MUSIC INTEGRATION IN THE ELEMENTARY CLASSROOM:
A HANDS-ON APPROACH

By

JENNIFER MARIE THORNTON

A Thesis Submitted to the Honors College
In Partial Fulfillment of the Bachelors Degree
With Honors in

Education

THE UNIVERSITY OF ARIZONA

MAY 2017

Approved by:

___________________________________
Dr. Renee Clift
Associate Dean of the College of Education
Abstract

This paper provides an in-depth exploration of incorporating music integration into the elementary classroom. This paper will answer the question, “How does integrating music into daily lessons in the elementary classroom positively affect instruction?” This paper explores what music integration is and the benefits of incorporating it into the classroom. This thesis includes four types of music integration lessons and reflections on the teaching of those lessons to answer the research question. This study uses research from four main sources as background knowledge to support my thesis—“An Inventory of Music Activities Used by Elementary Classroom Teachers: An Exploratory Study” (Giles & Frego, 2004), “Integration of Music in the Elementary Curriculum: Perceptions of Preservice Elementary Education Majors” (Berke & Colwell, 2004), “Elusive Connections: Music Integration and the Elementary Classroom” (Whitaker, 1996), and Tucson Unified School District’s (TUSD) Opening Minds through the Arts (OMA) program (2015).

Note: All names used in this thesis are pseudonyms.
Music Integration in the Elementary Classroom:

**A Hands-on Approach**

**Introduction**

“Activities which engage both sides of the brain at the same time, such as playing an instrument or singing, causes the brain to be more capable of processing information” (O’Donnell, 1999). Research from Vanderbilt University has shown that when engaging in musical activities, both the left and right hemispheres of the brain are activated (Gibson, Folley, & Park, 2008). When both hemispheres of the brain are activated—the analytical side (left) and the more creative side (right)—learning essentially becomes easier for the student, as the speed at which information is processed is faster (O’Donnell, 1999). That being said, musical integration approaches are often exercised in a classroom setting due to the “exciting, ongoing research into connections between brain development and music” (TUSD, 2016). This continual research shows that music integration is an effective way of delivering lessons in a classroom setting because it activates both hemispheres of the brain. This research, along with my musical background and future career as an elementary educator, has set the foundation for my Honors Thesis.

In my study of this topic, I have discovered that there are four different types of arts integration styles: The Subservient Approach, The Affective Style, The Social Integration Style, and The Co-equal, Cognitive Style (Giles & Frego, 2004). The Subservient Approach involves using the arts as support for other academic subjects, and tends to be the most common approach to arts integration in the classroom. The Affective Style is used when trying to change the overall mood of the classroom (i.e. trying to create a calm learning environment after coming in from recess). This approach can also be used to explore creative expression or building self-esteem.

---

1 For the purpose of this thesis, when I refer to the arts or arts integration, it is synonymous with music or music integration, respectively.
2 This will be included, so that if the lesson plans I create are used by other teachers, they will be
activities. The Social Integration Style uses the arts as a way to participate in school or community events, which is exemplified in the form of school programs and assemblies. The Co-equal, Cognitive Style is executed when teachers incorporate objectives into their lesson that involve cognitive skills, as well as aesthetic principles. This style focuses on placing arts objectives on the same level of importance as other subjects. Although it is important to identify which type of approach is being used in each lesson and try to vary your approaches throughout the year, in general, “the use of music in specific correlation with other subjects is viewed by many classroom teachers as one of the most important types of music integration” (Giles & Frego, 2004, pp. 13-14).

The discovery of these four approaches to music integration in the classroom fueled my desire of exploring these various types of integration styles for my thesis. To explore these integration styles, I created a variety of music integrated lesson plans appropriate for my second grade fieldwork placement, taught them in a classroom setting, and assessed the student’s knowledge of the content matter, as well as my delivery of the lesson. The reason for doing this is to practice and analyze effective ways of using music in cooperation with academic standards to teach lessons in the elementary classroom, as well as determine the effects of music integration. These lessons were also designed in hopes of sharing them with my future co-workers so that they too can incorporate music integration in their classroom. Each lesson states the objective, the Arizona (academic and fine arts) state standard(s) the lesson is designed to meet, the arts approach the lesson focuses on, a list of materials required to successfully execute the lesson, prior musical knowledge that the teacher needs to know in order to be successful at teaching the lesson, a detailed procedure of how to conduct the lesson, and a plan for how the student’s achievement of the objectives will be assessed. A detailed reflection is provided after each lesson plan that explains

---

2 This will be included, so that if the lesson plans I create are used by other teachers, they will be able to execute the lesson successfully even if they do not have prior music knowledge.
my findings as to what extent music benefited the student’s acquisition and retention of learned material.

**My Musical Background’s Impact on my Thesis Development**

I started music at the young age of nine, and have been heavily involved with it ever since. The first year and a half of my college career, I majored in Music Education. Upon changing my major to Elementary Education, I obtained my Music Minor, and am an active member of the band program at The University of Arizona. While I may be well versed in musical knowledge, preservice and current teachers do not necessarily have the same specialized knowledge of music. Therefore:

It is important that preservice music educators, especially those planning to teach at the elementary level, develop tools to create music experiences that can integrate music into the general curriculum. Teaching preservice elementary music specialists to advocate [for] and work with general teachers may serve to continue to increase the skill and confidence of classroom teachers to incorporate music in their classrooms (Berke & Colwell, 2004, p. 32).

One of the main problems with music integration in the classroom is that teachers do not feel confident in their abilities to teach music-based lessons (Berke & Colwell, 2004). Preservice educators often shy away from conducting musically integrated lessons in their classroom because these teachers believe they need advanced knowledge of musical theory in order to successfully teach the lesson. This is not the case. In the lessons I developed and taught, basic musical knowledge was required to be successful in teaching the lesson. I wanted to use my hands-on approach to music integration in the classroom to strip preservice educator’s worries about not having the adequate knowledge necessary to use music integration in the classroom; therefore, each lesson includes a section that contains pertinent musical knowledge that is required for a successful
deliverance of the lesson. That way, teachers who are not as comfortable with music will still be able to implement my lessons in their classroom. Also, these created lessons are designed for elementary students, so they will not include advanced musical knowledge that is attained by a musician who has been involved in music for several years.

**Question/Focus**

As mentioned above, there has been a vast amount of research conducted on the effects music has on the brain. Music activates both hemispheres of the brain and allows for more effective processing of information (O’Donnell, 1999). In education in general, but elementary school especially, students are responsible for learning and retaining such incredible amounts of information. By analyzing the research that shows the effects of music on the brain, paired with the academic content being taught in elementary schools, the effects of music integration in the elementary classroom were assessed as the question, “How does integrating music into daily lessons in the elementary education positively affect instruction?” was explored.

**Procedure/Method**

The research and data collection for this thesis took a year to complete. First, research was conducted to explore the science behind the effects music has on the brain to determine a viable argument for the execution of this exploratory project. Upon determining that music helps with processing information due to its ability to activate both hemispheres of the brain at the same time, research was conducted to assess the use of music integration in the classroom. In multiple peer-reviewed articles, there were four approaches to music integration that were further explored for this thesis. Those four approaches were as follows: The Subservient Approach, The Affective Style, The Social Integration Style, and The Co-equal, Cognitive Style (Giles & Frego, 2004), as mentioned in the introduction.
Once I had identified the four approaches to music integration in the classroom, four lesson plans were developed to be taught in the classroom and assess my findings in regards to the research question (Appendices F-I). After these lesson plans had been created, the research participants changed. The original participants for this study were going to be students in intermediate grades (4-5). However, this thesis was conducted with second grade students. Therefore, the original lesson plans were rewritten so that they were appropriate for second graders (Appendices A-E). The original lesson plans (Appendices F-I) were not taught in a classroom, but still provide examples of music integration lessons based on the four approaches discussed above. In the development of these lesson plans (Appendices A-I), there was a special importance placed on the necessary musical knowledge needed in order to successfully teach each lesson. This was included because in the conducted research, it was determined that the most common reason for music integration being omitted from the classroom was due to the lack of musical confidence teachers have (Berke & Colwell, 2004). Overall, in the included lessons (Appendices A-I), very little musical knowledge is required to be successful in teaching the lessons in order to promote the inclusion of music in the classroom to teach academic content.

The lesson plans (Appendices A-E) were sporadically taught over one semester. Each lesson was video recorded and a self-reflection (Appendix J) and mentor evaluation sheet (Appendix K) was completed to use as a resource and foundation for the data analysis. The video of each lesson was reviewed to determine the effectiveness of the music integration lesson and observe students’ behavior and responses to the lesson. The data was then analyzed to determine the answer to the research question and determine the benefits of teachers incorporating music integration into the elementary classroom.

Context
With the developing research of music and the brain, music integration and its effectiveness in information processing has become a widespread topic of discussion. Programs such as Tucson Unified School District’s Opening Minds through the Arts have been created to “fully engage the multiple intelligences of all students: listening, language development, kinesthetic awareness, writing and academic skills, abstract reasoning, research/creating/performing, and composition/analysis” (TUSD, 2016). This program has been designed based on “ongoing research into connections between brain development and music” and “is a leader in a national movement to integrate arts education with core curriculum” (TUSD, 2016). Programs such as this one are designed to promote music integration in the class and provide further data on the effects of art integration in the classroom and served as the foundation for this research study.

**Participants**

The participants of this study included the 2nd grade students at R Elementary in Tucson, Arizona. R Elementary is an OMA school, meaning that all grade levels have two, thirty-minute periods of arts integration per week. The lessons for this study (Appendices A-E) were taught in the music portion of the second grade OMA periods. These lessons focused on standards the participants were learning about in their general education classroom at the time the lesson was taught.

**Intervention**

Due to the lessons being taught in an integrated music classroom instead of a general education class, there was no control group for this study. There were three classes that served as the experimental group receiving the intervention. Each second grade class was taught the four lessons (Appendices A-E) included in this study for thirty minutes. While each group yielded different results in terms of how well they holistically achieved the objective, the groups were all
taught the exact same lesson and the comparison between the groups is incredibly minute. Since no control group was included in this study, the findings are solely based on the effectiveness of achieving an objective by integrating music with the academic content. The findings do not contain a comparison for whether or not music integration is more effective than standard academic lessons with no interdisciplinary standards. The findings simply analyze the data collection to determine the answer to the research question.

**Data Collection**

The first lesson taught (Appendix A) involved previous concepts of musical note values to teach a math lesson on money. There were two charts presented for students: a money chart and a music note chart. These charts modeled the break down of money and musical note values, so that students were able to identify what smaller denominations of money or music notes made up larger denominations. The anticipatory set activated students’ prior knowledge of previous lessons in their OMA class, which led into more unfamiliar concepts with money values. This lesson then concluded with connecting the “fake” money used during the lesson and applying it to government-issued money. During the lesson, I had both models of denominations left on the board, side-by-side so that students could use them as a resource when determining what values would make up a larger sum of money (i.e. three quarters and a half dollar would make up one dollar and twenty-five cents). This lesson was created as the “Subservient” approach to music integration, which uses art as support for other academic subjects, and is the most common approach to arts integration in the classroom. The students were able to work together as a class to determine what denominations of money could be used to purchase a certain item based on the cost of that item. While some students struggled with the composition of larger values, the majority of students were able to determine the answer to the money problem once they were taught how to break down the problem into smaller
parts, as well as given smaller values in general.

In the second lesson, a popular song was used to improve students’ reading comprehension. This lesson began with activating students’ prior knowledge in terms of where they listen to music on a daily basis. Then the students had the opportunity to listen to a popular song three different times to work on their comprehension skills by filling out an “I hear, I think, I wonder” chart. While the first time listening to the song yielded these results, “I hear ‘Let It Go;’ I think Elsa is singing on a mountain; I wonder why she is singing,” the third time listening to the song produced considerably more advanced answers: “I hear Elsa singing about how she once was sad but isn’t anymore; I think she is talking about letting everything go and not worrying about things so that she can be happier; I wonder what made her sad in the first place and how is she able to let it all go?” Instead of just singing along to the lyrics that the students all knew so well, the students were able to look at the deeper meaning behind the song and comprehend the lyrics instead of just saying the words as they have heard them sung so many times. This lesson involved the “Affective” approach to music integration, which is used when trying to change the overall mood of the classroom, explore creative expression, or self-esteem building activities. While this approach was not necessarily appropriate for this setting, as the mood of the overall classroom did not need to be changed because of the logistics of the OMA class varying greatly from that of a general education classroom, this lesson still achieved the goals of a musically integrated lesson; however, this lesson was more of a “Co-Equal, Co-Cognitive” approach to music integration as seen in Appendix E.

The third lesson focused on preparation for a holiday performance, which is commonly the teacher’s responsibility to prepare their class for. While there was not much opportunity for students to respond to questions asked by the teacher, the students were able to share their ideas regarding holidays and the means of celebrations in different cultures during the anticipatory set of
the lesson. Students were then presented with the idea that everyone celebrates differently, but in the end, “We All Celebrate.” While the academic content played a small role in this lesson, it does not always have to be that way in the “Social Integration” approach, as seen in Appendix H where the academic content can be the focus of the performance rehearsal. Even though the focus of the “Social Integration” approach is to prepare for a school performance or community event, the lyrics of the song can be created in order to help students master specific academic standards (i.e. creating a song to learn the days of the week in kindergarten). This approach can also incorporate English Language Arts (ELA) standards as the students can have printed song lyrics in front of them or displayed on the board in front of them and work on their reading skills while practicing for their performance.

The fourth lesson involved teaching students about the instruments of the orchestra and the important role each instrument plays in telling a story from beginning, to middle, to the end. Students were asked to come up with a list of instruments they already knew and describe their characteristics. Then, the students were asked to focus on a group of specific instruments as the teacher introduced the symphony (and story) Peter and the Wolf. Students were asked to identify the parts of a story (beginning, middle, and end) and listen to a narration and playing of the symphony. Students could practice their active listening skills by modeling the playing of each of the instruments as it was played in the symphony. Students were then asked to recall the beginning, middle, and end of the story and connect it to the idea that instruments can represent characters and tell a story; it is just like reading a book. This lesson focused on the “Co-equal, Cognitive” approach to music integration, which places the same emphasis on the academic standards, as well as the interdisciplinary fine arts standards. This approach emphasizes the idea that engaging in musical activities activates both hemispheres of the brain (Gibson, Folley, & Park, 2008); therefore,
making the speed at which information is processed much faster (O’Donnell, 1999). This lesson was designed to equally target ELA standards and standards for fine arts in order to help students achieve the lesson objective.

Data Analysis

This data analysis was obtained from watching the recorded video from each lesson that was taught. The video was watched to look for patterns in student behaviors and identify responses that led to students either achieving the objectives or not achieving them. After looking at the videotapes, in which I could see all of the students at all times, I was able to analyze the collected data to determine a response to the research question. While looking for patterns in these videos, a new term for the lesson instruction was developed to identify these patterns. This term is mentioned throughout this section as a no-fail system. This system can be defined as a method of instruction that provides students with the opportunity to succeed in multiple ways, and provides a greater chance of student success. These lessons allow for multiple entry points that accommodate a multitude of learning styles so that students are essentially incapable of being unsuccessful in achieving the lesson objectives.

The data collection from the aforementioned lesson plans led to the idea of music integration creating a no-fail system for students as stated in the Mentor Evaluation for Lesson 1 (Appendix K1). The music lessons taught in the 2nd grade OMA class included various multiple intelligences, primarily musical-rhythmic, verbal-linguistic, logical-mathematical, and bodily-kinesthetic (when dance started to be incorporated when performing for the holiday production). This no-fail system allowed students to use whichever intelligence they felt the most comfortable with in order to achieve the objective of the lesson. For example, in the Music Money Lesson (Appendix A), there were two models presented for students—a money model and a music model.
The money model broke down a dollar bill into half dollars and quarters, while the music model broke down one whole note (four beats) into two half notes (two beats each), and four quarter notes (one beat each). Students had learned about the value of the aforementioned music notes in a previous lesson and were able to add and subtract musical equations based on the value of the included music notes. Prior to this lesson, students had not had any experience with money, which is typically addressed in the middle of the second grade year. However, in this lesson, the students grasped the mathematical standards and achieved the objective, as they were counting money and showing multiple ways of creating various larger values. For example, students were able to “pay” for an item that cost $2 in multiple ways. When a student did not understand how to “pay” for an item using money right away, that student was able to look at the music model and use their prior knowledge to understand what combination of money they needed and vise versa (when needing to “pay” for something using note values, students could look at the math model if they felt stronger in understanding that model than the music model). This was observed in the video, as two students would start to answer a question and pause. As the students paused, they turned their head to the opposite half of the board where the other model was posted and answered the question. Without students seeing the relationship between music and money, they might have had difficulty achieving the objective, as they would have only had one model to look at and if they did not understand that model, then additional lessons would need to be taught in order to meet the standards.

With the second music integration lesson (Appendix B), a no-fail system was presented yet again as the students were not only listening to a song for comprehension, but they also had the lyrics posted on the board. While listening comprehension and reading comprehension can vary in difficulty from student to student, this lesson presented the students with both models: the ability to
hear the song performed, and the ability to read the lyrics as if they were reading a story. The visualization of lyrics was also helpful in connecting the comprehension lesson to when students read a book—the first time students should read through a book to get the bigger picture, while the subsequent readings should involve a further, more in-depth look behind the text to determine thematic elements of the story. If the students had, had an unfamiliar text read aloud to them, it might have taken the students more times to truly understand what the text was actually saying. However, with all students already being familiar with the popular song, they were able to look beyond the text much sooner because they were not primarily focusing on the readability of the text or hearing every word. This lesson also presented the idea that stories can be found everywhere and can always be examined beyond just the words in a book or the lyrics in a song. While students appeared discouraged at the beginning of the lesson when I introduced the focus, reading comprehension, they seemed much more confident in their abilities to comprehend a story by the end of the lesson; the students were able to look back at the chart on the board and realize that they had analyzed the song and were able to understand what the song was trying to say instead of just belting out the lyrics to a popular song from a movie.

In regards to the third lesson, students were incredibly engaged and eager to put their holiday production together. The students’ mood changed instantly when introducing this lesson, which seemed to achieve the goal of the “Affective” style of music integration. While there was a definite emphasis placed on music in this lesson and less on the academic content, Social Studies, students were still able to learn that every culture has different holidays and that everyone celebrates differently. This lesson also incorporated the reading of the text as the students had to read the words on the board. Due to the lack of variety in the verses to “We All Celebrate,” as it is a very repetitive song, there was an inability to incorporate the previous lesson into this lesson where
students could explore the deeper meaning behind the text. This lesson was the perfect example of teaching a musically integrated lesson without needing to have a high level of expertise in music. This song was taught by rote and any teacher could be successful in teaching this lesson with preparation, as the teacher says the words in the rhythm of the song and then the students repeat.

While the students did not have many opportunities to be asked questions and answer them throughout the lesson, they were able to pose questions about some of the holidays mentioned in the song. This showed a spark in student’s interest and directly related to them wanting to know more about the song, which could become an additional history lesson or additional element of this lesson.

The fourth lesson started out with the majority of students raising their hands to share their prior knowledge of instruments in the orchestra with the class. Students were eager to tap into their personal experiences, as observed by their shaking raised hands in an effort to grab the teacher’s attention to be called on. Many students knew of certain instruments because of their parents or siblings playing them and several students wanted to appear to their class as instrument experts. This was determined by students starting to share information about the instrument they gave. While this part of the anticipatory set was unanticipated, students were encouraged to share facts about the various instruments because they showed an extreme interest in the discussion, which led to student engagement. Upon the wrap-up of the anticipatory set, students successfully listed the three parts of a story, as they had been studying it in their general education classroom. However, the students seemed unsure of the idea that a song without words could also tell a story. Once the narration began and students modeled the playing of the various instruments as they were heard throughout the symphony, the students started to smile and verbally respond to the narration with small gasps and anticipation in what would happen next. This student engagement enabled students
to focus on the lesson and recall the events of the story from beginning to end. When a story is read aloud instead of listened to as a symphony, students can often become distracted and lose focus, which causes missing pieces of the story when asked to recall the story’s events. However, students actively listened to the story as they modeled the playing of each instrument as it was played in the story and were able to audibly hear the story, as well as physically move along with the story. This allowed students to connect with the story in a way that matched their learning style, allowing most of the students to achieve the lesson’s objective.

**Results/Findings**

This hands-on approach to exploring the effectiveness of music integration in the elementary classroom had a positive correlation with the current research on music and the brain and improving information processing skills. In looking at the time frame in which students were able to meet the objective of unfamiliar or complex content, the benefits of music integration are clearly seen. The time in which students were able to obtain information and exhibit achievement of the lesson objective undoubtedly shows the ability to process information in more efficient ways. By exercising the creative side of the brain with the musical element of each of these lessons, while also exercising the analytical side of the brain with the academic content, students had the ability to engage both hemispheres of their brain—directly improving their information processing. The *no-fail system* created with these music integration lessons allowed students to feel confident in their abilities and participate in learning new and unfamiliar content. These results show the positive effects music integration has on teaching students content. The results become even more appealing for all educators when analyzing the included lessons (Appendices A-I) and seeing that music integration lessons do not require expert musical knowledge to teach, while they do allow students to gain new knowledge in an effective way. The findings from this study form the conclusion that
music integration lessons should be incorporated into the classroom as often as possible due to the activation of both sides of the brain when engaging in musical activities, which allows the processing of academic content to be processed in a more effective and retentive way. The discoveries found throughout this research study have solidified my desire to use music integration in my future elementary classroom. The benefits from this study, supported by research, show that music affects the brain in immense ways, which can provide students with confidence in the classroom when learning unfamiliar and complex content. Therefore, music integration lessons should be used to teach academic content in the classroom, when possible.
References


Appendix A

The following four lesson plans are the lesson plans I developed to be taught in a Second Grade OMA Classroom (lesson plan format adapted from the OMA Lesson Plan Template). These lessons were created to fit the needs of the classroom I taught them in and can be modified to fit any class or grade level. The modifications should be adapted to fit both the academic and music standards the lesson addresses; however, the musical knowledge required to teach the lesson will not be different, as the lesson should still use the same musical ideas even if modifications are needed.

The “Subservient Approach” Music Integration Lesson

Title of Lesson:  Music Money

Grade Level:  2nd

Date:  September 22, 2016

Duration:  30 minutes

The “Subservient Approach”: the use of art as support for other academic subjects; the most common approach to arts integration in the classroom

Objective:  SWBAT use their prior knowledge of music note denominations to determine how much money is needed to “purchase” a given item. (Bloom’s Level: application and evaluation).

<table>
<thead>
<tr>
<th>State Standards Being Addressed</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standard for Mathematics:</strong></td>
</tr>
<tr>
<td>• Solve word problems involving dollar bills, quarters, dimes, nickels, and pennies, using $ and ¢ symbols appropriately. <em>Example: If you have 2 dimes and 3 pennies, how many cents do you have? (2.MD.C.8)</em></td>
</tr>
</tbody>
</table>

| **Standard for Fine Arts:** |
| • Read and perform rhythmic and melodic patterns using notation. *(MU.PR.4.3c)* |
Required Musical Knowledge to Teach Lesson
To be successful when teaching this lesson, it is necessary to be able to identify a whole note, half note, and quarter note and understand what their values are (as shown below):

For this lesson, students will be able to relate their knowledge learned from a previous lesson regarding the value of a whole note, half note, and quarter note to be introduced to the concept of money. The diagram below shows how the value of music notes (specifically the whole note, half note, and quarter note) correspond to the value of a dollar bill, half dollar, and quarter.

Global Perspectives:
Once students are familiar with American money, you can share money from other cultures with them. During the activity, you can also show them on a map where each of the different instruments students mention originated. This information can be found in *The Encyclopedia of Music* (2011) by Max Wade-Matthews or *The World Atlas of Musical Instruments* (2012) by Bozhidar Abrashev.

Materials:
- Music Money (template found at the bottom of this lesson plan)—suggestion: print money on cardstock, laminate, and attach magnets so that the music money can be posted on the board throughout the lesson and is visible to all students
• Dollar bill, half dollar, quarter (optional)

Setup for Lesson: Have the Music Money separated by denomination and visible to the students. Have the American Dollar, Half Dollar, and Quarter Dollar next to the Music Money to allow students to make the connection between the Music Money and American Money (optional, but highly encouraged).

<table>
<thead>
<tr>
<th><strong>Teacher Behavior</strong></th>
<th><strong>Student Behavior</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Anticipatory Set/Activation of Prior Knowledge:</strong></td>
<td></td>
</tr>
<tr>
<td>Have students sit on the floor in two to three rows depending on the size of the class. Ask students: What is money? Why is money important? Where have you seen money before? Is money valuable? Why? Explain that today the students will be using their knowledge of the value of music to discover how to use money properly. Have the students recall how many beats a whole note, half note, and quarter note is and draw each note on the board with its value as the students respond. Create the chart listed above in the “Required Musical Knowledge to Teach Lesson.”</td>
<td></td>
</tr>
<tr>
<td><strong>Anticipatory Set/Activation of Prior Knowledge:</strong></td>
<td></td>
</tr>
<tr>
<td>Students will sit “crisscross applesauce” in two to three rows and raise their hands to answer questions. As their prior knowledge is activated, they will be able to visually see their answers written on the board. If a student is unable to sit quietly on the floor, they will be asked to sit at a table.</td>
<td></td>
</tr>
</tbody>
</table>

| **During the Lesson:** |
| 1. Make the connection between music and money for the students. “Much like four quarter notes make up two half notes, four quarters can make up two half dollars. And just like two half notes are found inside of two half dollars, two half dollars can be found inside of one dollar.” Create the money chart (shown above) on the board, as you walk through the three levels with students. |
| **During the Lesson:** |
| 1. Students will have their eyes and ears on the teacher as they listen and visually see the connection between how music note denominations are organized like money values. |
| 2. Paint the picture. Have students close their eyes and pretend that they are at a symphony orchestra concert. They are listening to the Tucson Symphony Orchestra play Peter and the Wolf (connection to student’s prior |
| 2. Students will close their eyes and imagine listening to Peter and the Wolf. They may mimic the instruments when they hear them as they did in a previous lesson. They will have time to think and come up |
listening of this symphony). Have the students imagine that after the performance, they enjoyed it so much that they want to go the Gift Shop at the Symphony Center and purchase some items. Have the students open their eyes and ask, “What are some items you might see at the Gift Shop that you would like to buy?” Call on students as they raise their hands and write their answers on the board.

3. Select an item from the board and assign it a number of beats. “Now let’s say (item) costs 20 beats. How could I pay for that item?” Walk students through how to make enough money to make 20 beats. (For example, start with 1 dollar, which is 1 whole note—now I have 4 beats towards my 20. Have students work together as a class to add to the 4 beats they started with to make 20 beats). Students may pose incorrect ideas, but will be encouraged to think of their reasoning and determine whether or not they want to modify their original answer.

4. Have students practice again with another item that has a different value.

5. “Now what if I said (item) costs $3? How could I pay for that?” Have students work together to think of ways they could make $3—moving the focus of the lesson from value of music notes to value of money.

6. If time allows, select another item and start incorporating cents (i.e. $4.25, $6.50, $8.75). If students struggle with this, relate it back to the musical beats chart, since they will be more familiar with using music notes with items they might see in a Symphony Center Gift Shop. Once they have an idea, they will raise their hand and share their answer.

3. Students will work together as a class to come up with the correct amount of note values to make up the item’s cost. Students can use their peer’s ideas to modify or support their ideas.

4. Students will repeat the process with a little less guidance from the teacher (scaffolding).

5. Students will work together to make the transfer of knowledge from cost using beat values of various notes to using money to “pay” for an item.

6. Students will raise their hand and provide possible ways of paying for an item that is not an even dollar amount. If students get stuck, they can use the visual charts posted on the board to help them.
than money at that point. You can also explain how one quarter is .25, two quarters are equal to .50, and three quarters are equal to .75. Then split up the problem by isolating the dollar amount from the cents.

**Closure/Concluding the Lesson:**
Provide real-world money application for students.

**Extension:** Select a student who has been participating throughout the lesson to be the “banker.” They will select an amount between $1 and $100 to give to the class. Once the class has a certain amount of money in their bank, they will buy items mentioned during the lesson from the banker. The banker will keep track of how much money the class has left and the class will determine how many Gift Shop items they can buy with the amount given to them by the banker.

**ELL Modifications:** Have ELL students sit next to a native speaker on the floor and allow students to talk to a partner before sharing their answers aloud with the class during discussion time.

**Strategies for Reviewing, Assessing Understanding, and Reinforcing:** An informal assessment will be conducted as students raise their hands and answer the questions presented to them. The general education teacher can also present students with an additional worksheet or activity to assess student’s introductory knowledge of money.

**Notes:** As this lesson is designed to be student’s first experience with money concepts, prepare for confusion and think about different ways to explain each part of the lesson. When .25, .50, and .75 start to be introduced, students may not understand why two quarters is equal to a half dollar. The “dot” may confuse them. Explain that it separates place values (a concept they are more familiar with) and remove the decimal point to show that 25+25=50 and 25+25+25=75.
Appendix B

The “Affective Style” Music Integration Lesson

Title of Lesson: Using Popular Music to Improve Reading Comprehension Part 1

Grade Level: 2nd

Date: October 20, 2016   Duration: 30 minutes (with a 30-minute follow-up lesson)

The “Affective Style”: The Affective Style is used when trying to change the overall mood of the classroom (i.e. trying to create a calm learning environment after coming in from recess). This approach can also be used to explore creative expression or building self-esteem activities. The goal of this lesson is to connect to the student’s funds of knowledge through use of a popular song and explore the underlying meaning of that song. This specific lesson can also be adapted for building self-esteem and talking about bullying if certain songs are used (i.e. “Mean” by Taylor Swift).

Objective: SWBAT listen to lyrics in a popular song and infer what they hear and think the song is about.

State Standards Being Addressed

Standard for ELA:
- Describe how characters in a story respond to major events and challenges. (2.RL.3)
- By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range. (2.RL.10)

Standard for Fine Arts:
- Explore various uses of music in daily experiences (e.g. songs of celebration, game songs, marches, T.V., movie, and video game sound tracks, dance music, and work songs). (MU.CN.10.2b)

Required Musical Knowledge to Teach Lesson

Lyrics are more than just a beat to tap your foot along to. They have underlying meanings once you analyze the text, much like a story is more than words on a page.

Global Perspectives:
Incorporate songs from other cultures. They might not be considered popular songs in American culture, but can be introduced to students prior to this lesson so that they are familiar with it. There are also many songs from various Disney movies set in a different culture. Using songs from different cultures provides the opportunity to include social studies standards in this lesson.
**Materials:**
- Projector
- Lyrics to a popular song with kid-friendly language and recording of that song
  - Suggestions include, but are not limited to:
    - *Let it Go* from Frozen
    - *Circle of Life* from The Lion King
    - *Whispers* by Usher
    - *Colors of the Wind* from Pocahontas
    - *Bare Necessities* from The Jungle Book
    - *Happy* from Despicable Me 2
    - *Mean* by Taylor Swift
- Whiteboard/Dry-Erase Marker
- “I hear, I think, I wonder” chart

**Setup for lesson:** Have the projector set up to the reveal the “I hear, I think, I wonder” chart and song lyrics, but don’t reveal the song lyrics until the appropriate time (after listening to the song for a third time, students will then do a close reading of the lyrics—part 2 of the lesson). Have the song ready to play.

<table>
<thead>
<tr>
<th>Teacher Behavior</th>
<th>Student Behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Anticipatory Set/Activation of Prior Knowledge:</strong></td>
<td><strong>Anticipatory Set/Activation of Prior Knowledge:</strong></td>
</tr>
<tr>
<td>• Goal: state objectives, connect to previous learning/prior knowledge, make relevant to real life</td>
<td>• Students will enter the room and sit crisscross applesauce on the carpet in front of the white board.</td>
</tr>
<tr>
<td>• Teacher will write the key vocabulary words on the board—not their definitions, definitions are just included for the Teacher (for this specific lesson, the song <em>Let It Go</em> from Disney’s <em>Frozen</em> will be used)</td>
<td></td>
</tr>
<tr>
<td>o Key vocabulary words for <em>Let It Go</em>:</td>
<td></td>
</tr>
<tr>
<td>‣ Lyrics: words in a song</td>
<td></td>
</tr>
<tr>
<td>‣ Theme: the central idea in a story</td>
<td></td>
</tr>
<tr>
<td>‣ Isolation: being alone or being by yourself</td>
<td></td>
</tr>
<tr>
<td>‣ Crystallizes:</td>
<td></td>
</tr>
</tbody>
</table>
becomes clear or is formed
  - Rage: Angry

- Teacher will ask students to discuss with a partner what they think the words mean and then have students share their answers with the class; teacher confirms answers or guides students towards the correct answers and writes them on the board.
- Teacher asks students “Where are places away from school we can listen to music?”
- Teacher states that the students are always practicing their reading and thinking skills outside of school, even in music. Songs are just stories and the songwriters are the authors.

### During the Lesson
1. Tell the students that they are going to listen to a song they may know from a popular movie and ask them to think about the song while they listen.
2. Play the song for students.
3. Once the song has finished playing, write *Let It Go* in the “I hear” column on the board. Inform students that they just heard *Let It Go* and now you want them to think about what the song is about. Have them share their ideas with a partner before sharing with the class. Write down answers as students share. Then ask students what they wonder or are curious about and write down the answers in the last column.

- Students will discuss with a partner what they think the vocabulary words mean and share their answers with the class by raise of hand.
- Students will share with the class where they listen to music outside of school.
- Students listen as teacher explains that they are always practicing their reading and thinking skills.

### During the Lesson
1. Students will sit crisscross applesauce as they are introduced to the lesson. Students should not have questions at this time.
2. Students will listen to the song as it is played.
3. Students will think about what they thought while listening to the song and share with a partner. Then, some students will share their ideas out loud. The students will then share what the song makes them wonder or makes them curious about.
1. After playing the song, the teacher will ask students to raise their hand to indicate what their initial thoughts were about the song. Students will then listen to the song again, focusing on the theme.

2. Students will share answers for each column of the “I hear, I think, I wonder” chart focusing on the song’s theme.

3. If time allows, students will listen to the song a third time and share answers for the third row of the chart.

**Closure/Concluding the Lesson**

- Have students recall what the theme of a story is again and discuss how a songwriter tells us that through lyrics (very similar to how an author tells us a story through words and sometimes illustrations).

**Closure/Concluding the Lesson**

- Students will raise their hands to share the definition of a theme and ideas on how a songwriter conveys meaning through lyrics.

**Extension:** “Using Popular Music to Improve Reading Fluency” (Part 2 of this lesson)

**ELL Modifications:** Use picture clues in addition to words for the “I hear, I think, I wonder” chart; pair non-native speakers with native speakers for partner sharing

**Strategies for Reviewing, Assessing Understanding, and Reinforcing:** Formative assessment will be conducted throughout the lesson as students share answers for the “I hear, I think, I wonder” chart and students define vocabulary words.
Notes: This activity can also be conducted in small groups once the class has practiced the strategy in a whole group setting. Each group can be given a different song and present their findings to the class as part of a performance assessment.
The “Affective Style” Music Integration Lesson

**Title of Lesson:** Using Popular Music to Improve Reading Comprehension Part 2—Using Popular Music to Improve Reading Fluency

**Grade Level:** 2nd Grade

**Date:** Fall 2017   **Duration:** 30 minutes

**The “Affective Style”:** The Affective Style is used when trying to change the overall mood of the classroom (i.e. trying to create a calm learning environment after coming in from recess). This approach can also be used to explore creative expression or building self-esteem activities. The goal of this lesson is to connect to the student’s funds of knowledge through use of a popular song and explore the underlying meaning of that song. This lesson can also be adapted for building self-esteem and talking about bullying if certain songs are used (i.e. “Mean” by Taylor Swift).

**Objective:** SWBAT read lyrics and comprehend what the song is about. SWBAT practice close reading skills.

<table>
<thead>
<tr>
<th>State Standards Being Addressed</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standard for ELA:</strong></td>
</tr>
<tr>
<td>• Describe how characters in a story respond to major events and challenges. (2.RL.3)</td>
</tr>
<tr>
<td>• By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range. (2.RL.10)</td>
</tr>
<tr>
<td>• Read with sufficient accuracy and fluency to support comprehension</td>
</tr>
<tr>
<td>a. Read on-level text with purpose and understanding.</td>
</tr>
<tr>
<td>b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</td>
</tr>
<tr>
<td>c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary. (2.RF.4)</td>
</tr>
</tbody>
</table>

**Standard for Fine Arts:**

• Explore various uses of music in daily experiences (e.g. songs of celebration, game songs, marches, T.V., movie, and video game sound tracks, dance music, and work songs). (MU.CN.10.2b)

**Required Musical Knowledge to Teach Lesson**

Lyrics are more than just a beat to tap your foot along to. They have underlying meanings once you analyze the text, much like a story is more than words on a page.
Global Perspectives:
Incorporate songs from other cultures. They might not be considered popular songs in American culture, but can be introduced to students prior to this lesson so that they are familiar with it. There are also many songs from various Disney movies set in a different culture. Using songs from different cultures provides the opportunity to include social studies standards in this lesson.

Materials:
- Projector
- Lyrics to a popular song with kid-friendly language and recording of that song
  - Suggestions include, but are not limited to:
    - *Let it Go* from Frozen
    - *Circle of Life* from The Lion King
    - *Whispers* by Usher
    - *Colors of the Wind* from Pocahontas
    - *Bare Necessities* from The Jungle Book
    - *Happy* from Despicable Me 2
    - *Mean* by Taylor Swift
- Whiteboard/Dry-Erase Marker (to draw “I read, I think, I understand chart on the board)
- Highlighters
- Red pens or colored pencils
- Pencils
- Clipboards
- Copy of song lyrics for every student
- Close Reading with Songs Organizer (one for every student)
- I read, I think, I understand chart (one for every student)

Setup for lesson: Have the projector set up to the reveal the “I read, I think, I understand” chart and close reading song organizer.

<table>
<thead>
<tr>
<th>Teacher Behavior</th>
<th>Student Behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Anticipatory Set/Activation of Prior Knowledge:</strong></td>
<td><strong>Anticipatory Set/Activation of Prior Knowledge:</strong></td>
</tr>
<tr>
<td>• Goal: state objectives, connect to previous learning/prior knowledge, make relevant to real life</td>
<td>• Students will sit crisscross applesauce on the carpet and help the teacher recall the previous lesson.</td>
</tr>
<tr>
<td>• Teacher will review the previous lesson with students and explain that students are now going to complete a close reading of the song they heard last time.</td>
<td>• Students will raise their hands and share their ideas regarding what they think close reading is.</td>
</tr>
<tr>
<td>• Teacher will ask students to define what they think close reading is.</td>
<td>o Reading to uncover the meaning behind a text</td>
</tr>
</tbody>
</table>
leading to the comprehension of that text.

<table>
<thead>
<tr>
<th>During the Lesson</th>
<th>During the Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Teacher will project the Close Reading with Songs Organizer and go over the directions.</td>
<td>1. Students will sit crisscross applesauce and listen to the teacher as they go over directions. They will hold their questions until after they have been walked through two examples (one that is teacher-directed and one that is student-directed).</td>
</tr>
<tr>
<td>2. Teacher will do an example verse for the students (i.e. underline “mountain tonight” on the first line and write setting next to it).</td>
<td>2. Students will observe the teacher conduct a close reading of the first verse.</td>
</tr>
<tr>
<td>3. Teacher will complete an example of the next verse with the students leading the example.</td>
<td>3. Students will lead the teacher through an example of the next verse.</td>
</tr>
<tr>
<td>4. Teacher will answer student questions.</td>
<td>4. Students will raise their hands and ask questions they may have before starting the activity.</td>
</tr>
<tr>
<td>5. Teacher will have students select a partner and pass out materials (every student will have their own set of materials).</td>
<td>5. Students will select a partner and gather materials.</td>
</tr>
<tr>
<td>6. Teacher will walk around the room and ask students clarifying questions to improve their critical thinking.</td>
<td>6. Students will respond to teacher questioning throughout the activity.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Closure/Concluding the Lesson</th>
<th>Closure/Concluding the Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Teacher will direct student attention back to the front of the classroom. As a class, students will complete the “I read, I think, I understand” chart on the board using what they discovered from their close reading.</td>
<td>• Students will share their comprehension of Let It Go as they complete the “I read, I think, I understand” chart.</td>
</tr>
</tbody>
</table>

**Extension:** If students finish their close reading early, they can be handed an “I read, I think, I understand” chart to start filling out before the group discussion.

**ELL Modifications:** Use picture clues in addition to words for the “I read, I think, I understand” chart; pair non-native speakers with native speakers for partner activity.

**Strategies for Reviewing, Assessing Understanding, and Reinforcing:** Formative assessment will be conducted throughout the lesson as teacher walks around the room and asks students clarifying questions about their work. Teacher will also assess students’ comprehension of the text as they share answers for the “I read, I think, I understand” chart.
Appendix D

The “Social Integration Style” Music Integration Lesson

Title of Lesson: “We All Celebrate”

Grade Level: 2nd

Date: Fall 2017  Duration: 30 minute sessions, once a week until performance

The “Social Integration Style” Music Integration Lesson: use of the arts as a way to participate in school or community events, which is exemplified in the form of school programs and assemblies.

Objective: SWBAT perform “We All Celebrate” with accurate pitches and movement.

<table>
<thead>
<tr>
<th>State Standards Being Addressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arizona Social Studies Standard:</td>
</tr>
<tr>
<td>• Strand 4: Geography, Concept 4: Human Systems, PO 4. Describe elements of culture (e.g., food, clothing, housing, sports, customs, beliefs) in a community of areas studied.</td>
</tr>
<tr>
<td>Arizona Fine Arts Standard:</td>
</tr>
<tr>
<td>• MU.PR.6.3b Perform appropriately for the audience and occasion. (Bloom’s Level: Synthesis)</td>
</tr>
</tbody>
</table>

Required Musical Knowledge to Teach Lesson
This lesson requires no prior knowledge of how to read music to successfully teach this style of music integration. Every song performed at the winter celebration can be taught by rote—teacher writes lyrics on the board, students learn the lyrics with no pitches first, students listen to a recording without singing, then students sing along with recording, and finally, students sing the song without the original singers and just with the background accompaniment. As long as the teacher listens to the song multiple times prior to teaching the lesson and feels confident in the lyrics, rhythm, and remote pitches, they will have the ability to teach this lesson. Movement is an additional step that teachers can choose to add to make the performance more aesthetically engaging. Teachers may come up with their own movements that fit the developmental ability of the students or learn and teach the song in sign language.

Materials:
• “We All Celebrate” recording with voices and accompaniment and a recording with just accompaniment
• Picture cards of the Holidays mentioned throughout piece (optional)
• Costumes that match the theme of performance (optional)

Setup for lesson: Have lyrics to “We All Celebrate” visible to all students on the board. Have the recording of the background music and singing cued up.
### Anticipatory Set/Activation of Prior Knowledge:

<table>
<thead>
<tr>
<th>Teacher Behavior</th>
<th>Student Behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Note:</strong> Due to the fact that this style of music integration is primarily focused on the music aspect versus the academic content standard, the interdisciplinary part of the lesson is concentrated in the anticipatory set.</td>
<td><strong>Note:</strong> Students will recall their celebrations of a recent holiday and share with the class.</td>
</tr>
<tr>
<td>• Teacher will ask the students about a popular holiday that just occurred and ask students to tap into their Funds of Knowledge to talk about that holiday and how they celebrated it. For the purpose of this lesson, Halloween will be discussed as it occurred in the same week this lesson is being taught.</td>
<td>• Students will think about and share what holidays occur in the month they are currently in. If needed, students will provide additional information about the particular holiday they present.</td>
</tr>
<tr>
<td>• Teacher will have students think about all the holidays that occur in the current month they are in, so that students start thinking on a smaller scale before thinking about holidays throughout the entire year.</td>
<td>• Students will raise their hands and share holidays they celebrate throughout the year.</td>
</tr>
<tr>
<td>• Teacher will have students raise their hand and tell the class a holiday they celebrate anytime during the year.</td>
<td>• Students will listen as the teacher makes the connection that the class all celebrates something and that we should respect everyone’s beliefs. *</td>
</tr>
<tr>
<td>• Once the class has come up with a substantial list, the teacher will make the connection for students that we all celebrate so many wonderful holidays, and it doesn’t matter if we celebrate different holidays. We all celebrate something and we can all celebrate together (which will automatically lead into the song <em>We All Celebrate</em>).</td>
<td></td>
</tr>
</tbody>
</table>
**During the Lesson**

1. Teacher will read each line of the song in the rhythm that the students will sing. “We all celebrate, yeah we all celebrate.” (Repeat 2x). Teacher will point to himself or herself when it is their turn to say the line and point to the students when it is their turn. The teacher will repeat this process for the first line of the song until the students correctly say the rhythm at least five times (up to teacher’s discretion).

2. Teacher will repeat step 1 for the second and third verses as well.

3. Once students are able to say the entire song with rhythmic accuracy, the teacher will play a recording of the song and ask the students to listen without singing along.

4. The teacher will play the recording a second time and instruct students to move along to the beat of the music (with the Hawaiian feel of the song, it is suggested that students can either do a hula dance or pretend to be a surfer).

5. The teacher will play the song for students a third time and have students sing along and move as the song is played.

6. Teacher will then have students sing “We All Celebrate” without any voices to sing along with, just accompaniment. This will act as the assessment part of the lesson. The teacher will determine how many times the students will sing the song depending on their performance level.

7. Once the song has been adequately learned, the teacher will begin to teach the students the movements that go along with the song (this might occur During the Lesson)

1. Students will follow along as teacher goes over line-by-line of the song. Students will listen to the teacher and only respond when the teacher points at them.

2. The students will repeat this process for each line of the song until they are able to accurately sing through the song with the correct lyrics and rhythm.

3. Students will listen to a recording of the song without singing along.

4. Students will listen to the song a second time and move along to the music.

5. Students will sing and move as the song is played for a third time.

6. Students will sing “We All Celebrate” with just accompaniment and be assessed for accuracy/performance level.

7. Students will learn choreographed movements to *We All Celebrate*. 
on an additional day of rehearsal depending on how quickly students learn the song).

8. Teacher will teach the movements to the song in small sections, as they taught the lyrics. Teacher will teach the movements in 8 count chunks. The movements are up to the discretion of the teacher. The teacher will model the movements for the students while singing the lyrics 8 counts at a time. The teacher will model and then the students will mimic their movements until the movements for the entire song are learned. It is suggested that the teacher has the kids practice small chunks along with the accompaniment and voices so that they can get used to moving with the music while not having to focus on the lyrics until the conclusion of the lesson.

**Process:** model 8 counts of movement with lyrics, students mimic, repeat until students accurately model movements while singing the lyrics, teacher will play the accompaniment for as many counts of movement the students know until students are able to sing and move along with the song.

**Closure/Concluding the Lesson**
- The teacher will lead the students through the entire song from start to finish with movement and singing.

**8.** Students will follow along as the teacher models movements in 8 count chunks for them and try the movements when pointed to. Students will know the expectation of staying in their personal space and if they do not stay within that space, they will be asked to sit out. This is to ensure teacher efficiency as they maintain a well-managed class. Students will sing “We All Celebrate” while following the choreography.

**Closure/Concluding the Lesson**
- Students will perform “We All Celebrate” with rhythmic and kinesthetic accuracy as they sing the song from start to finish twice.

**Extension:** Continue to rehearse songs until you have a substantial program to perform.

**ELL Modifications:** Have ELLs share holidays from their culture, have picture cards of the lyrics to visually assist them in learning the lyrics.

**Strategies for Reviewing, Assessing Understanding, and Reinforcing:** Students’ accuracy in their two final “run throughs” at the end of the lesson will let the teacher know what students excel at and what the students need to focus on for the next rehearsal.

**Notes:**
*If there are Jehovah’s Witness students in the class, you can select different songs that are
not about celebrations or holidays.

- Teachers should mirror student movements (teacher starts on left, so students can start on the right) to effectively model for the students.
- If time allows, students can be in charge (with teacher guidance) of coming up with movements for the song.
- This lesson will most likely be broken up into at least two parts – singing and moving. If you end up teaching movement for the second lesson, you should start with the students singing “We All Celebrate” to see what they remember from the previous lesson.
Appendix E

The “Co-equal, Cognitive Style” Music Integration Lesson

Big Idea/Title of Lesson: Peter and the Wolf: Story-sequencing with Symphonies

Grade Level: 2nd

Date: Fall 2017   Duration: 30 minutes

The “Co-equal, Cognitive Style” Music Integration Lesson: is executed when teachers incorporate objectives into their lesson that involve cognitive skills, as well as aesthetic principles. This style focuses on placing arts objectives on the same level of importance as other subjects.

Objective: SWBAT describe the three parts of a story (beginning, middle, and end) in the symphony, Peter and the Wolf.

<table>
<thead>
<tr>
<th>State Standards Being Addressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standard for ELA:</td>
</tr>
<tr>
<td>• Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action. (2.RL.5)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Standard for Fine Arts:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Demonstrate an understanding of musical concepts (e.g. physical, verbal, or written response-- understanding of musical concepts and how creators use them to convey expressive intent). (MU.PR.4.3d)</td>
</tr>
</tbody>
</table>

Required Musical Knowledge to Teach Lesson

Songs have a beginning, middle, and end just like a story. The instruments represent different characters and the tonality (the character of a piece of music as determined by the key in which it is played or the relations between the notes of a scale or key) of the music evokes a particular mood.

Materials:

• The Encyclopedia of Music: Musical instruments and the art of music-making by Max Wade-Matthews OR pictures of the musical instruments played in the symphony
• Peter and the Wolf by Sergei Prokofiev (book)
• Peter and the Wolf by Sergei Prokofiev (symphony with narration)
  ○ Available for free at: https://www.youtube.com/watch?v=N4ZHPiHzeAE
• Parts of a story worksheet (optional)
### Setup for lesson:
Do not play the video of the Vancouver Orchestra the first time students listen to the story. Just have them listen to the audio—have this audio cued up prior to the lesson. Have the pages of the book (that have the pictures of the instruments you will be discussing) earmarked for easy access during the lesson.

<table>
<thead>
<tr>
<th>Teacher Behavior</th>
<th>Student Behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Anticipatory Set/Activation of Prior Knowledge:</strong></td>
<td><strong>Anticipatory Set/Activation of Prior Knowledge:</strong></td>
</tr>
<tr>
<td>• Ask the students to identify instruments of the orchestra and if they know what those instruments sound like (i.e. a flute sounds high, but a tuba sounds low).</td>
<td>• Students will raise their hands and provide examples for instruments of the orchestra based on their prior knowledge. They will try to describe how the instruments sound.</td>
</tr>
<tr>
<td>• Have students identify the parts of a story (beginning, middle, and end)</td>
<td>• Students will respond to the teacher’s prompting and identify the parts of a story.</td>
</tr>
</tbody>
</table>

### During the Lesson
1. Teacher will inform students that they will be exploring the instruments of the orchestra through the telling of *Peter and the Wolf*. The teacher will explain that songs also have a beginning, middle, and end just like stories.
2. The teacher will explain that each instrument in the orchestra represents a different character in the story.

**Characters:**
- Bird: played by the flute
- Duck: played by the oboe
- Cat: played by the clarinet
- Peter: played by the strings
- Grandfather: played by the bassoon
- Wolf: played by the horn
- Hunters: played by the timpani

The teacher will begin the narration and hold up the pictures of the instruments as the narrator introduces them and the theme they play throughout the symphony.

3. The teacher will stand at the front of the classroom and model how each instrument is played throughout the symphony as the melody of each character is presented. This is in hopes

### During the Lesson
1. Students will remain seated and attentive as the teacher explains that songs are like stories in that they have a beginning, middle, and end as told by the various instrumental parts.
2. Students will listen to a narration of *Peter and the Wolf*. They will look at pictures of the various instruments listed in the story as they learn the characters associated with those instruments.

3. Students will watch as the teacher models how to play the various instruments and mimic the teacher’s movements. Students
of students actively listening, as they pretend to play the various instruments in *Peter and the Wolf*.

4. At the conclusion of the narration/symphony, the teacher will ask students to describe what happened at the very beginning of the story, the middle, and the end. Have students describe the parts of the story in chronological order. If one student starts to say an event that happened after another event that hasn’t been stated yet, have the student hold their thought until another student says what happened before it. Optional: teacher can project the story-sequencing chart and write down student responses.

<table>
<thead>
<tr>
<th>Closure/Concluding the Lesson</th>
<th>Closure/Concluding the Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Ask students how the different instruments in the symphony were used to tell the beginning, middle, and end of <em>Peter and the Wolf</em>.</td>
<td>• Students will use examples from the story to explain how the different instruments in <em>Peter and the Wolf</em> were used to tell the beginning, middle, and end.</td>
</tr>
</tbody>
</table>

**Extension:** Teacher can conduct an “instrument petting zoo” for students to have a chance to play each of the instruments mentioned in the story. Teacher may also take students on a fieldtrip to a symphony concert of *Peter and the Wolf* (i.e. KinderKonzerts presented by the Tucson Symphony Orchestra). The teacher may also read the story *Peter and the Wolf* and have the students talk about the differences between the story and symphony. Students can discuss how they felt differently when listening to the symphony versus listening to the book.

**ELL Modifications:** ELLs can be provided a copy of *Peter and the Wolf* in their language to follow along as they hear the symphony playing. ELLs can be paired with a language buddy to have help in providing answers for the story-sequencing chart.

**Strategies for Reviewing, Assessing Understanding, and Reinforcing:** Students will raise their hand and recall the events in *Peter and the Wolf* chronologically. During the conclusion of the lesson, students will use examples from the story to explain how instruments are used in a symphony to tell a story (i.e. when the bird flies away, the flute music is very fast to represent the bird’s fast movement).

**Notes:** The story-sequencing chart may also be filled out in pairs or small groups and then collectively discussed as a class. You can also choose different symphonies to use with this lesson. The symphony you select does not have to have the story in the written format of a book. You can play any symphony and have students create a story from that symphony (this would be the modification used in intermediate grades).
Appendix F

Appendices F through I contain music integration lessons for intermediate grades, as music integration can be used with all grades, not just at the primary level.

The “Subservient Approach” Music Integration Lesson

Title of Lesson: Fraction Exploration Using Beat and Measure

Grade Level: 3rd or 4th

Date: Fall 2016

Duration: 45 minutes

The “Subservient Approach”: the use of art as support for other academic subjects; the most common approach to arts integration in the classroom

Objective: SWBAT differentiate between key musical concepts—beat, measure, meter, and time signature—in order to explore the multiplication of whole numbers, and use fractions to represent equal portions.

State Standards Being Addressed

Standard for Mathematics:
- Understand a fraction 1/b as the quantity formed by 1 part when a whole is partitioned into b equal parts; understand a fraction a/b as the quantity formed by a parts of size 1/b. (3.NF.1)

Standard for Fine Arts:
- Read and perform rhythmic and melodic patterns using notation. (MU.PR.4.3c).

Required Musical Knowledge to Teach Lesson

The music vocabulary used throughout this lesson is very important. There are four main vocabulary words this lesson focuses on: downbeat, beat, measure, and time signature.

- **Downbeat**—the first beat in a measure of music.
- **Beat**—a main accent or rhythmic unit.
- **Measure**—a section of a musical staff that is in between two bar lines and satisfies the specified time signature.
- **Time signature**—defines the amount and types of notes a measure can contain. Time signatures look very familiar to fractions in the way they are written.

Below are diagrams of these vocabulary terms labeled on a music staff (the set of five lines and four spaces that each represent a different pitch).

<table>
<thead>
<tr>
<th>Numerator</th>
<th>Denominator</th>
</tr>
</thead>
<tbody>
<tr>
<td>[\frac{1}{4}]</td>
<td>[\frac{1}{4}]</td>
</tr>
<tr>
<td>[\frac{1}{8}]</td>
<td>[\frac{1}{8}]</td>
</tr>
<tr>
<td>[\frac{1}{16}]</td>
<td>[\frac{1}{16}]</td>
</tr>
<tr>
<td>[\frac{1}{32}]</td>
<td>[\frac{1}{32}]</td>
</tr>
</tbody>
</table>
Global Perspectives:
Explore songs from various cultures around the world (Possible choices—Frère Jacques; Row, Row, Row Your Boat; Scarborough Fair; Anile, Anile; "MĀ" is White)

Materials:
- At least 3 songs that have a recording (preferably from various cultures)
- White boards and white markers
- CD player with CD of songs OR you can play the song on YouTube

Setup for Lesson: Select three songs of your choosing (it will be easier to select songs that most students are familiar with) and determine the number of beats and measures throughout the song. To determine the number of beats, clap along to the song and count every clap as 1 beat. To determine the number of measures, only clap the strong beats (downbeats). It will be easier to select shorter songs like Frère Jacques.

<table>
<thead>
<tr>
<th>Teacher Behavior</th>
<th>Student Behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Anticipatory Set/Activation of Prior Knowledge:</strong> Have students sit in a circle and ask: Do you ever find yourself clapping along or tapping your foot when you hear some of your favorite songs? What are some songs you clap along or tap your foot to? (Tell students that they are only able to talk about school appropriate songs). Why do you think that is?</td>
<td><strong>Anticipatory Set/Activation of Prior Knowledge:</strong> Students will sit quietly in a circle and think about answers to questions asked by the teacher. They will raise their hand when they are ready to share school appropriate answers.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>During the Lesson:</th>
<th>During the Lesson:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Introduce the song to students. Ask them to tell you what they know about the song. (Try and know as much information about each song to answer student questions and give background information about the song).</td>
<td>1. Students will discuss what they know about the presented song and ask the teacher clarifying questions by sitting quietly and raising their hand.</td>
</tr>
<tr>
<td>2. Teacher will relate back to the anticipatory set and explain that when students are clapping or tapping their foot along to a song, they are tapping on what is called the beat. Teacher will explain.</td>
<td>2. Students will sit quietly and listen to teacher explain why they tap or clap along to their favorite songs.</td>
</tr>
</tbody>
</table>
3. Teacher will explain to the students that they are going to sing along with a song together and clap along on the beat. (If students are unfamiliar with the song, students will have to learn it first). Explain rules when clapping—don’t clap louder than your neighbor (to make sure you can still hear the song), we are clapping our hands together, not clapping hands together with our classmates, students are to remain seated while clapping.

4. Teacher will play the song and clap along on the beat with students.

5. Teacher will explain to students that they are going to sing along to the song again, but this time they are going to clap louder on stronger beats (downbeat), and softer on the other beats (i.e. in Frère Jacques, you would clap loudly on “frèr” and quietly on “e Jacques.” The pattern would be loud-soft-soft-loud-soft-soft.) Note: you can have students use their whole hand to clap on downbeats and two fingers on each hand to clap on the other beats.

6. Teacher will explain to students that they are clapping measures/bars as well as beats (measure/bar—a small section in a piece of music; beat—each pulse that is felt in a measure). Each
<table>
<thead>
<tr>
<th>loud clap signifies the start of a new measure. Before defining measure and beat to the students, ask if they can tell you what they think a measure and beat are. If students need help, teacher can say well your loud beats tell me we have started a new measure and have students use that clue to try and define measure and beat.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>7.</strong> Teacher will explain that the students are going to listen to the song again, but this time they are going to count the measures and the beats. Teacher will ask for two volunteers—one to count every beat (all claps) and another volunteer to count the measures (every loud clap). Note: counters do not have to sing or clap, they are just to count claps.</td>
</tr>
<tr>
<td><strong>8.</strong> Teacher will ask the counters to report their numbers (if they are incorrect, repeat step 7 with the same volunteers and help them count the claps). If they are correct, have them write their numbers on the whiteboard.</td>
</tr>
<tr>
<td><strong>9.</strong> Ask the students how they think the two numbers are related. Common relationships: point out basic multiplication/division facts involved, or show students that each measure can be a whole divided into fractions (i.e. Frère Jacques has eight measures of two beats, for sixteen beats in all—$8 \times 2 = 16$, $16/8 = 2$). When students</td>
</tr>
<tr>
<td><strong>7.</strong> Students will quietly sit and raise their hand if they would like to volunteer to become a clapper. The students who are not chosen will sing and clap along to the song so that the counters can count the claps.</td>
</tr>
<tr>
<td><strong>8.</strong> Counters will report their numbers. If they are correct, they will write the answers on the board. If they are incorrect, they will repeat step 7 with the counting help of the teacher.</td>
</tr>
<tr>
<td><strong>9.</strong> Students will raise their hands and give ideas as to how the numbers on the board are related. If asked to provide more reasoning on their answer, they will try and expand their thinking and answer whatever questions the teacher might ask depending on their answer.</td>
</tr>
</tbody>
</table>
start to talk about the numbers as fractions, introduce the concept of time signatures and talk about how we have fractions in music and that the class just used music to make a fraction.

10. Teacher will have students return to their seats and try a pre-selected song with a partner. The teacher plays a recording of the song for the whole group, while students clap along. On the second play, explain to students that one partner will clap downbeats (each measure), while the other partner will count. Then, the will switch and the counter will count every beat. Once the two partners have come to a consensus on the number of measures/beats, they can write it on their individual white boards and hold it up so the teacher can assess whether or not the students correctly counted the measures/beats. Teacher will ask the students to discuss with their partner all of the math sentences they can make out of the two numbers they wrote down. Teacher will walk around and listen to each student’s mathematical thinking (lead them in the direction of making fractions out of the two numbers).

| Closure/Concluding the Lesson: | Facilitate a discussion and ask students: What is smaller? A beat or a measure? How do you know? Do | 10. Students will return to their seats and listen or sing and clap along to the song. The partners will choose one partner to clap the louder beats of the song as it plays and write down the number of loud claps the student heard their partner clap. Then the partner who just counted will clap and sing along on the third play of the song, while the other partner counts every clap (number of beats) and writes down the number of claps they heard at the end of the song. They will hold up their whiteboard so that the teacher can see the two numbers they wrote down. Once the teacher has seen the students’ two numbers, the teacher will ask the students to discuss and write down the math sentences or numbers they can make out of the two numbers (if students have incorrect numbers in regards to the beats/measures, that is okay; they can still use the two numbers they got and discuss them). |

|  |  |  |
you notice anything else about the relationship between beats and measures? If we were relating beats and measures to fractions, which one would be the numerator? The denominator? How do you know?

provide a rationale for their answer.

Extension:

1. Ask: have you ever heard of a “whole note" or a "quarter note." Explain that most music has a time signature that looks and acts like a fraction, and that each measure gets filled up with fraction notes. For example, if a measure is 4/4, it can be filled up with four quarter notes, or one whole note, or any other combination that equals "four quarters" or "one whole." Demonstrate by playing music that has a clear "4" beat. (Almost any appropriate pop music will do.) Have the students clap loud-soft-soft-soft, along with the song. Inform the students that they are clapping quarter notes because there are four equal notes (of one beat) in each measure; each note is one quarter of a measure long. Play the same song and have the students clap only at the beginning of each measure (clap-wait-wait-wait). Now they are clapping whole notes; each clap represents a whole measure.

2. Ask: Do you think you can clap half notes (two claps to a measure; one clap every other beat) or eighth notes (eight per measure, two claps every beat)?

3. To demonstrate the relationships between various fractions, you can divide the class into two groups and have each group clap a different type of note. For example, have one group clap half notes and another clap quarter notes. Then ask the students to make a math statement (for example "a half equals two quarters" or "a quarter is half of a half") that is demonstrated by their clapping.

ELL Modifications: Have ELL students sit next to a native speaker during circle activity and also work together during the partner activity, select a song or two from their culture (if the student is comfortable with it, you could have them share what they know about the song and why it is important to their culture)

Strategies for Reviewing, Assessing Understanding, and Reinforcing: An informal assessment will be conducted as students hold up their answers on their whiteboards from the partner activity. They will be able to review everything we covered in the lesson as they go home to complete their homework on fractions. For reinforcement, you could reference the song activity as you move on to more difficult fraction concepts and come up with a way to incorporate a similar activity with those harder fraction concepts.

Notes: Select music that is not too fast (faster music may be a little too difficult for students to complete activity). If this lesson was used at the beginning of the fraction unit, you could conduct a smaller version of this activity as the “hook” each day before starting the fraction lesson to get the students thinking about fractions. You can take turns selecting students to share their favorite song, and conduct the activity with
that song. This will give students the opportunity to share something they enjoy with
the class, and will make them excited for the fraction unit each day by giving them
something to look forward to and enjoy. Beats are to measures, as parts are to wholes
(helpful to know when relating beats and measures in a song to fractions).
Appendix G

The “Affective Style” Music Integration Lesson

Title of Lesson: Creative Graphs of Instruments and their Pitches

Grade Level: 3rd - 4th grade

Date: Fall 2016  Duration: 1 hour and 30 minutes (break into 2, 45 minute lessons, if needed)

The “Affective Style”: The Affective Style is used when trying to change the overall mood of the classroom (i.e. trying to create a calm learning environment after coming in from recess). This approach can also be used to explore creative expression or building self-esteem activities. The goal of this lesson is to calm the learning environment through a read aloud that prepares students to engage in a math lesson that explores creative expression.

Objective: SWBAT collect, organize, and create artistic graphs to demonstrate the relationship between length of an instrument and its pitch.

<table>
<thead>
<tr>
<th>State Standards Being Addressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standard for Mathematics:</td>
</tr>
<tr>
<td>3.MD.3: Draw a scaled picture graph and a scaled bar graph to represent a data set with several categories. Solve one-and two- step “how many more” and “how many less” problems using information presented in scaled bar graphs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Standard for Fine Arts:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strand 2: Relate, Concept 1: Understanding the relationships among music, the arts, and other disciplines outside the arts: PO 2. Describing the effect an instrument’s physical properties will have upon its sound.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Required Musical Knowledge to Teach Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>The size of an instrument greatly affects its pitch (the degree of highness or lowness of any given tone). Typically speaking, the larger the instrument, the lower the pitch. The smaller the instrument, the higher the pitch. The piano can play very high notes and very low notes. It allows for a visual representation of pitch because each note has its own key and from left to right, it plays low to high. If students have difficulty understanding pitch throughout the lesson, it would be helpful to pull up an online piano and play each note from left to right or right to left. There are four musical instrument families: strings, woodwind, brass, and percussion (keyboard instruments fall under the percussion family). The instruments students will have the ability to explore on the Discovery Kids website (<a href="http://www.dsokids.com/listen/by-instrument/.aspx">http://www.dsokids.com/listen/by-instrument/.aspx</a>) are: Strings (violin, viola, cello, double bass); Woodwinds (Piccolo, Flute, Oboe, English Horn, Clarinet, Saxophone, Bass Clarinet, Bassoon, Contrabassoon); Brass (French Horn, Trumpet, Trombone, Tuba); Percussion (glockenspiel, xylophone, chimes, tambourine, cymbals, gong, castanets, guiro, snare drum, bass drum, timpani); Keyboards (harpsichord, organ, piano). Instruments are listed from high to low (in parentheses) within their instrument family.</td>
</tr>
</tbody>
</table>
Global Perspectives:
Incorporate instruments from other cultures, such as the guiro from South and Central America

Materials:
- 88 instruments by Chris Barton
- Various string/woodwind/brass/percussion instrument di-cuts printed out and laminated with magnets on the back of them (or clips with magnets so that they can be placed on the board)
- 11” x 14” colored paper (1 per student)
- String
- Meter stick
- Sticky notes and writing utensils
- Instrument word search
- Art materials (yarn, glue, scissors, magazine clippings, construction paper, stickers (preferably music related), markers, paint, macaroni noodles, etc.—anything students are able to use to create an artistic bar graph)
- Ruler (1 per student)

Setup for lesson: Have laminated di-cut instruments laid out on a table by a whiteboard where students can record instrument lengths during lesson. Have the board separated into four sections to represent the four instrument families (do not write the four families on the board—students will use their knowledge gained from the discussion after the read aloud to list the four instrument families). Have the DSO kids website already pulled up and loaded.

<table>
<thead>
<tr>
<th>Teacher Behavior</th>
<th>Student Behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anticipatory Set/Activation of Prior Knowledge:</td>
<td>Anticipatory Set/Activation of Prior Knowledge:</td>
</tr>
<tr>
<td>- Read 88 Instruments to inform students of the different instruments and activate prior knowledge → what instruments have they seen/heard/played before?</td>
<td>- Students will listen to the teacher read 88 Instruments. The book uses onomatopoeias to describe the sounds of different instruments. Be prepared for students to ask what words mean/about individual instruments. It is suggested that you are familiar with the various instruments in the book.</td>
</tr>
<tr>
<td>- Explain to students that each instrument is part of an instrument family based on the</td>
<td>- Students will listen as the teacher explains the four instrument families and</td>
</tr>
</tbody>
</table>
sound it makes. Tell them the four instrument families: string, woodwind, brass, and percussion and see if the students can tell you one or two instruments in each family.

- Facilitate a discussion: “What instrument would you play?” “Can anyone tell me what pitch is?” (The degree of highness or lowness of a tone). “How do you think the size of an instrument affects its’ pitch?” provide possible examples of what instruments belong in each family.

- Teacher will instruct students stand up and walk to their desks pretending to play their favorite instrument.

- Students will raise their hand and answer questions regarding what instrument they would choose, what pitch is, how the size of instrument affects its pitch. If students are unable to answer the last two questions, use something they can relate to, to describe pitch (squeal of the swings/teeter totter as it goes up and down, discuss how singers sing, the sound an airplane makes, animals make, etc.)

- Students will move from the story rug to their desks while pretending to play their favorite instrument. As soon as they get to their seat and sit down, they will sit quietly and wait for the lesson to begin.

### During the Lesson

1. Teacher will ask students to tell them what the four instrument families are and write them above the four sections on the board.
2. Teacher will hold up one divided instrument at a time and call on individual students to see if they can correctly place it in the instrument family it belongs to on the board. If students are stuck, they can call on a friend to help them.

### During the Lesson

1. Students will respond when the teachers asks them to recall what the four instrument families are.
2. Students will raise their hand to be called on if they have a guess as to which instrument family each instrument belongs to. If they get stuck, they will ask a friend to help them.
3. Once the instruments have been correctly categorized according to their instrument family, the teacher will explain to the students that they are going to come up one-by-one and select an instrument to measure. Model the process of measuring the instruments: take the string and hold the beginning of the string at the top of the instrument, pull the string straight down the instrument until you reach the end; hold the string from start to end and measure it using the meter stick. Teacher may need to hold the string or the meter stick for students. Once students have measured the string, use the key to determine the actual length of the instrument (1 inch = ____ inches) and have the student record their answer on a sticky note and stick the measurement on top of the instrument. Teacher will pass out the instrument word search and explain that while students are waiting for their turn to measure, they can quietly work on the word search.

4. Once all the instruments have been measured, teacher will regain students’ attention. The teacher will explain that the class is now going to listen to each of the instruments they just measured. Teacher will explain that the students are going to listen to the instruments based on their instrument family. The students will raise their hands and be called on to come up and select an instrument to measure. They follow the process modeled by the teacher. This may take a while, so while students are waiting to come up and measure an instrument, they can quietly work on the instrument word search.

4. Students will sit quietly as they listen to each of the instruments. They will put their thumb up or down depending on whether they think the instrument is higher or lower than the one played before it. Students will take turns coming up to the board and moving the instrument depending if it is higher or
teacher will tell the students that they are going to listen to one of the instruments in the family. Then they will listen to the second instrument in the family and decide if it has a lower or higher pitch than the instrument they heard before it (to reduce excess chatter, students can use thumbs up for higher and thumbs down for lower). If students are confused, the teacher should play the instrument again. The teacher will call on students to come up to the board and move the instrument they just heard above or below the previous instrument to visually show if the instrument is higher or lower than the previous instrument. This process will be repeated for every instrument.

5. Teacher will explain that the students are going to create a bar graph to represent the data in a creative way. Each student is to get one, 11” x 14” sheet of paper and is to create a bar graph using at least four of the instruments in one of the instrument families. They will use a ruler to draw and label their x- and y-axis, but instead of drawing bars on their graph, they will be able to choose art supplies to create their graph. Teacher will facilitate a discussion on what student’s x-axis should be labeled (pitch: high to low) and what their y-axis should be labeled (length in inches). Once the axes receive a label,
the teacher will then ask the students about the scale for the y-axis (let students provide ideas of what scale they could use, but let students choose a scale that makes sense to them). As students are giving ideas for the y-axis scale, teacher can ask them questions as to why they think that would be a good scale to use for this graph. At the conclusion of the discussion, the teacher will tell the students to label their scale once they have drawn the y-axis.

6. Teacher will pass out paper and a ruler to every student and instruct them to draw and label their two axes, label their y-axis scale, and give their graph a title.

7. Teacher will tell the students that once they have their axes drawn and labeled and their graph has a title, they are to raise their hand, have it checked by the teacher, and then they can walk to the table with art supplies to grab the materials to make their bar graph. Note: This may become a little chaotic. Explain to students that they are not to grab more materials than they think they need, and only have a maximum of five students at the art supply table at a time.

8. Teacher will walk around and observe students as they create their pictograph. They

6. Students will use their ruler to draw two axes on their paper. They will then label their two axes based on the proper label the students decided on during the discussion, label their y-axis, and give their graph a title of their choosing.

7. Students will raise their hand once they have drawn and labeled their two axes and given their graph a title. If they have two axes labeled and a title, they may walk over to the art table and collect the supplies they will be using to make their pictograph.

8. “I Do” section of the lesson plan. Students will work independently to make their
will also ensure that class rules are being followed and that the voice level stays within an appropriate range. This would also be the time for the teacher to ask student’s questions that expand their thinking: “What are you noticing about our data?” “Can you explain your thinking for ___?” “Why did you choose ____ as a scale for your y-axis?” pictographic representation of the data on the board. They will try and expand their thinking to answer questions administered by the teacher.

<table>
<thead>
<tr>
<th>Closure/Concluding the Lesson</th>
<th>Closure/Concluding the Lesson</th>
</tr>
</thead>
</table>
| • As students finish their bar graphs, have them clean up their area and have a seat at their desk with their pictograph in front of them. (If teacher has access to actual instruments, they could have them displayed for students to look at as they finish).  
• Ask students: “What have you learned about the size of an instrument and its pitch?” “How much longer is ____ than ____?” “After listening to all of the instruments, is there a different one you would want to play than before?” “What are some of things we have to do when creating a graph?” (Walk students through how to create a graph from collecting data to creating a final representation of that data). | • Students will clean up their area as they finish and sit quietly at their desk with their pictograph in front of them.  
• Students will actively participate in a closure discussion on how the size of an instrument affects its pitch and the process of creating a graph by raising their hand and providing input. |
**Extension:** Have students pick another instrument family and create a graph of those instruments. Have students try and create a graph using instruments from multiple instrument families (this would require students to re-order the sizes and pitch across families).

**ELL Modifications:** Use instruments from the student’s culture that they are familiar with, have them work with a partner to create their graph, show them possible examples of what their graph could look like.

**Strategies for Reviewing, Assessing Understanding, and Reinforcing:** Collect graphs and grade accuracy. An informal assessment can be conducted during the discussion to see which students comprehend the concepts, and which students are having difficulty.

**Notes:** Graphs can be displayed in the classroom after they have been reviewed for assessment purposes. Also, consider having musicians come in and play for the students after the lesson is over so that students can connect what they just learned with a live group of musicians.
Appendix H

The “Social Integration Style” Music Integration Lesson

Title of Lesson: Classroom Song

Grade Level: 3rd - 4th grade

Date: Fall 2016  Duration: 30 minute sessions, twice a week until performance

The “Social Integration Style” Music Integration Lesson: use of the arts as a way to participate in school or community events, which is exemplified in the form of school programs and assemblies.

Objective: SWBAT construct a song that explores current concepts they are studying in their classroom.

State Standards Being Addressed

Standard for __________: *entered once subject area and standard has been identified (based on what students are learning in class at the time lesson is taught)

Standard for Fine Arts:
Strand 1: Create, Concept 1: Singing, alone and with others, music from various genres and diverse cultures: 3 PO2. Singing rhythmic patterns with words.
Strand 1: Create, Concept 4: Composing and arranging music: 4 PO 1. Creating short songs and/or Instrumental pieces within specified guidelines choosing from a variety of sound sources (e.g., body percussion, found objects, non-pitched instruments, pitched instruments, computer generated sound sources).

Required Musical Knowledge to Teach Lesson

Composing a song is a very long process. For the purpose of this lesson, students will select a song they already know and rewrite lyrics to it that relate to a concept (standard) they are currently learning in class. Songs typically have a rhyming pattern like one someone would see in a poem. Make sure that as the class works together to create lyrics that they 1) contain correct information on the subject matter the students are exploring and 2) have a rhyming pattern that fits within the structure of the original song.

Materials:

• Song lyrics of a song voted on by the students
• Original recording of the song
• Recording of the instrumental version of that song (the karaoke version would work)
**Setup for lesson:** Before the start of the first session, students will work together as a class to select a song they are going to re-write (students will write their favorite school appropriate song on a piece of paper, teacher will select the top three songs, and students will vote on those three selections). Once a song has been selected, find a recording of the original song as well as the instrumental version and have them available to play for the students. It will also make it easier if the teacher comes up with the first line of the song and has it displayed on the projector in a document and then the teacher can type the lyrics to the rest of the song as students relay ideas to the class and lyrics are decided on.

<table>
<thead>
<tr>
<th>Teacher Behavior</th>
<th>Student Behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Anticipatory Set/Activation of Prior Knowledge:</strong></td>
<td><strong>Anticipatory Set/Activation of Prior Knowledge:</strong></td>
</tr>
<tr>
<td>• Teacher will ask students how composers write songs and facilitate a discussion based on student answers.</td>
<td>• Students will raise their hands and provide input on how songs are composed.</td>
</tr>
<tr>
<td>• Teacher will play a recording of the song and ask students if they would like to add anything additional in regards to how songs are composed.</td>
<td>• Students will listen to a recording of their selected song and add to the previous stated ideas if they have additional thoughts on how songs are composed.</td>
</tr>
</tbody>
</table>
During the Lesson

1. Teacher will explain to students that there are two major parts to every lyrical song—the lyrics and the instrumental background. Teacher will ask students to tell them what they notice about the lyrics of most songs.

2. If it has not been mentioned, the teacher will talk about the fact that song lyrics usually rhyme, much like poetry. The teacher will pull up the document they have started with the first line of a song and explain to students that they are going to rewrite song lyrics to the selected song based on the pre-determined subject area.

3. The teacher will facilitate a brainstorming session where students will take turns telling the class everything they know about the subject matter (this will help when creating song lyrics if everything the students came up with is written on the board).

4. Teacher will then explain the process of rewriting the song lyrics—students will work together as a team to create the next verse, then each team will share the verse, and the class will decide what verse they will use. Teacher will make sure to explain that the verse must fit with the provided lyric and create a rhyming pattern (ABAB, AABB, etc.) that would flow nicely with the tune.

5. Repeat step 4 until the song is rewritten.

During the Lesson

1. Students will raise their hand and state their ideas as to what they notice about the lyrics of songs.

2. Students will listen, without talking, as the teacher discusses the rhyming of song lyrics.

3. Students will raise their hands and share what they know about the given subject/concept.

4. Students will work as a team to create the next verse. They will make sure the verse has a rhyming pattern and fits in nicely to the song (to do this, they can sing the song verse to the tune of the song).

5. Repeat step 4 until the song is rewritten.
### Closure/Concluding the Lesson

- Once the song is written, teacher will work with the students to memorize the song. Teacher will go over rehearsal rules—no talking while practicing, no criticizing other students, always do your best.

- Once the song is memorized, teacher will create choreography to go along with the song. Teacher may choose to have the students help create the choreography.

- Teacher will work with the principal to have the students perform their song at the school assembly.

### Extension:
Have students choose something they are learning about in class and re-write song lyrics to their favorite song based on what they are learning.

### ELL Modifications:
Translate re-written song in native language, have students contribute a verse in their language and teach it to the class.

### Strategies for Reviewing, Assessing Understanding, and Reinforcing:
By having students create lyrics that help them remember a certain concept, the teacher will be able to assess what they know by the content accuracy of the verses they contribute.

### Notes:
If students are unable to sing their song at a school assembly, they could perform it on a field trip within the community or in the classroom to parents and other classes.
Appendix I

The “Co-equal, Cognitive Style” Music Integration Lesson

Title of Lesson: Music is its’ Own Language

Grade Level: 3rd - 4th grade

Date: Fall 2016  Duration: 30 minutes

The “Co-equal, Cognitive Style” Music Integration Lesson: is executed when teachers incorporate objectives into their lesson that involve cognitive skills, as well as aesthetic principles. This style focuses on placing arts objectives on the same level of importance as other subjects.

Objective: SWBAT read music and discuss whether or not it is a type of language.

State Standards Being Addressed

Standard for ELA:
Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language (3.RL.4).

Standard for Fine Arts:
Strand 1: Create, Concept 5: Reading and notating music: 3 PO 3. Identifying the letter names for the lines and spaces of the treble clef.

Required Musical Knowledge to Teach Lesson
The lines on a music staff can be remembered by the acronym Every Good Boy Does Fine (EGBDF). The spaces on a music staff can be remembered by spelling FACE.

Needed vocabulary: clef (any of several symbols placed at the left-hand end of a staff, indicating the pitch of the notes written on it), musical staff (a set of five horizontal lines and four spaces that each represent a different musical pitch)

Materials:
- Word cards, some with words written in English and others with a word written by using notes (i.e. the word bed could be spelled in music using the music noted b, e, d).
- Black electrical tape
- Blank index cards with a line of staff paper cut out and glued on to one side (one per student).
Setup for lesson: Tape 5 lines on the board using the black electrical tape. Also, have the word cards ready (half with words in English, and half with words written with music notes). Mix the word cards up so that the words in English and words written in music notes are not in order.

<table>
<thead>
<tr>
<th>Teacher Behavior</th>
<th>Student Behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Anticipatory Set/Activation of Prior Knowledge:</strong></td>
<td><strong>Anticipatory Set/Activation of Prior Knowledge:</strong></td>
</tr>
</tbody>
</table>
| • Pass out the word cards to students and explain to them that once they get their index card, they are to read their word and keep their word in their head—no shouting out what their word is.  
  • Teacher will go around the room one-by-one and ask the students what their word is (if the students who have a card written with music notes don’t know their “word,” then continue moving on to each student). After having all students read their word, ask the students why some of them were unable to read their word.  
  • Teacher will ask the students: “Is music a language? Why or why not?” | • Students will receive their word card and read their word in their head, if they can. Students will keep their word to themselves.  
  • Students will read their word to the class. If they do not know their word, that is okay. At the end of every student reading their card, the students who were unable to read their card will raise their hand and tell the class why they had difficulty reading their word card.  
  • Students will volunteer answers as to whether or not music is a language. |
| **During the Lesson**                                                            | **During the Lesson**                                                            |
| 1. Teacher will explain that just like we read words in our books, musicians have to read music. It is the way that musicians communicate what is on their music to the audience. Teacher will inform the students that today they are | 1. Students will listen to the teacher give an overview explaining what they will be learning about. |
going to learn how to read music.

2. Teacher will go over to the board and explain the treble clef on the leftmost side of the music staff. This is what tells the musician what pitch will be on each line or space. Teacher will ask students if they are able to name any of the note names on the staff and come up to the board and show them where that note belongs on the staff.

3. Once all students (if any) have identified the notes they know, the teacher will fill out the rest. Note: it is best to write the names of the notes on the lines in one color, and the notes that are in the spaces in a different color. Then teacher will teach the acronym EGBDF and FACE to the students.

4. Teacher will keep the acronyms and note names on the board and draw a musical staff below it. They will draw a note on a line or a space and ask students to raise their hand and tell them what note it is. Repeat until almost all students are accurately reading the music notes.

5. Teacher will inform their students that now they can read music and are going to practice their newly learned language.

Closure/Concluding the Lesson
• Teacher will explain that the students will get an index card with a musical staff on one side that is blank on the other. They are to think of a word they can create using the note names in music (A,
B, C, D, E, F, G). The letter must be at least three letters long and cannot spell one of the acronyms used to teach students how to read music (EGBDF and FACE). They will write their word in English on the back of the card and have it checked for accuracy by the teacher.

their teacher to check accuracy.

Extension: Once students have written a word using music notes and written in English on the back of the card, they may decorate around (not on) the staff using crayons, colored pencils, or markers.

ELL Modifications: Explain that some languages are universal and music is one of them—it is the same in every country, use this idea to try and connect with ELL students by explaining that music is read the same way it is where they’re from; have examples of music from their culture to show them

Strategies for Reviewing, Assessing Understanding, and Reinforcing: Assessment during this lesson will occur by looking at each student’s index card for accuracy, both musical notation accuracy and English accuracy. This lesson can be paired with a social studies lesson on different cultures and the languages they speak as a way of reviewing and reinforcing the ideas presented in this plan.

Notes: Have the index cards laminated and displayed on a bulletin board with a creative title that informs everyone who sees it that music is also a type of language.
Appendix J

Self-Reflections on Teaching

These reflections were used to assess my effectiveness in teaching music integration lessons and used to analyze the success or lack of student achievement of the objectives placed in front of them—examined in Data Analysis and Data Results.

Self-Reflection J1

Title of Lesson: Music Money

Arts Integration Approach: The “Subservient Approach”

Standard(s) Addressed:

Standard for Mathematics:

2.MD.C.8. Solve word problems involving dollar bills, quarters, dimes, nickels, and pennies, using $ and ¢ symbols appropriately. Example: If you have 2 dimes and 3 pennies, how many cents do you have?

Explanation: Students should solve story problems connecting the different representations. These representations may include objects, pictures, charts, tables, words, and/or numbers. Students should communicate their mathematical thinking and justify their answers.

Standard for Fine Arts:

Strand 1: Create, Concept 5: Reading and notating music: PO2. Reading/decoding quarter notes, eighth notes and quarter rests.

Did I effectively teach the aforementioned standards? Yes/No

If yes, how? If no, what could I have done instead to teach the aforementioned standards?

Students used their knowledge and practice of reading music from a previous class lesson to learn how to solve world problems involving money. This provided a “no fail” system for students as they had two visible models to look at in order to achieve the objective.

Three things that went well in my lesson deliverance:
1. Provided students with two visual models – a money diagram and music note diagram. They were posted right next to each other on the board for comparisons. One of the models was comprised of manipulatives, which was beneficial for students to use when showing their understanding of the concept by using small denominations of money to make up larger values.

2. Allowed students to have leadership positions and lead the class through word problems by the end of the lesson.

3. Provided students with the opportunity to tap into their Funds of Knowledge by asking what they would like to buy at a concert.

**Three things I could have done better:**

1. Use smaller values. Since the concept of money was a new content area for the students, I should have started using smaller values to have the students “purchase” using the money manipulatives (i.e. instead of saying “how would I buy a CD that costs $12?”, say “how would I buy a CD that costs $3?”).

2. The closure was weak. It was a good connection for students to see government issued money; however, I think it would have worked better as an anticipatory set. See the money, and then learn how to use it.

3. Not all students were included and it was difficult to assess if all students met the objective. If I taught this lesson again, I would provide all students with a whiteboard and magnetic money pieces to answer the questions individually first so that I could determine who understood the questions and who did not.

**Was this lesson a success in increasing student knowledge through music? Why or why not?**
Throughout the lesson, I caught many students looking at the money diagram when trying to solve a word problem involving money. The students had a hard time with the concept that two quarters were equal to fifty cents (or a half dollar), but when their attention was re-directed to the money diagram, they were able to grasp the concept that two quarter notes were equal to one half note and were then able to answer the money problem. It was evident that students were able to use their knowledge of music note values to solve their math problems.

**Would this lesson have been more effective with a different Arts Integration Approach?**

Music was used as a support to teach a new and unfamiliar concept in this lesson. Instead of the two standards being equally incorporated within the lesson, like in the “Co-Equal, Co-Cognitive Approach,” the academic content was the main focus. Therefore, the “Subservient Approach” was the proper music integration style to use with this lesson.

Self-Reflection J2

**Title of Lesson:** Using Popular Music to Improve Reading Comprehension

**Arts Integration Approach:** The “Affective Style”

**Standard(s) Addressed:**

**Standard for ELA:**
- Describe how characters in a story respond to major events and challenges. *(2.RL.3)*
- By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range. *(2.RL.10)*

**Standard for Fine Arts:**
- Explore various uses of music in daily experiences (e.g. songs of celebration, game songs, marches, T.V., movie, and video game sound tracks, dance music, and work songs). *(MU.CN.10.2b)*

**Did I effectively teach the aforementioned standards?**  Yes/No
If yes, how? If no, what could I have done instead to teach the aforementioned standards?

I feel as though I addressed these standards, however, I feel that standard 2.RL.3. would have been addressed better in Part II of this lesson because the chart students filled out as a class worked as an introduction to common themes noticed throughout the song, but did not specifically address how characters in the story, or in this case a song, responded to the challenges. Students simply just listed the challenges and how the main character felt.

Three things that went well in my lesson deliverance:

1. The students easily understood what was asked of them and responded well to instruction.
2. I was able to provide context clues to help students define the vocabulary words without just giving them the answer.
3. I asked clarifying questions for students to critically think and expand upon their reasoning.

Three things I could have done better:

1. I could have selected a song that was popular, but not from a movie because the students often tried to use evidence from the movie to expand their thinking instead of just focusing on the text of the song to enhance their reasoning.
2. I mentioned the vocabulary words a few times throughout the lesson, but I never asked the students to listen to the song to try and find the vocabulary words we talked about at the beginning of the lesson. This would have allowed for more active listening.
3. The pacing of my lesson could have been better. In a general education classroom, you can expand or decrease the time a lesson takes to a certain extent, since you are the sole teacher who decides how the day goes. However, when teaching a pullout class, you have a set schedule and have to stick to it so that you can start teaching the next class on time. I spent too much time on the “I hear” and “I think” columns and did not have enough time to really
focus on the “I wonder” section of the chart, which really would have expanded student’s reasoning.

Was this lesson a success in increasing student knowledge through music? Why or why not?

This lesson was successful in increasing student knowledge, as students were able to look behind
the meaning of the text and understand the underlying meaning of a popular song. Due to the
connection between songs and stories, students were able to take the literacy skills used in the
lesson back to the classroom to help improve their reading comprehension.

Would this lesson have been more effective with a different Arts Integration Approach?

The “Co-Equal, Co-Cognitive” approach to music integration places equal emphasis on both the
music standards and academic standards. In the “Affective” approach, there is a bigger emphasis on
the music standards because the lesson focuses on changing the mood of the classroom (i.e. settling
down after recess). In this comprehension lesson, the ELA Standards and Fine Art Standards were
used in combination with one another to meet the objective. There was equal emphasis placed on
both subject standards. Therefore, this specific lesson would more appropriately fall under the “Co-
Equal, Co-Cognitive” Approach.

Self-Reflection J3

Title of Lesson: “We All Celebrate”

Arts Integration Approach: The “Social Integration” Style

Standard(s) Addressed:

Arizona Social Studies Standard:
  • Strand 4: Geography, Concept 4: Human Systems, PO 4. Describe elements of culture
    (e.g., food, clothing, housing, sports, customs, beliefs) in a community of areas studied.

Arizona Fine Arts Standard:
• Perform appropriately for the audience and occasion. **MU.PR.6.3b** (Bloom’s Level: Synthesis)

**Did I effectively teach the aforementioned standards?**  
**Yes/No**

**If yes, how? If no, what could I have done instead to teach the aforementioned standards?**

The students were able to tap into their Funds of Knowledge and discuss what they knew about holidays, as well as learn about holidays they weren’t as familiar with. Then, using students’ knowledge of holidays, they were able to comprehend the text they were singing and read the words on the board.

**Three things that went well in my lesson deliverance:**

1. Call and response. I have never taught a music lesson by rote before, and it went incredibly well.

2. Connecting to student’s personal lives and the holidays they celebrate.

3. Engaging *all* students, even the students who did not want to participate at first.

**Three things I could have done better:**

1. I could have tied in the history element of the lesson throughout teaching “We All Celebrate” to students; I only focused on the Social Studies Standard in the anticipatory set and then focused the rest of the time on the teaching of the song.

2. As time went on, I was better in managing my time throughout the lesson, but for the first class, I went very slow and almost broke it down too much for students.

3. I should have given the student’s more opportunities near the end to sing by themselves without assistance so that they could truly start preparing for their performance.

**Was this lesson a success in increasing student knowledge through music? Why or why not?**

The students were able to meet both the Social Studies and Fine Arts Standards of this lesson; however, I am unsure if they increased their knowledge through music seeing as they were able to
identify holidays from various cultures without learning additional information from the text of the song. Since this style of music integration focuses so much on the performance aspect of the lesson, it is difficult to effectively integrate music in a way that increases knowledge through music.

**Would this lesson have been more effective with a different Arts Integration Approach?**

The “Social Integration” approach was absolutely the proper style of music integration to use with this lesson, as the main goal of this approach is performance in a school or community event or assembly. This song will be performed as part of the school’s winter celebration production.

Self-Reflection J4

**Title of Lesson:** Peter and the Wolf: Story-sequencing with Symphonies

**Arts Integration Approach:** The “Co-equal, Cognitive Style” Approach

**Standard(s) Addressed:**

**Standard for ELA:**
- Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action. *(2.RL.5)*

**Standard for Fine Arts:**
- Demonstrate an understanding of musical concepts (e.g. physical, verbal, or written response—understanding of musical concepts and how creators use them to convey expressive intent). *(MU.PR.4.3d)*

**Did I effectively teach the aforementioned standards?** Yes/No

**If yes, how? If no, what could I have done instead to teach the aforementioned standards?**

Yes. The students were able to describe the three parts of a story and then talk about how the instruments (“musical concepts”) were used to tell the story. This was determined by several student responses as reviewed in the video. For example, one student said, “I could tell when the bad guys [hunters] were coming. The drum made really loud sounds. Then the horn played real fast. It was like a chase!”
Three things that went well in my lesson deliverance:

1. The students were engaged in the lesson because I implemented the modeling of the various instruments being played as they were heard in the story. Most of the students appeared joyful and willing to participate, as seen by their smiling faces in the video.

2. I was able to break down the story for students. Instead of having them think of the story in its entirety, I asked them to only talk about what occurred in the beginning. Then I asked the students to determine where the middle of the story started/ended and what occurred throughout the middle of the story. Breaking the story down into smaller parts helped the students identify the three parts of a story.

3. The story-sequencing chart was filled out through scaffolding. I assisted the students quite a bit with filling out what happened in the beginning of the story, then helped a little less when the students provided answers for the beginning, and then I had the students complete the end section on their own. This assisted with the assessment of the lesson.

Three things I could have done better:

1. I told students to listen to the narration, but then provided too much commentary throughout. After replaying the video, I realized that some of my commentary might have made it hard to actually listen to the narration in its entirety.

2. If I taught this lesson again, I would provide visual pictures of the characters for ELLs or students needing modifications. I think it was difficult for all students to be on the same page in terms of what the characters were doing throughout the story. This may have been because students were too focused on listening to the instruments to pretend like they were playing them or because students were too focused on the narration and had difficulty focusing on both at the same time.
3. I noticed myself calling on the same students to answer questions or provide answers for the story-sequencing chart. I need to be more aware of this in future lessons, so that I can truly determine the students who are truly meeting the objectives and those who need extra support.

**Was this lesson a success in increasing student knowledge through music? Why or why not?**

The students were given the opportunity to hear a story as told through the instruments of the orchestra. This is a different method than simply hearing the story told in class. By giving students the task of “playing along” with the orchestra while listening to the story, the students were able to connect with the character interactions in the story. This allowed the students to increase their knowledge of the beginning, middle, and end of the story as they could physically connect with the characters and model their interactions throughout the story.

**Would this lesson have been more effective with a different Arts Integration Approach?**

This approach worked well for this lesson. There was an even distribution of music standards and academic standards. Instead of the ELA standards being more present than the Fine Art standards, they had equal part in this lesson.
Appendix K

Mentor Teacher Evaluations

After each music integration lesson I taught, I received feedback from my mentor teacher. The learning that occurred from this feedback is examined in the Data Analysis and Data Results. This feedback identifies the musical elements incorporated in each lesson and their affects on teaching the content objectives.

Mentor Evaluation K1

Title of Lesson: Music Money

Arts Integration Approach: The “Subservient Approach”

Standard(s) Addressed:

Standard for Math:
• Solve word problems involving dollar bills, quarters, dimes, nickels, and pennies, using $ and ¢ symbols appropriately. Example: If you have 2 dimes and 3 pennies, how many cents do you have? Explanation: Students should solve story problems connecting the different representations. These representations may include objects, pictures, charts, tables, words, and/or numbers. Students should communicate their mathematical thinking and justify their answers. (2.MD.C.8).

Standard for Fine Arts:
• Read and perform rhythmic and melodic patterns using notation. (MU.PR.4.3c).

Did Jennifer effectively teach the aforementioned standards? Yes/No

If yes, how? If no, what could she have done better?
She effectively integrated music into her math lesson and created a “no fail” system as students were able to use music to determine the answer when they couldn’t think of it in terms of money and vice versa.

Were the students engaged during the lesson? Yes/No

If yes, how did she engage the students? If no, what could she have done to engage them?
All students were given the opportunity to participate and quieter students were given leadership roles within the lesson.

Did this lesson effectively use music integration to teach the listed standards?   Yes/No

What should she change about this lesson?
Each lesson taught was better than the previous. However, Jennifer needed to use smaller values when introducing a fairly new concept. She was able to learn that breaking down each part of the problem was effective in ensuring student understanding.

Is this lesson something you will incorporate in future years?    Yes/No

Why or why not?
Students were provided with a “no fail” system and this lesson allowed them to grasp money concepts very quickly.

Was this lesson a success in increasing student knowledge through music? Why or why not?
Yes. Students were able to use their knowledge from a previous lesson to learn a new mathematical concept very easily and were able to expand their thinking to more complex problems in a short amount of time.

Mentor Evaluation K2

Title of Lesson: “Using Popular Music to Improve Reading Comprehension”

Arts Integration Approach: The “Affective Style”

Standard(s) Addressed:

Standard for ELA:
- Describe how characters in a story respond to major events and challenges. (2.RL.3)
- By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range. (2.RL.10)
Standard for Fine Arts:

- Explore various uses of music in daily experiences (e.g. songs of celebration, game songs, marches, T.V., movie, and video game sound tracks, dance music, and work songs). (MU.CN.10.2b)

Did Jennifer effectively teach the aforementioned standards?  Yes/No

If yes, how? If no, what could she have done better?

The students were able to analyze characters in a very familiar song and assess their challenges. Their comprehension from the first time hearing the song to the final time certainly improved and they were able to explore music that they hear on a daily basis and assess other ways of listening to music. Then, students were able to connect the lyrics in a song to the words in a story.

Were the students engaged during the lesson?  Yes/No

If yes, how did she engage the students? If no, what could she have done to engage them?

While many of the students did not enjoy listening to “Let It Go,” and appeared disengaged during the listening of the song, they still participated in the lesson and were able to assess what the lyrics actually meant. They were still able to meet the objective even though they didn’t appreciate the song.

Did this lesson effectively use music integration to teach the listed standards?  Yes/No

What should she change about this lesson?

I would pick a song that is not from a movie. Several times throughout the lesson, students started to associate the song with the movie and were providing answers that were not found in the song lyrics, but in the theatrical production. I would take the opportunity to use the vocabulary words provided in the beginning of the lesson and use them as an active listening strategy, especially for the students who did not want to listen to the song. For example, “this time I want you to listen for the word “crystallizes” and think about what it means based on the context of the lyrics.”
Is this lesson something you will incorporate in future years? Yes/No

Why or why not?

This lesson was a perfect example of what music integration is. It evenly combined the academic standards with the fine arts standards and used music as a way of positively affecting student’s abilities. Reading comprehension seems difficult to many students, but this lesson showed the students it is not as difficult as they think it is and that they can do it.

Was this lesson a success in increasing student knowledge through music? Why or why not?

Yes, absolutely. Often times, students will have difficulty with comprehension of a story. However, they often view songs in a different light and hear the same songs more frequently, so once they understand that songs are just words that are sung, they begin to realize that they can comprehend text and it makes them more successful in comprehending the stories they read.

Mentor Evaluation K3

Title of Lesson: “We All Celebrate”

Arts Integration Approach: The “Social Integration” Style

Standard(s) Addressed:

Arizona Social Studies Standard:
  • Strand 4: Geography, Concept 4: Human Systems, PO 4. Describe elements of culture (e.g., food, clothing, housing, sports, customs, beliefs) in a community of areas studied.

Arizona Fine Arts Standard:
  • Perform appropriately for the audience and occasion. MU.PR.6.3b (Bloom’s Level: Synthesis)

Did Jennifer effectively teach the aforementioned standards? Yes/No

If yes, how? If no, what could she have done better?
She started the lesson by discovering what students currently knew about holidays and some of the holidays they celebrate. However, due to time, she was unable to go into an in-depth exploration of various holidays around the world, which I would like to incorporate in the future, to make the lesson more musically integrated.

**Were the students engaged during the lesson?**  
Yes/No

**If yes, how did she engage the students? If no, what could she have done to engage them?**

The students were very excited that they were going to perform the song they were learning for their parents. They were engaged throughout the lesson, especially once Jennifer started to incorporate dance movements with their singing.

**Did this lesson effectively use music integration to teach the listed standards?**  
Yes/No

**What should she change about this lesson?**

The time management of the lesson was the only improvement needed for this lesson. The time management did improve in each class she taught, but the teaching of the song did not need to be broken down as much. Also, if we had extra time, we would both love to see more information on the various holidays presented.

**Is this lesson something you will incorporate in future years?**  
Yes/No

**Why or why not?**

With each year, there will always be a holiday production. I have been using the strategies Jennifer used in this lesson for years and will continue to do so. The students absolutely love them and stay so engaged knowing that they’re going to perform the songs for their parents.

**Was this lesson a success in increasing student knowledge through music? Why or why not?**

The goal of this lesson was more performance based, so it is difficult to determine if the teaching of this song about celebration increased their knowledge. Since the students already had so much
background knowledge regarding holidays, this lesson might have enhanced their prior knowledge more than anything.

Mentor Evaluation K4

Title of Lesson: *Peter and the Wolf*: Story-sequencing with Symphonies

Arts Integration Approach: The “Co-equal, Cognitive Style” Approach

Standard(s) Addressed:

Standard for ELA:
• Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action. *(2.RL.5)*

Standard for Fine Arts:
• Demonstrate an understanding of musical concepts (e.g. physical, verbal, or written response-- understanding of musical concepts and how creators use them to convey expressive intent). *(MU.PR.4.3d)*

Did Jennifer effectively teach the aforementioned standards? *Yes/No*

If yes, how? If no, what could she have done better?

Most students met the standards in that they were able to identify the parts of *Peter and the Wolf* by using musical concepts, as they listened to the narration along with the instrumental parts of the symphony.

Were the students engaged during the lesson? *Yes/No*

If yes, how did she engage the students? If no, what could she have done to engage them?

Students really enjoyed feeling a part of the symphony as they played along to the music. It also helped them pay attention during the story narration.

Did this lesson effectively use music integration to teach the listed standards? *Yes/No*

What should she change about this lesson?
It was great that she broke the story down into three parts. Most of the students were able to successfully demonstrate knowledge of the beginning parts of the story, so she could have started her scaffolding earlier. She also could have had students talk in pairs before sharing and walk around the room listening to student responses allowing for more individual assessment.

Is this lesson something you will incorporate in future years? Yes/No

Why or why not?

This lesson focuses on music and reading skills simultaneously. The students have the opportunity to connect with the symphony on multiple levels—they can simply listen to the narration, listen to the instrumental parts and determine how the symphony tells a story, or they can listen to both the narration and instrumental part at the same time (which is eventually the goal of this particular activity). This is a true music integration lesson and can be adapted for use with almost any story.

Was this lesson a success in increasing student knowledge through music? Why or why not? Yes. Most of the students were able to clearly identify the beginning, middle, and end of the story. A few students needed assistance with listing the events chronologically, but Jennifer was able to redirect them to the events that happened prior to the event they listed without giving away the answer. By actively listening to the narration, students were able to recall the story without much difficulty.