public libraries.
2. Set of 6-8 (depending on class size) tone bells: D, F, and A to create a d minor triad.
6-8 jingle bells, triangles, or finger cymbals or a combination of the three.
6-8 sets of rhythm sticks
6-8 set of sand blocks
3. YouTube video:
<https://www.youtube.com/watch?v=kjBZEMkmwYA>

FINE ART STANDARDS

-Perform spoken chants, demonstrate various timbres of simple instruments, judge success in using proper playing techniques on a variety of classroom instruments, perform with others simple accompaniments (rhythmic) on classroom instruments, rate success in playing with a sense of texture (4-part layering), explain how music can communicate a certain meaning or serve a specific purpose.

INTEGRATED STANDARDS

Social studies: Compare the varying degrees of freedom held by different groups during the American Civil War, using maps

OBJECTIVES

Students will understand the importance of "Follow the Drinking Gourd" to the plight of escaped slaves during the American Civil War. They explain how music can communicate a certain meaning or serve a specific purpose.

TEACHING AND TIMELINE

INTRODUCTION

Begin by reading "Follow the Drinking Gourd" to the class, singing the new portions of the song as they appear in the book. Take time to point out certain elements of the story and their meaning: "the sun comes back and the first quail calls" means "springtime," the Big Dipper resembles the ladle slaves were allowed to use to scoop drinking water, hence the nickname "drinking gourd;" hollowed out gourds were used by various African tribes to carry drinking water; the trees were marked with Peg Leg Joe's footprints--"left foot, peg foot;" etc.

Listen/ watch the YouTube video of Eric Bibb performing "Follow the Drinking Gourd:" <https://www.youtube.com/watch?v=kjBZEMkmwYA>
Lead a discussion about the performance: assess quality of the performance, how it enhances the story, etc.

Beverley Taylor Sorenson Arts Learning Program

DEMONSTRATION

1. Teach each spoken rhythm, using visual cues (like posters or charts) if desired:

Sun's (shake) up! (shake) Sun's (shake) up! (shake)

Left foot, peg foot, travel in! on! (Bells)

Follow, (tap) (tap) (tap) the drinking gourd!

Quail is a cal lin', a cal lin', a cal lin'!

2. Add pitched and un-pitched instruments to each part.
 - “Sun’s Up”—Jingle bells on each quarter rest.
 - “Left Foot, Peg Foot”—Tone bells, d minor triad, on the last quarter rest.
 - “Follow”—Rhythm sticks tap the rests during the first measure.
 - “Quail”—Sand blocks scrape the beat.
3. Perform: beginning with “Sun’s up,” add each part, creating a layered 4-part chant with accompaniment. Sustain that ensemble for at least 4 measures before eliminating each layer, part by part, until only “Sun’s up” remains.

WORK PERIOD

*This lesson can be divided into two 30 minute lessons, depending on how much time you wish to spend on reading the story and covering the historical elements. For example, if a U.S. map is available in the classroom, spend time locating where the three rivers mentioned in the book are located (see "Historical Element" section), especially in relation to the Canadian border. Discussions about The Fugitive Slave Act, Harriet Tubman, or any other elements covered in social studies may be reviewed or enhanced at this point. If divided into two lessons, the second lesson would commence immediately with "Demonstration" section, Step 1.

CLOSURE/SUMMARY

Discuss with the class how working together in a small group to create a larger musical piece enhanced the overall musical experience of the class. Incorporate the word "texture" when describing the layered effect of the four-parts being added one at a time.

INTEGRATION INFORMATION

See "Historical Element" section of the lesson plan. Also, additional songs from the same time period used by the Underground Railroad are listed below:

"Wade in the Water"

"Freedom Train" This song was also used by Dr. Martin Luther King during the Civil Rights Movement of the 1960s.

ESSENTIAL QUESTIONS

- Why is "Follow the Drinking Gourd" an important part of our history?
 - What purposes can music serve, beyond simple entertainment?
 - How can music bring people together?
- After performing the 4-part chant with accompaniment, ask:
- What was easy?
 - What was hard?
 - Why was it important to follow the conductor (teacher)?
 - Did this musical experience bring us together? How?

DIFFERENTIATION

This lesson is suitable for all ability levels

HISTORICAL ELEMENT

This song was used by conductors of the Underground Railroad as an escape map for slaves during the American Civil War. The rivers mentioned in the song correspond to the Tom Bigbee, Tennessee, and Ohio Rivers. Information contained in the section entitled "A Note About the Story" (found at the beginning of the book) is relevant to the experience of the lesson.

VOCABULARY

Slavery, slave songs, Civil War, Underground Railroad, triad, texture (layering)

ASSESSMENT STRATEGIES

- Before handing out rhythm instruments, have the students speak their chant and observe that they are able to perform the accompaniment using body percussion.
- Listen and observe that the students are able to follow entrance and cutoff cues, and are able to play their part correctly during the 4-part section.
- Self-assessment, using questions from the "Essential Questions" sections of the lesson are a valuable evaluation tool.

OTHER INFORMATION

The Closure/ Summary can be expanded to include discussions about the story itself as well as a compare/contrast of different performances of "Follow the Drinking Gourd." Also, "orchestrations" provided are just suggestions and different instruments can be substituted.

APPENDIX G

BEVERLEY TAYLOR SORENSON ARTS LEARNING PROGRAM ARTS IMPLEMENTATION GUIDELINES

BEVERLEY
TAYLOR
SORENSON
artsLEARNING
PROGRAM

BEVERLEY TAYLOR SORENSON ARTS LEARNING PROGRAM Arts Specialist Implementation Guidelines 2015-2016

Specialist qualifications: Each arts specialist must be a licensed educator with the corresponding art form endorsement. The specialist must hold one of the following:

a secondary license and a K-12 endorsement in the art form, or

an elementary license with an elementary Level 2 art form endorsement, or

have a secondary or elementary license and qualify for a State Approved Endorsement Plan (SAEP) in the art form, or

qualifications for Alternative Route to Licensure. In the event the best available candidate does not meet one of the above criteria, Board Rule allows for some flexibility. (See Board Rule or contact Cathy Jensen for details.)

Contract time/teaching time: The arts teacher should be accountable for the same Local Education Agency (LEA) contract obligations as classroom teachers (e.g. before and after school contract time) and other duties as assigned. A full-time arts teacher should engage in a schedule similar to a classroom teacher with prep-time

accommodations for teaching multiple grade levels. Less than full-time arts teachers should be pro-rated accordingly and scheduled at the school level.

Integration: The program provides high-quality arts instruction that primarily focuses on the integration of arts core with Utah English Language Arts Core. The focus allows for continuity for the arts teacher across all schools and grades. Arts teachers must work collaboratively with classroom teachers to provide meaningful arts integrated instruction.

Collaborative Planning: Arts teachers should be provided with a curriculum map for English Language Arts for each grade level at the beginning of the year. The arts teacher will be using the anchor standards and College and Career Ready Standards to guide the integrated instruction. Planning time should be facilitated and supported by the school principal to allow for the arts teacher to have ongoing collaboration with the grade-level teams.

5. **Collaborative Teaching:** Side-by side instruction has shown to be the most effective method of arts integrated instruction. In this model, the arts teacher and the classroom teacher work cooperatively throughout the delivery of the lesson. The classroom teacher is expected to be an active participant in the arts instruction, the arts making and the arts learning during the lesson. In the collaborative teaching model, the arts teachers and grade-level teachers must collaborate on the arts integration learning experiences. The grade-level teacher participates in the arts instruction as schedules permit.

6. **Teaching space:** The school will provide a reasonable teaching space appropriate for the specified art form. A dedicated setting ensures that arts integration with its specific expectations, procedures and materials will be supported. When this is impossible (not just inconvenient), the arts teacher must be provided with dedicated and adequate space for planning and storage as well as a means for transporting instructional tools to the classroom. As needed, classroom teachers must allow for the transformation of the classroom to become the “arts space.” This may be accomplished by having students reorganize the configuration of the room.

7. **Attendance:** Every student should attend the arts learning experience. Students should not be pulled from this learning for remediation or punishment. Learning in the arts gives voice and personal meaning to children. Learning in the arts opens doors of understanding for students in unique and engaging ways.

8. **Reach:** The fully implemented BTSALP program should reach all students in the school on a schedule determined at the school level. Suggested models include: A. Rotating through each class using as many days as it takes to do so. This model provides instruction throughout the year to each student. B. Scheduling grade levels for blocks of time in the year for more frequent classes and still reaching all

grades throughout the year. This schedule allows for more intense and sequential instruction for a specified number of weeks. C. A hybrid where some grades are served throughout the year and others on a more condensed schedule. Full-time benefited positions with specialists shared between schools are preferred. Time at a school should be determined by the proportion of the total students assigned.

9. Class Time: A class period of 30-45 minutes is preferred. Instructional time should not be less than 30 minutes (except kindergarten). Each class should have its individual scheduled time.

10. Schedule: The schedule should be created to optimize student learning. Schedulers should consider the art form, the intended learning outcomes and the benefits of continuity of instruction. Schools sharing specialists must work cooperatively to create a schedule that allows the specialist to spend full days at a single school. Neither time nor expense should be lost in traveling between schools during the instructional day. The principals and arts teacher should consult with their university professional development partner and their district arts coordinator to determine the schedule, as well as planning and prep time, taking into consideration such things as holidays and early-out days. Each class is given an individual time slot in the schedule. Appropriate transition time should be part of the schedule. This must be a cooperative effort in order to achieve equity and meet the needs of each school. Schedules of class instruction and collaborative planning should be submitted to the cooperating university by September 30 of each year.

11. Informances/Exhibits/Performances: A. Informances/Display

Informances, or informal sharing of classroom learning, are an important part of instruction and a celebration of student learning. These informal events may take many forms, with audiences comprised of class members, other classes, other grade levels, parents and/or community members. These events should focus on the learning process rather than the production.

B. Performances/Exhibits Performances/exhibits are another way to celebrate student learning and to define excellence in front of a broad audience. While beneficial, performances/exhibits may be labor intensive. When planning, the school arts team, arts teacher and others involved should consider the learning value of each aspect and spend time on items related to valuable learning outcomes. Schools should provide a venue for students to celebrate learning through performances/exhibits once per year in full-time schools and every other year in shared schools.

12. Parent/Community participation: A significant benefit of arts integrated instruction has proven to be the increased engagement of parents/caregivers. Scheduling arts activities should accommodate attendance by parents, families, community representatives and politicians.

13. **School Arts Team:** The School Arts Team should be established and should meet at least quarterly to address the issues of integration, scheduling, sustainability and the school improvement plan. The Arts Team should consist of representatives from administration, arts faculty, grade level faculty, parent/caregivers, parent organizations, school community council, and where possible, the university partner. The role of the team is to ensure arts learning experiences for the students and to provide leadership and support for arts events. Schedules of Arts Team meetings should be submitted to the cooperating university by September 30 of each year.
14. **Materials and supplies:** Each school is responsible to provide the appropriate supplies, materials and instructional resources for arts instruction.
15. **Shared Expenses:** Each school contributes proportionally to the overall expense of the program in accordance with the specialist's contract. Every BTSALP school must maintain program standards.
16. **Networking:** Networking is a key component of BTSALP. The program subscribes to the philosophy that "none of us is as smart as all of us." Sharing of ideas, lesson plans, instructional strategies, etc. is expected of all BTSALP arts teachers. Credit will be cited.
17. **Professional Learning:** Professional learning is essential for all stakeholder groups including parents, administrators, and community leaders, and is required for arts teachers and classroom teachers. BTSALP is partnering with seven universities and colleges to provide professional learning. The main topics will be: 1. Arts core, 2 Arts integration, 3. Arts assessment, and 4. Arts leadership/advocacy. Arts teachers should attend all professional learning activities for this program organized in cooperation with the university partners.
18. **Advocacy:** Each school will assist in advocacy efforts for the sustainability and growth of the BTSALP. Principals and arts teachers, with support from the school's Arts Team, will collaborate with team members from the Friends of Art Works for Kids organization to create an advocacy plan specifically designed for the unique capabilities and resources of the school. Types of school-based advocacy efforts can include but are not limited to:
 - Inviting the community to an arts performance
 - Having students write letters to the legislative representative
 - Donating art to hang on the walls of the Capitol
 - Selecting a group of students to perform for various arts influencers
 - Participating in a media story highlighting the program
 - Participating in school board meetings.
 - Displaying the participation signage
 - Including the program logo on school website and printed materials.

- Including a link to Friends of Art Works for Kids on the school website home page.
 - Referring to the program by name: Beverley Taylor Sorenson Arts Learning Program.
 - Communicating the benefits of the program through frequent blurbs in the newsletters and mailings.
19. Evaluation: The formal evaluation of the program is essential and is conducted by an independent outside agency. Participating schools must complete the components of the evaluation tool with fidelity.

APPENDIX H

PARTICIPANT SAMPLE COMPOSITIONS

Cirrus Clouds -- High and Thin

The musical notation consists of four staves of music in treble clef, 3/4 time. The first staff has three empty boxes to its left. The music features various rhythmic patterns including eighth notes, quarter notes, and triplets. Labels A, B, C, D, E, and F are placed above specific notes or groups of notes. The second staff continues the melody with a dotted quarter note. The third staff includes a 'DV' label above a note. The fourth staff concludes the piece with a double bar line.

1) Cirrus clouds float low medium high in the sky

2) Cirrus clouds are

- A) High, thin, wispy, clouds
- B) Large puffy white clouds
- C) Straight sheets of fog like, low clouds
- D) Dark rain clouds

3. Like a weather forecast, cirrus clouds signify a coming change in the _____.

4. T or F Cirrus clouds contain tiny ice crystals.

5. Describe how this music paints a picture of cirrus clouds.

- A) You might expect a song about cirrus clouds to be pitched high medium low
- B) T or F You can see spaces of blue sky between the whisps of cirrus clouds.
- C) T or F You can hear spaces in the song between notes.

Cumulus Clouds - Round and Puffy

1) Cumulus clouds look like big, round white _____

2) Cumulus clouds are

- A) Thin, wispy, high clouds that signify a coming change in the weather
- B) Large puffy white clouds
- C) Straight sheets of fog like, low clouds
- D) Dark rain clouds

3) T or F Cumulus clouds can change into Cumulo-Nimbus or Cumulo-Stratus clouds.

4) How does this music paint a picture of cumulus clouds?

- A) You might expect a song about cumulus clouds to be pitched high medium low
- B) Can you find parts of the music that go around in circles?

Stratus Clouds -- Straight and Low

1) T or F The word *stratus* means straight

A

2) Stratus clouds hang in the high middle low sky.

B **C**

D **E**

F

3) Stratus clouds are

- A) Thin, wispy, high clouds that signify a coming change in the weather
- B) Large puffy white clouds
- C) Low, fog like sheets of straight clouds

4) How does this music paint a picture of stratus clouds?

Nimbus Clouds - Thunderstorm

S = All 2's are snug

3) Nimbus clouds are

- A) Thin, wispy, high clouds that signify a coming change in the weather
- B) Large puffy white clouds
- C) Fog like sheets of low clouds
- D) Dark rain clouds

4) T or F Rian results from an air temperature below freezing

5) How does this music paint a picture of cumulus clouds?

APPENDIX I

PARTICIPANT SAMPLE LESSON: MUSIC INTEGRATION

FIFTH-GRADE SOCIAL STUDIES/MUSIC

TITLE: CONQUISTADORS-PONCE DE LEON

Author: Michelle Willis Year: 2015

Artform: Music Grade: 5 Duration: 2 sessions, 30 minutes each

OVERVIEW

Students display their knowledge of Ponce de Leon through creation of new lyrics to an existing song.

SUPPLIES, EQUIPMENT AND RESOURCES

Guitar, ukulele, piano, or autoharp
Tambourine, finger cymbals,
maracas, bongos, hand drum
White board, markers
Clipboards, paper, & pencils for
students
"Habanera" recording and sheet
music from Carmen by George Bizet

FINE ART STANDARDS

Music Standard 3: Creating

INTEGRATED STANDARDS

Social Studies, Standard 1, Objective
1c Identify explorers who came to the
Americas and the nations they
represented.

OBJECTIVES

Music Objective 2: Express ideas, thoughts and emotions through singing,
playing, and/or creating
Social Studies Objective 1c Identify explorers who came to the Americas and
the nations they represented.

TEACHING AND TIMELINE

INTRODUCTION

Share with me what you know about Ponce de Leon. I'll write your answers on the board.

DEMONSTRATION

1. Play the opening bars of Bizet's "Habanera" for the students. Do you recognize this song? Where have you heard it? (Most will say from the movie "Up" or "The Aristocats".) A habanera is a Cuban dance in slow duple time.
2. Do you know what a parody is? Have you ever sung or created a parody before? What is the purpose of a parody? We are going to use the song "Habanera" to create a parody that talks about Ponce de Leon--his life, his exploits, and his death.
3. First, we are going to listen to the chorus of "Habanera". In popular music, we have choruses as well. What do you notice that a chorus does in popular music? (It keeps the same melody and words, returns often, separates the verses, etc.) We can use the chorus to give a general overview of Ponce de Leon.
4. Now, we are going to listen to a verse of "Habanera". What is the difference between a verse and the chorus? We can use the verses like chapters in the book that is Ponce de Leon's life.
5. Before we try to write our own words, we need to practice singing both the verses and the chorus so you can feel how the words fit with the melody. This is important to know before you try to get new words to fit into the melody. If we need to go even further, we can count the number of syllables in one line so we can try to closely match up the rhythm.

WORK PERIOD

1. Break students up into groups of 3-5. Make one student the scribe. Assign one group the chorus and the other groups different verses with a topic: Ponce de Leon's lineage, country of origin, explorations, story of his death, etc. If the students are having a hard time diving in, have them talk about key words related to the area of focus they have been assigned, then come up with rhyming words to go along with them. Tap the beat of the song while trying to say certain combinations of words to see if they fit.

CLOSURE/SUMMARY

1. Have each group share their verse/chorus in spoken form. If they are comfortable, allow them the opportunity to sing it.
2. Compile all verses and chorus and print it out for the students OR project it on a screen/white board.
3. Have small groups of students play percussion with the song while the rest of the class sings the new lyrics. Consider taking audio or video of their performance and let them view it to critique their performance.

Beverly Taylor Sorenson Arts Learning Program

INTEGRATION INFORMATION

By creating their own lyrics, students are making connections to information about Ponce de Leon's life and expeditions and are drawing on prior knowledge from the classroom.

ESSENTIAL QUESTIONS

What is a parody?
 What purpose does a parody serve?
 What is the difference between a verse and the chorus?
 Who was Pnce de Leon?

DIFFERENTIATION

Verse & Chorus

HISTORICAL ELEMENT

Conquistadors

VOCABULARY

Habanera
 Parody
 Verse & Chorus

ASSESSMENT STRATEGIES

Who was Ponce de Leon? (Board discussion)

OTHER INFORMATION

<https://www.youtube.com/watch?v=23PjfyGnBwo>
[http://imslp.org/wiki/Carmen_\(Bizet,_Georges\)](http://imslp.org/wiki/Carmen_(Bizet,_Georges))

Compare and contrast verse and chorus.
 Performance of lyric parody to "Habanera", both singing and playing instruments.

But Don't Take Our Word For It...

"When the arts are taught in school, educational opportunities are enhanced as students learn ways to process information and to express themselves. **Art programs like the Beverley Taylor Sorenson Arts Learning Program are a tremendous benefit to Utah students.**"

Governor Gary R. Herbert. STATE OF UTAH

"When we have students who are actively engaged and finding meaning in what they're doing, **not only do they do better in academic areas, but they do better overall as young people.**"

Martell Menlove. UTAH SUPERINTENDENT OF PUBLIC INSTRUCTION

"When people invest in art in education, they're creating more creative, out-of-the-box thinkers that aren't just worried about black and white test scores on paper. Education without art would never be 100% education—it would always fall short."

Kelly McDonald. ARTS SPECIALIST

Want to Learn More?

By visiting www.artworksforkids.org, you can:

discover

how and why the BTS Program works

learn

how the program can be adopted into your school

contact

your legislators to urge them to keep the BTS Program alive in Utah schools

friends of
art
works
for kids

steAm

science technology engineering / arts math

Many schools are focusing on Science, Technology, Engineering, and Math, but these STEM schools are missing a critical component to learning.

The BTS Program puts the Arts back into education.



BEVERLEY
TAYLOR
SORENSEN
artsLEARNING
PROGRAM

APPENDIX J

STEAM FLYER: BEVERLEY TAYLOR SORENSON ARTS
LEARNING PROGRAM STUDENT IMPROVEMENT
STATISTICS

The 5 Ws of the BTS Program



Who:

The Beverley Taylor Sorenson Arts Learning Program (BTS Program) **helps hundreds of thousands of elementary students** receive the arts-enriched education they deserve.

What:

The program places art specialists in Utah elementary schools to work alongside classroom teachers to develop lesson plans that **integrate the arts into the core subjects of reading, math, science, and history.**

Where:

More than 220 schools across 29 districts throughout the state of Utah are experiencing the positive impact of the arts-integrated program.

When:

This innovative integrated teaching model has grown and evolved since its inception in 1995, and was **adopted by the Utah Legislature in 2008.**

Why:

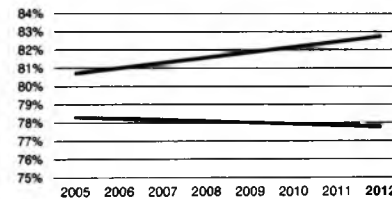
By integrating arts into learning, **schools with the BTS Program have seen higher test scores and improved student understanding, retention, behavior, attendance, and self-esteem.**

Arts-Integrated Instruction Works!

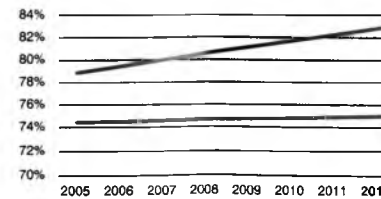
Since adopting the BTS program and integrating arts into the core curriculum, principals, teachers, and parents have seen higher test scores as well as improvements in student understanding and retention.

These charts show that schools with the BTS Program had increased average criterion-referenced test (CRT) scores in math, language arts, and science compared to schools without the BTS Program.

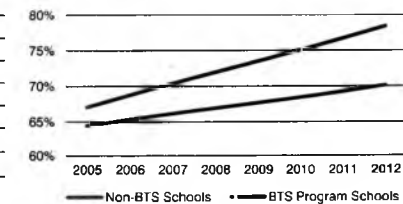
Language Arts CRT Scores



Mathematics CRT Scores



Science CRT Scores



The BTS Program in Action



With targeted arts-integrated instruction in sentence structure, one first grade class at East Elementary scored 40% higher in standardized testing than their classmates.

An integrated arts project helped fourth graders at J.R. Smith Elementary receive the highest science CRT score in the state for their demographics.

After integrating music, end-of-year scores in mathematics at Belknap Elementary in Beaver were almost 20% higher than the state's average.

APPENDIX K

BEVERLEY TAYLOR SORENSON ARTS LEARNING PROGRAM PROFESSIONAL DEVELOPMENT SCHEDULE 2015-2016



BEVERLEY
TAYLOR
SORENSON
artsLEARNING
PROGRAM

University of Utah BTSALP Contact Information:

Kelby McIntyre-Martinez, Assistant Dean of Arts Education & Community Engagement
Kelby.mcintyre@utah.edu

[Nicole Robinson, Beverley Taylor Sorenson Presidential Endowed Chair](#)
Nicole.Robinson@utah.edu

Trish Saccomano, U of U Faculty and Professional Development Partner (PDP)
trish.saccomano@fcs.utah.edu

Rebecca Penerosa, U of U Professional Development Partner (PDP)
rjpenerosa@gmail.com

[Ashley Boyack, U of U Professional Development Partner \(PDP\)](#)
ashleyboyack@yahoo.com

[Kerri Hopkins, U of U Professional Development Partner \(PDP\)](#)
Kerri.Hopkins@utah.edu

Regional Meetings: All Specialists Attend:

1. Friday, September 11 from 3:00-5:00: Art Form Specific Networking Woodrow Wilson
2. Friday, May 6 from 3:00-5:00 University of Utah Beverley Taylor Sorenson Arts and Education Complex: Strategic Planning for 2016-2017 and Celebration of Work

New Cohort Workshops: New Specialists Attend:

1. **Classroom Management, Integration, Collaborative Planning and Teaching**
 - Friday, November 6 from 3:00-5:00 at Dilworth Elementary

- Theatre Specialists will attend Penny Caywood's Professional Development workshop at Kingsbury Hall on Monday, November 9 at 3:30.
- 2. **Artform Specific: Integration, Informances, Planning, Resources, Documentation and Assessment – Thematic Unit**
 - a. Friday, January 22 from 3:00-5:00 at Bonneville Elementary
- 3. **Going Deeper With Integration and Documentation/Assessment Findings**
 - a. Friday, March 25 from 3:00-5:00 Washington Elementary

Specialty Workshops: Classroom Teachers Encouraged To Attend

The Music of Brazil: Understanding Culture, Music, and Art by Engaging in Music Performance

- Thursday, October 1, 2015 from 3:00-5:00 at the School of Music, University of Utah

Brazilian music is a result of the integration and relationship of three main groups: Europeans, Africans, and Amerindians (Native Populations of Brazil). This session will explore, through predominant in Brazilian culture: Maracatu and various forms of Samba. Participants will learn about Brazilian instruments, rhythms, musical styles, and other characteristics of Brazilian music. At the end of our session, participants should leave with materials and resources to incorporate Brazilian music in their classrooms.

UMFA Visual Literacy and Touch Tour:

- Friday, October 2, 2015 from 3:00-5:00 at the UMFA, University of Utah

SHIFT New Film and Media Arts Workshop:

- Thursday, November 19, 2015 from 9:00-5:00 Beverley Taylor Sorenson Arts and Education Complex, University of Utah
- Friday, November 20, 2015 from 8:00-3:00 Beverley Taylor Sorenson Arts and Education Complex, University of Utah

North West Dance Company in Partnership with Utah Presents:

- Wednesday, January 20, 2016 from 2:00-4:30 at Backman Elementary, SLC

APPENDIX L

BEVERLEY TAYLOR SORENSON ARTS LEARNING PROGRAM SCHOOL PARTICIPATION APPLICATION

Beverley Taylor Sorenson Arts Learning Program 2015-2016

The Beverley Taylor Sorenson Arts Learning Program was created in 2009 to enhance the social, emotional, academic, and arts learning of students in kindergarten through grade six by integrating arts teaching and learning into core subject areas and providing professional development for positions that support arts education.

Program Information

In order to meet the diverse needs of districts and charter schools, the Beverley Taylor Sorenson Arts Learning Program includes substantial flexibility for arts specialist roles:

- School-level BTSALP arts teachers, to serve in two schools, who co-teach with grade level teachers.
- School-level BTSALP arts teachers who collaborate with grade-level teachers at two schools on arts integration.
- District-level BTSALP instructional coaches who provide professional learning, modeling and mentoring to arts specialists, para-professionals and/or grade-level teachers.
- District-level BTSALP arts teacher assigned to more than two schools (to increase the reach of the program) in a co-teaching model.
- BTSALP District Arts Coordinator, intended as small grants for rural areas in order to maximize the effectiveness of the district program.
- Other proposals as described by LEAs.

This flexibility allows districts and charter schools to design a service pattern that increases the reach of the arts to students, increases the capacity of classroom teachers to deliver arts-integrated instruction and, most importantly, provides rich arts-integrated learning experiences for students.

Funding

Funding for the Beverley Taylor Sorenson Arts Learning Program is part of the Minimum School Program. The availability of new grants is subject to increased appropriations.

- Grant awards will fund 80% of the salary and benefits of the arts specialists. LEAs are required to provide the other 20%. Grants for an individual specialist will be capped at \$70,000.
- Grant awards will be based on specialists serving at least two schools. A school of over 1,000 students may qualify for a full-time specialist. LEAs are encouraged to pair schools of over 700 with smaller schools and adjust the schedule accordingly. LEAs may request special consideration for very small schools or unique combinations of schools based on the LEA's long-term plan.
- Grant funds may not be used to supplant existing arts programs outside BTSALP. Funds may be awarded to continue BTSALP.
- Many School Community Councils have determined to use School Land Trust funds available to them as part of the required matching funds by including arts integration as part of their school improvement plan.
- Title I funds may also be used for the 20%, provided that arts integration is outlined as a teaching strategy to improve student achievement.
- Priority will be given to proposals that maximize the direct contact between the BTSALP arts teacher and students.

Application

LEA

Submit the plan to improve the quality and quantity of arts instructions and arts integration for students by providing narrative in each of the categories and detail where indicated.

Leadership

- A. Expectations (LEA's expectation for arts as part of a well-rounded education)
- B. Goals (LEA's goals for the program including communication of those goals)
- C. Infrastructure (LEA's physical and organizational structure for the integrated arts education program)
- D. Policies (LEA's arts educational policies, such as time requirement, resources, personnel and implementation model)
- E. Leadership (LEA's plan to ensure principal leadership and support for integrated arts education)

Program framework and Implementation (see descriptions for flexibility).

- A. Anticipated outcomes (including plan for monitoring intended outcomes)
- B. Arts integration (integration of the arts core with other core subjects)
- C. Delivery (describe the proposed schedule for instruction and collaboration)

D. Personnel (structure for arts specialists)

Number of full-time specialists: _____

Projected total cost for salaries plus benefits: _____

Projected grant amount (80%): _____

LEA/school match (20%): _____

SCHOOLS TO BE SERVED:	SCHOOL(S)	PRINCIPAL(S)	ENROLLMENT	ART FORM
1:2				
1:1 (OVER 1,000 Students)				
1:2+				
SCHOOLS TO BE SERVED:	SCHOOL(S)	LEA SUPERVISOR OF COACHES	ENROLLMENT	ART FORM
THROUGH INSTRUCTIONAL COACHES (may have both a specialist and a coach)				
Other				

If more lines are needed, please create a chart reflecting the above information and attach to the application submission e-mail.

District Arts Coordinator grants are intended as small grants for rural districts, not to exceed \$1,000.

Amount requested; _____

E. Planning and Collaboration (arts specialists and other core teachers collaborating on arts integration)

1. Side-by-Side Co-teaching:

In the side-by-side instructional model, the classroom teacher works side by side with the arts specialist during the arts integration instruction. The classroom teacher reinforces the other content, while the arts teacher instructs that content through the art form. The arts teacher works with the grade levels to determine content for arts integration. Research has shown that a side-by side instructional model has the most positive impact on student learning. The classroom teacher also gains valuable professional learning as he/she observes the integration of the arts.

2. Collaborative Co-teaching:

In this model, the classroom teacher and the arts specialist plan the arts integration lessons together. The classroom teacher attends and participates with the students in the arts learning.

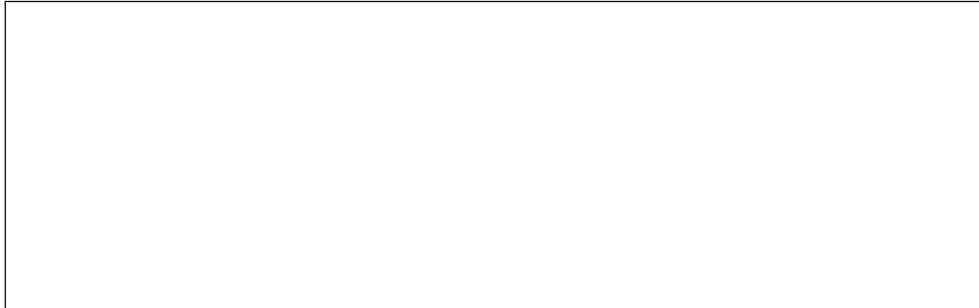
3. Collaboration for Integration:

The arts teacher and classroom teachers collaborate on the content for arts integration. The classroom teachers attend with their students when possible.

Using the above descriptions, please describe the model(s) in your plan as well as the structure for the collaboration:

F. Plans for program improvement over time:

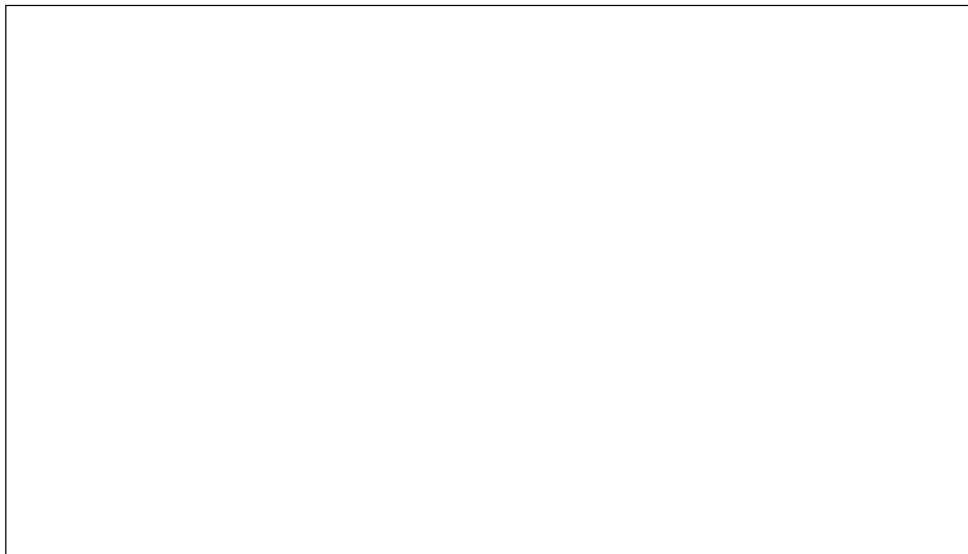
G. Advocacy (plans for sustainability):



Professional Learning—Develop initial plans in collaboration with partner university focusing on:

- A. Professional learning for all levels of arts specialists (district level, school level, instructional coaches).
- B. Grade-level teachers (to increase the capacity of the grade-level teachers to deliver effective arts integrated instruction).
- C. Administration (to increase the understanding of school leaders of the impact and components of a well-rounded education, including arts integration).
- D. Research (coordinate with partner university to evaluate and assess the effectiveness of the implementation (student learning, parent engagement, student behavior, school climate).

These plans will be formalized upon awarding of grants to LEAs and universities.



Funding

A. Describe the source of the 20% match:

B. Briefly describe plans for sustainability and future expansion (e.g. personnel, materials and supplies, space) if applicable.

LEAs will be required to certify the exact costs of salaries plus benefits no later than September 15, 2015. These will be subject to audit.

Superintendent's Signature: _____

Contact Person: _____

Contact Signature: _____

Submit completed application by **May 15, 2015** to: btsalppapplications@schools.utah.gov

For best results, save this form to your computer, then complete the application and e-mail it as an attachment.

Partner Universities by LEA:

Brigham Young University

Cally Flox (Cally_Flox@byu.edu)

Districts: Alpine, Carbon, Duchesne, Emery, Grand, Jordan, Juab, Millard, Nebo, North Sanpete, Provo, South Sanpete, Tintic, Uintah, Wasatch

Charter: Within the physical boundaries of the above districts

Southern Utah University (in cooperation with Dixie State University)

Alisa Petersen (alisapetersen@suu.edu)

Districts: Beaver, Garfield, Iron, Kane, Piute, San Juan, Sevier, Washington, Wayne

Charter: Within the physical boundaries of the above districts

University of Utah

Kelby McIntyre-Martinez (kelby.mcintyre@utah.edu)

Districts: Canyons, Granite, Salt Lake, Tooele

Charter: Within the physical boundaries of the above districts

Utah State University

Leslie Timmons (leslie.timmons@usu.edu)

Districts: Cache, Daggett, Logan, Rich

Charter: Within the physical boundaries of the above districts

Weber State University

Tamara Goldbogen (tamaragoldbogen@weber.edu)

Districts: Davis, Ogden, Weber, Utah Schools for the Deaf and the Blind

Charters: Within the physical boundaries of the above districts

Westminster College

David Dynak (ddynak@westminstercollege.edu)

Districts: Morgan, Murray, North Summit, Park City, South Summit

Charters: Within the physical boundaries of the above districts

REFERENCES

- Aaron, J. (1994). Integrating music with core subjects. *Music Educators Journal*, 80(6), 33-36.
- Aitken, J., Lowe, M., Gilmore, M., & Faust, B. (2012). *Shelby county school arts infusion handbook*. Retrieved from http://www.scsk12.org/SCS/subject-areas/SCS_Fine_Arts/PDFs/ArtsInfusion_Handbook.pdf
- Aplus Schools Program of the North Carolina Arts Council. (n.d.). Retrieved from: <http://www.aplus-schools.ncdcr.gov>
- Atwell, N. (1991). *Side by side: Essays on teaching to learn*. Portsmouth, NH : Heinemann.
- Barry, N. H. (2008). The role of integrated curriculum in music teacher education. *Journal of Music Teacher Education*, 18, 28-38. doi: 10.1177/1057083708323139
- Battersby, S. L., & Cave, A. (2014). Preservice classroom teachers' preconceived attitudes, confidence, beliefs, and self-efficacy toward integrating music in the elementary curriculum. *Update: Applications of Research in Music Education*, 32(2). 52-59.
- Berthoff, A. (1987). The teacher as RE-searcher. In D. Goswami & P. Stillman (Eds.), *Reclaiming the classroom: Teacher research as an agency for change* (pp.28-38). Upper Montclair, NJ: Boynton/Cook.
- Beverly Taylor Sorenson Arts Learning Program: Year 4 findings brief. (2012). Retrieved from: http://uepc.utah.edu/_documents/BTS-Year-4.pdf
- Birge, E. B. (1928). *History of Public School Music In the United States*. Washington, DC: Music Educators National Conference.
- Bohannon, R. L., & McDowell, C. (2010). Art, music, and movement connections for elementary education teacher candidates. *General Music Today*, 24(1), 27-31. doi:10.1177/ 1048371310361675
- Bopegedera, A. M. R. P. (2005). The art and science of light: An interdisciplinary

- teaching and learning experience. *Journal of Chemical Education*, 82(1), 55-59.
- Borg, W. R., Gall, M. D., & Gall J. P. (2003). *Educational research: An introduction*. Boston, MA: Allyn and Bacon.
- Bresler, L. (1995). Introduction to the symposium on the integration of the arts into the curriculum: Part 1. The United States. *Arts Education Policy Review*, 96, 12-13. doi: 10.1080/10632913.1995.9934560
- Brown, J. R. (1996). *The "I" in science: Training to utilize subjectivity in research*. Oslo, Norway: Scandinavian University Press.
- Brown, S. (2007). An arts-integrated approach for elementary level students. *Childhood Education*, 83(3), 172-174.
- Burnafor, G., Brown, S., Doherty, J., & McLaughlin, H. J. (2007) *Arts integration frameworks, research and practice: A literature review*. Washington, DC: Arts Education Partnership.
- Burnard, P. (2000). How children ascribe meaning to improvisation and composition: Rethinking pedagogy in music education. *Music Education Research*, 2(1), 7-23.
- Campbell, P. S. (2002). Music education in a time of cultural transformation. *Music Educators Journal*, 89(1), 27-32. doi:10.2307/3399881
- Carlsson, M., & Simovska, V. (2012). Exploring outcomes of school-based health promotion – a multiple case study. *Health Education Research*, 27(3), 437-447.
- Catterall, J. S., Dumais, S.A., & Hampden-Thompson, G. (2012). *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies, Research Report #55*. Washington, DC: National Endowment for the Arts.
- Cheung, H. Y. (2013). Self-perceived teacher efficacy around the world. *Education Research International*, 2013, 1.
- Corbett, D., McKenney, M., Noblit, G., & Wilson, B. (2001). *The arts, school identity, and comprehensive education reform: A final report from the evaluation of the A+ Schools Program*. Winston-Salem, NC: Kenan Institute for the Arts.
- Coufal, K. L., & Coufal, D. C. (2002). Colorful wishes: The fusion of drawing, narratives, and social studies. *Communication Disorders Quarterly*, 23(2), 109-121.
- Council for Basic Education. (2004). Academic atrophy: The condition of the liberal arts in America's public schools. Retrieved from: <http://www.sjsu.edu/people/kathie.kratochvil/courses/CA177/s0/AcademicAtrophy.pdf>

- Creswell, J. W. (1994). *Research design: Qualitative and quantitative approaches*. Thousand Oaks, CA: Sage.
- Creswell, J. W. (2008). *Research design: Qualitative, quantitative and mixed method approaches* (3rd ed.). Thousand Oaks, CA: Sage.
- Daisey, P. (2003). The value of writing a “how-to” book to reduce the writing apprehension of secondary preservice science and mathematics. *Reading Research and Instruction, 42*(3), 75-118.
- Duerr, L. L. (2008). Interdisciplinary Instruction. *Educational Horizons, 86*(3), 173-180.
- Duma, A. L., & Silverstein, L. B. (2014). Cross-study findings: A view into a decade of arts integration. *Journal for Learning through the Arts, 10*(1). Retrieved from: <http://www.artsedsearch.org/summaries/cross-study-findings-a-view-into-a-decade-of-arts-integration#sthash.CEEDtgtw.dpuf>
- Eisner, E. (1963). Qualitative intelligence and the act of teaching. *Elementary School Journal, 73*(6), 299-307.
- Eisner, E. (1998). *The Enlightened Eye: Qualitative Inquiry and the Enhancement of Educational Practice*. Upper Saddle River, NJ: Prentice Hall.
- Eisner, E. (2002). *The arts and the creation of the mind*. New Haven, CT: Yale University Press.
- Flohr, J. W. (2010). Best practices for young children’s music education: Guidance from grain research. *General Music Today, 23*(2), 13-19.
- Fung, C. V. (1995). Rationales for teaching world musics. *Music Educators Journal, 82*(1), 36-40.
- Gardner, H. E. (1993). *Multiple intelligences: The theory in practice*. New York, NY: Basic Books.
- Gardner, H., & Boix-Mansilla, V. (1994b). Teaching for understanding in the disciplines and beyond. *Teachers College Record, 96*, 198-218.
- Gardner, R. (2010). Should I stay or should I go? Factors that influence the retention, turnover, and attrition of the K-12 music teachers in the United States. *Arts Education Policy Review, 111*(3), 112-121.
- Graham, M. (2009). The power of art in multicultural education: The international stories project. *Multicultural Perspectives, 11*(3), 155-161.
- Gray, J. (1994). Studies in art education. *National Art Education Association, 35*(2), 121-

123.

- Green, E. (2001) Can qualitative research produce reliable quantitative findings? *Field Methods*, 13(1), 3-19.
- Gruenhagen, L. M, & Whitcomb, R. (2014) Improvisational practices in elementary general music classrooms. *Journal of Research in Music Education*, 61(4), 379-395. doi: 10.2307/3345538
- Hancock, C. B. (2008). Music teachers at risk for attrition and migration: an analysis of the 1999-2000 schools and staffing survey. *Journal of Research in Music Education*, 56(2), 130-144.
- Havinghurst, R. J. (1946). Child development in relation to community social structure. *Child Development*. 17(1/2), 85-89.
- Ho, W. (2004). Use of information technology and music learning in the search for quality education. *British Journal of Educational Technology*, 35(1), 57-67. doi: 10.1111/j.1467-8535.2004.00368.x
- Isenberg, J.P., & Jalongo, M.R. (2010). *Creative thinking and arts-based learning*, Upper Saddle River, NJ: Pearson.
- Israeli, N. (1944). American Postdoctoral Education. *The Journal of Higher Education*, 15(8), 428-430.
- Jacobs, H. H. (1989). *Interdisciplinary curriculum: Design and implementation*. Alexandria, VA : Association for Supervision and Curriculum Development.
- Jorgensen, E. R. (1995). Justifying music instruction in American public schools: A historical perspective. *Arts Education Policy Review*, 96(6), 31-38.
- Kelner, L. B., & Flynn, R. M. (2006). *A dramatic approach to reading comprehension: Strategies and activities for classroom teachers*. Portsmouth, NH: Heinemann.
- Kinney, D., & Forsythe, J. D. (2005). The effects of the arts IMPACT curriculum upon student performance on the Ohio fourth-grade proficiency test. *Bulletin of the Council for Research in Music Education*, 164, 35-48.
- Klein, M. (2003). *Rainbow's end: The crash of 1929*. New York, NY : Oxford University Press.
- Kratus, J. (2007). Centennial series: Music education at the tipping point. *Music Educators Journal*, 94(2), 42-48.
- Kruger, A. C. (2005). The Kennedy Center and schools: Changing education through the

- arts. *Report on Implementation and Achievement: Kennedy Center for the Performing Arts*, Atlanta, GA: Georgia State University.
- Lincoln, Y. S., & Guba, E. G. (1990). Judging the quality of case study reports. *International Journal of Qualitative Studies in Education*, 3(1), 53-59.
- Lounsbury, J. H. (1992). *Connecting the curriculum through interdisciplinary instruction*. Columbus, OH: National Middle School Association
- Ludwig, M. J., Song, M., Kouyate-Tate, A., Cooper, J. E., Phillips, L. & Greenbaum, S. (2014). Evaluation of professional development in the use of arts-integrated activities with mathematics content: Findings about program implementation. *Journal for Learning through the Arts*, 10(1), 1-22.
- McIntyre, K. L. (2005). *Cultural dances and stories from around the world: A discovery of world cultures through dance and drama curriculum designed for grade K-5*. Retrieved from: <http://repositories.cdlib.org/clta/artsbridge/20050701KM>
- Miller, B. A. (2014). Joining forces: A collaborative study of curricular integration. *International Journal of Education & the Arts*, (SI 1.9).
- Mack, N., Woodsong, C., MacQueen, K. M., Guest, G., & Namey, E. (2005). *Qualitative Research Methods: A Data Collector's Field Guide*, Research Triangle Park, NC: Family Health International.
- Madsen, C. K. (2000). *Vision 2020: The Housewright Symposium on the future of music education*. Reston, VA: Music Educators National Conference.
- Manning, M. L., & Bucher, K. I. (2005). *Teaching in the middle school* (2nd ed.). Upper Saddle River, NJ: Pearson Education.
- Mark, M. L. (2000). From Tanglewood to Tallahassee in 32 years. *Music Educators Journal*, 86(5), 25-28.
- Mark, M. L., & Gary, M. L. (2007) A history of American music education (3rd ed.). Blue Ridge Summit, PA: Rowman & Littlefield Education.
- May, B. N. (2012). Arts integration: What's the problem? *General Music Today*, 26(2), 5-8. doi:10.1177/1048371312464374
- May, B. & Robinson, N. (2015). Arts teachers' perceptions and attitudes on arts integration while participating in a statewide arts integration initiative. *Journal of Music Teacher Education*. doi: 10.1177/1057083714568567
- Mehra, B. (2002). Bias in qualitative research: Voices from an online classroom. *The Qualitative Report*, 7(1).

- Morehouse, P. G. (2013). The importance of music making in child development. *YC Young Children*, 68(4), 82-87.
- Morrongiello, B.A. & Roes, C.L. (1990). Children's memory for new songs: Integration or independent storage of words and tunes? *Journal of Experimental Psychology*, 50, 25-38.
- Morse, J. A., Barrett, M., Mayan, M., Olson, K., & Spiers, J. (2008). Verification strategies for establishing reliability and validity in qualitative research. *International Journal of Qualitative Methods*, 1(2), 13-22. Retrieved from <http://ejournals.library.ualberta.ca/index.php/IJQM/index>
- Moy, W. K. (2015). Creating a Thriving Middle School Orchestra Program. *National Association For Music Education*, Retrieved from: <http://www.nafme.org/creating-a-thriving-middle-school-orchestra-program/>
- Newton, D., & Newton, L. (2006). Could elementary textbooks serve as models of practice to help new teachers and non-specialists attend to reasoning in music? *Music Education Research*, 8(1), 3-16.
- Nikitina, S. (2003). Movement class as an integrative experience: Academic cognitive social effects. *Journal of Aesthetic Education*, 37(1), 54-63.
- Overland, C. T. (2013). Integrating arts teaching: What does it mean for education? *Music Educators Journal*, 100(2), 33-37. doi: 10.1177/0027432113497762
- Paolino, A., & Lummis, G. W. (2015). Orff-Schulwerk as a pedagogical tool for the effective teaching of Italian to upper primary students in Western Australia. *Literature Resource Center*, 50(1). 12.
- Pemberton, C. A. (1988). Critical days for music in American schools. *Journal of Research in Music Education*, 36(2), 69-82.
- Portowitz, A., Peppler, K. A., & Downton, M. (2014). In harmony: A technology-based music education model to enhance musical understanding and general learning skills. *International Journal of Music Education*, 32(2), 242-260.
- Project Zero (2012). *History of Project Zero*. Retrieved from: <http://www.pz.harvard.edu/History/History.htm>
- Rabkin, N., & Redmond, R. (January 8, 2005). The art of education success. *Washington Post*. Retrieved September 5, 2015 from http://www.nuac.org/articles/pdf/art_of_education_success.pdf
- Rapley, T. (2007). Transcribing audio and video materials. In U. Flick (Ed.), *Doing conversation discourse and document analysis* (pp. 248-252). London, United

Kingdom: Sage.

- Regelski, T. A. (1994). Action research and critical theory: Empowering music teachers to professionalize practice. *Bulletin of the Council for Research in Music Education*, 123, 63–89.
- Reid, E. S. (2008). Mentoring peer mentors: Mentor education and support in the composition program. *Composition Studies*, 36(2), 51-79.
- Reif, N., & Grant, L. (2010) Culturally responsive classrooms through art integration. *Journal of Praxis in Multicultural Education*, 5(1), 100-115.
- Reimer, B. (1989). *A philosophy of music education* (2nd ed.). Englewood Cliffs, NJ: Prentice-Hall, Inc.
- Rupert, S. S. (2006). Critical evidence: How the arts benefit student achievement. Retrieved from the National Assemblies of State Arts Agencies website: <http://www.nasaa-arts.org/publications/critical.pdf>
- Schmal, D. K. (2013). Multiple frameworks for creative instruction: Academic content taught through music-infused instruction and integrated arts (Doctoral Dissertation). Retrieved from ProQuest. (3575254)
- Schwartz, K. (2015). How integrating arts into other subjects makes learning come alive. *Teaching Strategies from KQED News*. Retrieved from <http://ww2.kqed.org/mindshift/2015/01/13/how-integrating-arts-into-other-subjects-makes-learning-come-alive/>
- Sarah Mae Sincero (2012). Personal Interview Survey. Retrieved from: <https://explorable.com/personal-interview-survey>
- Shamrock, M. (1997). Orff-Schulwerk: An integrated foundation. *Music Educators Journal*, 83(6), 41-44.
- Silverstein, L., & Layne, S. (2010). Defining arts integration. *The Kennedy Center's Changine Education Through the Arts (CETA) Program*. Retrieved from: <http://web.harrisonburg.k12.va.us/sses/uploads/Copy%20of%20Defining%20Arts%20Integration.pdf>
- Snyder, D. W. (1999). Metcalf Laboratory School: A report on a model for preservice music teacher field experiences. *Research Studies in Music Education*, 12(1), 1-9.
- Soto, C. A., Lum, C., & Campbell, P. S. (2009). A university-school music partnership for music education majors in a culturally distinctive community. *Journal of Research in Music Education*, 56, 338-356.

- Stake, R. E. (1995). *The art of case study research*. Thousand Oaks, CA: Sage.
- Stake, R., Bresler, L. and Mabry, L. (1991). *Custom & cherishing: The arts in elementary schools*. Council for Research in Music Education, Urbana-Champaign, IL. National Arts Education Research Center, University of Illinois.
- Stokrocki, M. L. (2003). ArtsBridge to the Yavapi children: A desert ecology unit in visual art. *International Society for Education through Art News*, 3(9), 12-15.
- Strauss, A. L. (1990). Systematic coding in qualitative research. *Sociologique*, 27(1), 52-62.
- Tchudi, S., & Mitchell, D. (1999). *Exploring and teaching the English language arts program* (4th ed.). New York, NY: Addison – Wesley Educational Publishers.
- Thomas, D. L. (2014). Teacher's perceptions about infusing music into language arts instruction (Doctoral Dissertation). Retrieved from Scholarworks.
- Walker, E. M., McFadden, L. B., Tabone, C., & Finkelstein, M. (2011). Contribution of Drama-Based Strategies. *Youth Theatre Journal*, 25(1), 3-15.
- Weber, J. (2005). Using theater to teach history in an English class: An experiment in arts integration. *Teaching Artist Journal*, 3(2), 112-116.
- Wiggins, J., & Wiggins, R. A. (1997). Integrating through conceptual connections. *Music Educators Journal*, 83(5), 38-41.
- Wiggins, R. 2001. Interdisciplinary curriculum: Music educator concerns. *Music Educators Journal* 87(5), 40-44.
- Wiggins, R. A. (2001). Interdisciplinary curriculum: Music educators concerns. *Music Educators Journal*, 87(5), 40-44.
- Wilhelm, J. D. (2002). *Action strategies for deepening comprehension*. New York, NY: Scholastic.
- Wexler, M. (2011). A rediscovered alliance: Can new music performance teaching policy save music education? A new framework for the music studio. *Arts Education Policy Review*, 113(1), 45-50.
- Vega, V. (2012). A research-based approach to arts integration. Retrieved from <http://www.edutopia.org/stw-arts-integration-research>
- Werner, L., & Freeman, C. (2001). Arts for academic achievement: Arts integration - A vehicle for changing teacher practice. *The Center for Applied Research and Educational Improvement College of Education and Human Development University*

of Minnesota.

Winner, E., & Hetland, L. (2000). REAP: The Arts and Academic achievement: What the evidence shows—executive summary. *The Journal of Aesthetic Education*, 34, 3- 4.

Yin, R. K. (2003). *Case study research: Design and methods* (3rd ed.). Thousand Oaks, CA: Sage.

Yin, R. K. (2009). *Case study research: Design and methods* (4th ed.). Thousand Oaks, CA: Sage.