

**The Value of Interdisciplinary Collaboration Among Music and Language Arts
Classrooms**

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ABSTRACT

The Value of Interdisciplinary Collaboration Among Music and Language Arts Classrooms (February 2013)

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Statement of Purpose

The purpose of this study is to investigate the value of interdisciplinary work, for both teachers and students, in music and language arts. Two classes of 4th grade students at Loomis Elementary School participated in an empirical study gauging the effect of interdisciplinary work on student engagement, on the quality of work, on the level of enjoyment, and on the ease of implementation.

Rationale

In the last ten years, the field of education has seen a barrage of changes and an influx of dogmas, as policymakers and industry leaders call for a revitalized 21st century education. This 21st century education is one that is more interdisciplinary in nature, asking students to think creatively as they develop their ability to solve problems. As a discipline, it is imperative that Music Education does not wait idly for this next wave of change to sweep into our schools, but rather paddles into the wave, and prepares for a new exciting ride (Carrier et al. 425).

This study will compare the results of students engaged in an interdisciplinary study of Japanese haiku with a control class. A control class of 4th grade students will be taught the same material within the music room, but not concurrent with the language arts unit which focuses on haiku. This control group will mirror the traditional teaching practices as separate and distinct disciplines. It is unfortunate that this traditional practice is so widely used, in that students are not making “connections between subjects in school and the inherently interdisciplinary nature of their daily lives” (Carrier et al. 2011).

As a musician educator, it is of the utmost importance to me that society recognizes the value that music education can have in impacting a student within the entire sphere of education. Music as a subject has historically found itself on the chopping block, as school districts often see it as a “special” subject rather than an essential subject. However, if we can change the paradigm that music is a “special” and show that music can help students link multiple subjects with the world around them, music has a chance to move into the “essential” category and receive more widespread support.

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Chapter 1: Introduction

In the last ten years, the field of education has experienced a barrage of changes and an influx of dogmas, as policymakers, and industry leaders call for a revitalized 21st century education. This 21st century education is one that is more interdisciplinary in nature, asking students to think creatively as they develop their ability to solve problems. As a discipline, it is imperative that Music Education does not wait idly for this next wave of change to sweep into our schools, but rather paddles into the wave, and prepares for a new and exciting ride (Carrier et al. 425).

The purpose of this study is to investigate the value of interdisciplinary work, for both teachers and students, in music and language arts. Interdisciplinary collaboration can be defined as “an interpersonal process through which members of different disciplines contribute to a common product or goal” (Berg-Weger 298). Effective interdisciplinary collaboration “consists of equal partnering in the planning, implementation, management, and assessment among educators concerned in maintaining the integrity of music as a viable discipline and classroom teachers interested in providing enhancement of content as well as support for diverse learning styles (Cane 33).”

Two classes of 4th grade students at Loomis Elementary School will participate in an empirical study gauging the effect of interdisciplinary work on student engagement, on the quality of work, on the level of enjoyment, and on the ease of implementation. The study will compare the results of students engaged in an interdisciplinary study of Japanese haiku with a control class. A control class of 4th grade students will be taught the same material within the music room, but not concurrent with the language arts unit

which focuses on haiku. This control group will mirror the traditional teaching practices as separate and distinct disciplines. It is unfortunate that this traditional practice is so widely used, in that students are not making “connections between subjects in school and the inherently interdisciplinary nature of their daily lives” (Carrier et al. 425).

As a music educator, it is of the utmost importance to me that society recognizes the value that music education can have on a student within the entire sphere of education. Music as a subject has historically found itself on the chopping block, as school districts often see it as a “special” subject rather than an essential subject. However, if we can change the paradigm that music is a “special” and show that music can help students link multiple subjects with the world around them, music has a chance to move into the “essential” category and receive more widespread support.

Chapter 2- The Value of Interdisciplinary Collaboration

Throughout the last fifty years, the value of interdisciplinary collaboration between the arts and core subjects has been researched extensively. Unfortunately, there is little research that identifies the specific effects of music in an integrated approach. A majority of the research literature fails to discriminate between visual art, music, dance, and theater, but rather collectively refers to them as “the arts” (Hodges & O’Connell 15). Even within those studies that discriminate between the arts, there are discrepancies in the findings regarding whether there are any educational benefits to interdisciplinary collaboration, and if so, who can benefit and how.

One relevant study that showed an educational benefit in integrating music and language arts, involved lower-achieving fourth graders in the United States. Two groups of sixteen students received the same language arts text, but one group utilized the SAMPLE (Suggested Activities of Music and Poetry for Language Enrichment) program. The SAMPLE group participated in musical and kinesthetic activities such as choral reading, singing, or rhyming in addition to the text, while the second group received a traditional language arts education. By using both pre- and post-test results of the California Achievement Test, it was concluded that the SAMPLE students achieved significantly higher scores in the area of language mechanics, language expression, total language, and reference skills (Hudspeth).

Another study that specified the value of interdisciplinary collaboration between music and reading was conducted by James C. Eaton in 2006. This study involved two groups of fourth grade students from Maryland. One group received integrated music and

reading instruction for twelve weeks, while the control group received only music instruction during the final thirty minutes of their scheduled reading instruction for the length of the study. Upon comparing the pre-test and post-test scores for reading and music achievement, a significant positive effect on both music and reading achievement was found for those students who participated in the integrated reading classes (Eaton).

However, in similar studies conducted by Andrews (1997), Miller (1995) and Lauder (1976), substantially different and contradictory results were reported. Lauder conducted a study on the effects of integrated music and reading instruction using six first grade classes. While all six classes received music instruction for thirty-five minutes each week, three experimental classes also incorporated musical activities into their classroom reading lessons. Although Lauder saw a slight increase in reading skills of students in the experimental groups, it was statistically insignificant.

In a comparable study by Miller, an experimental group of first grade students received music instruction integrated with whole language instruction while a control group received traditional instruction. Yet again, there was no significant difference in achievement found between the music-integrated classes and the control classes. Unfortunately, these insignificant results were not limited to first grade students.

In a study of fifth grade students, Andrews compared both reading and music achievement, and reading and music attitudes between an experimental group that received integrated music instruction during their biweekly reading classes and a control group that had no such integrated instruction. The results of the study again found no significant difference on music or reading achievement between the groups. However, it is important to note that both Andrews and Miller found their experimental groups to

have a significantly more positive attitude about music and reading than the control group. The positive attitudes reported by Miller and Andrews substantiate the findings of another study by Bellisario and Donovan.

Bellisario and Donovan's study on teachers' views on the relevance of arts integration, illustrated "that when teachers adopt and implement arts integration strategies into their professional practice, they can motivate and engage learners in their classroom while infusing their own practices with creativity" (Bellisario & Donovan). The study revealed that teachers found arts integration to stimulate deep learning, increase student ownership, and increase student engagement with academic content. The interdisciplinary collaborations provided a variety of strategies for accessing content to be taught, and provided new avenues for students to express understanding. Teachers also found arts integration to engage students in 21st century skills including creativity, innovation and imagination while simultaneously creating learning that was culturally responsive and relevant in students' lives (Bellisario & Donovan). While providing numerous examples of how interdisciplinary collaboration benefits students, the study also provided insight into how interdisciplinary collaboration can benefit teachers and potentially the entire nation.

"There is a crisis brewing in today's schools with escalating rates of retiring teachers coupled with the fact that nearly half of new teachers leave the field within their first five years of teaching" (Bellisario & Donovan). As reported by the National Commission on Teaching and America's Future, the rising teacher attrition rate is costing the nation over \$7 billion a year while draining resources, diminishing teaching quality, and undermining efforts to close the student achievement gap (Carroll). However,

Bellisario & Donovan's study revealed that teachers reported their interdisciplinary collaboration experience to be a source of rejuvenation for their careers.

Teachers described feeling a renewed passion for teaching as the collaboration experience provided an avenue for providing dynamic and creative instruction that facilitated deep learning in their students (Bellisario & Donovan). The importance of reducing the attrition rates of teachers in education cannot be understated. Perhaps widespread interdisciplinary collaboration across the field of education could result in rates beginning to level or even reduce. In my own career, I have found the Orff Schulwerk approach to provide a similar avenue for creative and dynamic instruction while invigorating my passion for teaching.

In this study, students will be engaging in music lessons utilizing components of the Orff Schulwerk approach to music education. Orff Schulwerk is a music education approach that was developed by composer Carl Orff, beginning in the 1920's and revised with Gunild Keetman in the 1950's. This approach to learning music builds musicianship through singing, speech, movement, and playing instruments. Commonly referred to as the Orff Approach, or simply Orff, it places the child at the center of learning through active music making.

Orff is rooted in the philosophy that children learn about and interact with the world in a holistic way. The Orff approach, therefore, strives to provide an atmosphere in which students naturally, and at times unconsciously, learn music. The philosophy utilizes aspects of children's natural group play behavior to create an engaging and effective learning environment. Carl Orff is famous for saying, "Since the beginning of time, children have not liked to study. They would much rather play, and if you have

their interests at heart, you will let them learn while they play; they will find that what they have mastered is child's play.”

The goal of every Orff Schulwerk teacher is to awaken and develop musical creativity that is inherent in every student. The use of imitation, experimentation, imagination, and personal expression are interwoven into the Orff Schulwerk process, as aspects of play are consciously implemented to involve learners with the elements of music and movement. Children's rhymes, games, songs, and names are often used concurrently with movement to aid students in understanding concepts of music.

“Elementary music is never music alone, but forms a unity with movement, dance, and speech. It is music that one makes oneself, in which one takes part not as a listener...Elementary music is near the earth, natural, physical, within the range of everyone to learn it and to experience it, and suitable to the child” (Warner 15).

Chapter 3: Musical Haiku

The study on interdisciplinary collaboration involved two sections of fourth grade students. These students learned about Japanese music, and haiku's in music class while concurrently learning about and writing haiku in language arts. The entire unit of study lasted five weeks and began with the 4th grade teachers taking a pre-survey regarding their past experience with interdisciplinary collaboration. This provided me with important background knowledge regarding teachers pre-existing feelings and bias regarding interdisciplinary collaboration.

The results of the pre-survey showed that the teachers had varied experiences and opinions regarding interdisciplinary collaboration. Two of the three teachers responded that they engaged in interdisciplinary collaboration "at least once a year" while the third had "never participated in an interdisciplinary collaboration." However, it was interesting to note that the two teachers with experience in interdisciplinary collaboration harbored vastly different feeling about the value of their experiences. One teacher described interdisciplinary collaborations as "a valuable experience" which "improved student engagement and quality of work" in her classroom. Yet, the other described it to be a "challenging experience" that had "no effect on student engagement, and no impact on the quality of work." With a better understanding of the teachers' experiences, I was able to begin my study with the students.

The study began with students learning about the Japanese pentatonic scale using the Orff instruments. Students removed the Re, and Sol bars on the xylophones and replaced the B bar with the Bb bar. Students then listened to me play the Japanese folk

song, “Sakura,” on the xylophone and were asked to guess where the song originated. After identifying Japan, students were given the opportunity to explore the unique sound of the pentatonic scale, which is indigenous to Japan.

The students then learned the traditional Japanese folk song, “Sakura.” Students were taught the melody by rote, using solfège syllables, and then transferred the melody to the Orff instruments. After learning the melody, students were asked to add additional instrumentation and a steady bordun on the bass xylophones to accompany the melody.

Next, the students were introduced, or reintroduced, to the Japanese form of poetry known as haiku. As a class, we reviewed the definition of a haiku, and specifically looked at the number of syllables in each line. I then drew their attention to the fact that a haiku literally provides a very small amount of information, and that the reader’s imagination creates the larger picture.

To highlight this, students were separated into small groups and given a piece of paper with a picture of a small tree on it. In their groups, students were given five minutes to draw in additional details so that the picture ultimately showed a setting, the time of day, the weather, the season and any other information they wished to include. After the allotted time, each group shared their pictures. The students recognized that despite being given the exact same information (a single tree), a variety of interpretations were possible.

The following week, students were guided through the composition process as a class. I informed the classes that we were going to be using music and sounds to create a more complete picture of the haiku in the minds of our listeners. Students were first given four different haiku, and voted for their favorite. Using the composition guide (Appendix

A), students answered questions that ultimately guided their decisions to include specific instruments, movements, timbres, and melody. Students then performed a full composition, with a narrator reading the words to the haiku. Finally, as a class we reflected on the process and explored additional options and changes that could be made before a final performance.

The third week, students came to music class with their original haiku from language arts. Students were then separated into groups of five, and were instructed to share their haiku and vote on a favorite. After selecting one haiku, each group completed the composition guide and began composing their melody on the Orff instruments. The melody was to begin and end on the A bar, with one pitch for each syllable of the haiku. Students were given the freedom to determine a rhythm for the pitches, when the pitches or melody were to occur within the performance, and the instruments they wished to use to accompany each haiku.

The fourth week, students prepared their haiku compositions using the completed composition guide as a resource for selecting additional instruments. Some groups chose to add movements to enhance their performance. In the fifth and final week, students performed their finalized haiku compositions for the class. Each performance started or ended with one student playing the melody of “Sakura” on a glockenspiel.

The control class engaged in a nearly identical process; however, they began three weeks after completing the language arts unit. Upon introducing the project, some students reacted with excitement as they reported feeling confident in writing haiku, while other students seemed discouraged at the prospect of being asked to write additional haiku in music. Part of the initial excitement can likely be attributed to

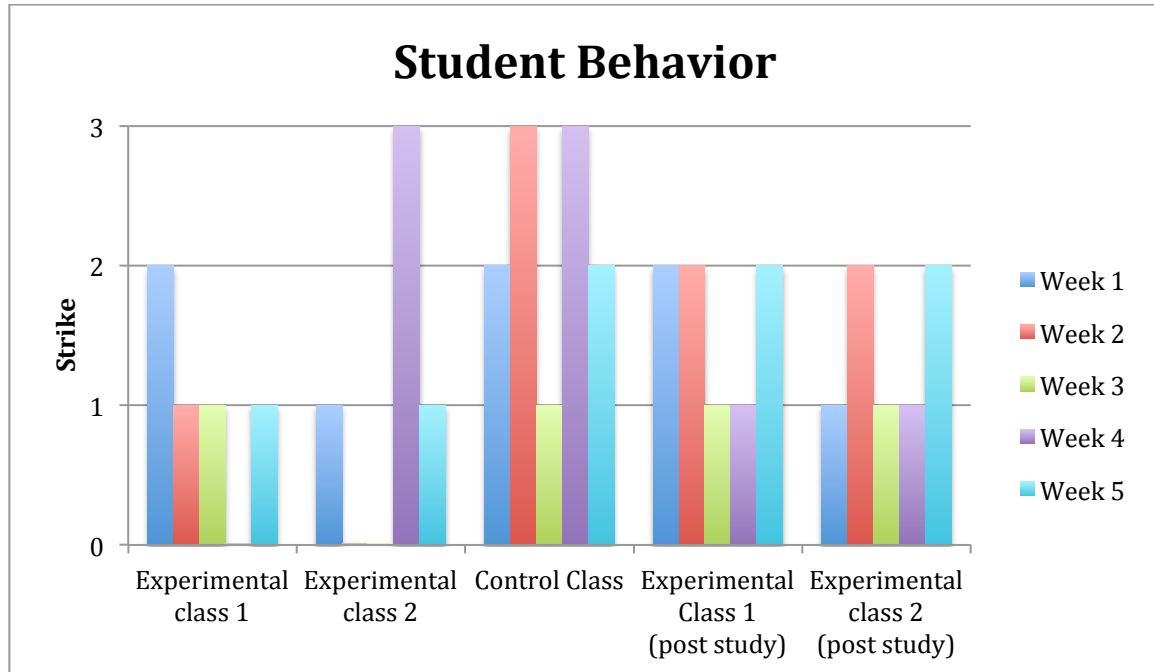
students in the experimental classes having conversed with students in the control class about the project. All of the students eventually became fully engrossed in the project but were more inconsistent in their level of engagement, and behaviors.

As a result of the interdisciplinary collaboration, I found my students to be more engaged, and better behaved. They also produced a slightly higher quality performance when compared to previous years and the control group. Students, who typically struggle with participation and focus, seemed actively engaged throughout this unit of study. It is difficult to ascertain the precise reason for the increased participation and focus, but my hypothesis revolves around the increased student ownership of the project.

In previous years, the students followed an identical process regarding the creation of the compositions. However, they previously used haiku that *I* had assigned to each group. Allowing the students to be the authors, as well as the composers, appeared to increase the sense of ownership and pride that the students felt about their work. This proved to be the case in both the experimental and the control classes. In conjunction with the increased engagement, behavior also improved with the experimental classes.

In my classroom, I utilize a “three strike” rule in which student behaviors are collectively penalized. Classes can be awarded up to three blocks at the conclusion of a music lesson, depending on the number of strikes assessed. Each time a student fails to meet an expectation, such as calling out, the class receives a strike. Receiving a strike results in the class losing one block for the day (for example one strike would result in two blocks being earned that day, two strikes would be equivalent to one block earned etc.). The students aim to amass twenty blocks to earn a “free day,” which is a day in which we play a music game for the entire duration of class.

In tracking student behavior from week one through five, the experimental classes received on average .9 strikes per class. However, in the same five-week period, the control group received on average 2.2 strikes per class. In tracking behavior since the conclusion of the study, the experimental groups have returned to a more typical 1.6 strikes per class.



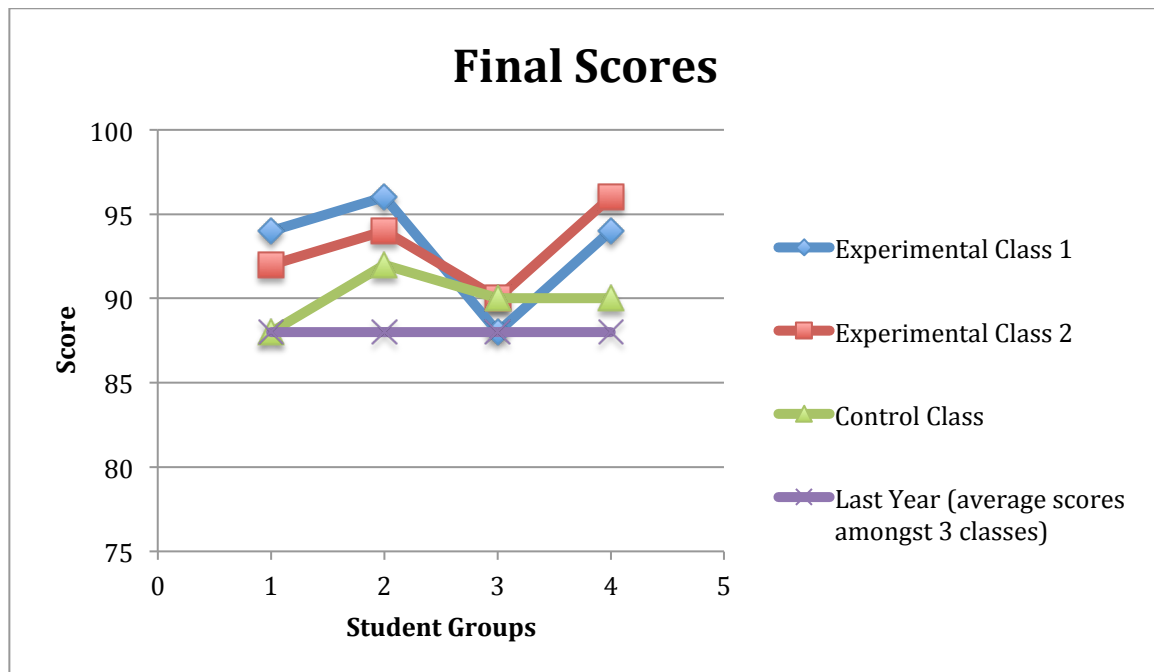
While it is difficult to compare the control class and experimental classes, due to a variety of variables (including classroom dynamic, and the number of students with I.E.P's), I think it is important to note that the experimental classes were noticeably better behaved.

I believe this difference in behavior was in part due to the fact that the experimental classes were able to have their language arts lesson seamlessly transition into a music lesson. The students in the experimental groups seemed to be completely immersed in the subject matter as they entered the room talking about haiku and left the room excited to continue during the next music class. I believe that this immersion in the

material contributed to fewer behavioral issues, as students seemed to enter ready to work, with a thorough understanding of the material.

Conversely, the control class needed more time to transition from language arts to music, and in comparison, received more “strikes.” This brief transition time is typical of most classes, but became apparent to me upon seeing the smooth transitions in the experimental classes. However, I believe that the students in the experimental group were more conscious of the camera in the room, which may have also led to better behavior. The positive student behaviors of the experimental classes may have been the catalyst for the slightly higher quality of work that was produced by the experimental groups.

Last year, the average score on this project among three sections of fourth grade, was an 88 out of a possible 100 points. In comparison, the average score of the two experimental groups this year was a 93, while the control class had an average score of an 89.6.

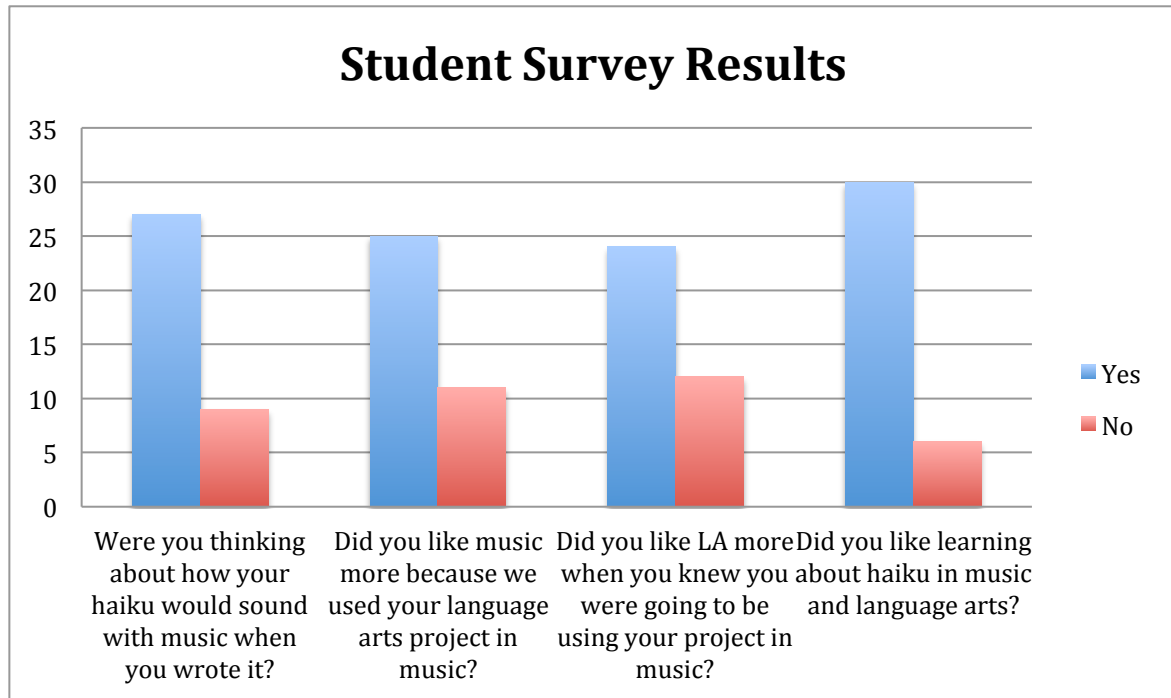


The greatest area of improvement was seen in the performance component of the rubric (Appendix B). Compared to last year, students this year were much more precise when playing their melodies, and the individual group members were more involved in the overall performance. They also appeared to perform with more enthusiasm compared to last year. Again, I attribute these positive results to the increased student ownership of the projects. Despite the marked improvements in music, the language arts teachers found mixed results from the study.

In reviewing the post-study surveys completed by the language arts teachers, it was interesting to see some contradictory responses. When asked how this interdisciplinary collaboration effected student engagement in language arts, one responded that “it improved student engagement,” while the second responded that “it had no effect on student engagement.” Similarly, when asked if the collaboration had any benefit on the quality of work that the students produced, one teacher responded that it “improved the quality of the work” while the other reported it having “no impact on the quality of work.” When asked to expand on these comments the teacher who noted improvements, specified that her students “were excited to know that their poetry would be put to music.” The second teacher noted enjoying “collaborating with other teachers on a certain topic.” However, she didn’t “necessarily see an increase in motivation in the students’ work as a result of the interdisciplinary collaboration.” Interestingly, this teacher’s comments contradict what the students’ themselves reported about their experience.

Upon completing their haiku projects, the students were given a post-study survey to gauge their opinions on the collaboration. The “yes” or “no” survey (Appendix C)

revealed that the majority of students found the musical collaboration to be influential in their writing of the haiku, as well as in their overall level of enjoyment in both subjects.



75% of the students indicated that they were consciously thinking about how their haiku would sound when they wrote it. It is unknown whether this was due to teacher prompting or intrinsic student motivation, but it demonstrates that a clear connection was made between the two subject areas. In addition, 69.4% reported liking Language Arts more when they knew their work was going to be used in music, and 68% liked music more because we used their language arts projects in music. Finally, 91% of the students reported that they enjoyed the fact that they were able to learn about haiku in both music and language arts.

The results of these post-study surveys are in line with much of the research that has previously been collected in the area of interdisciplinary collaboration between music and language arts. From the contradictory teacher responses in regard to student

achievement, to the overwhelmingly positive response of student attitudes about music and language arts collaboration, this study concurs with much of the research literature that has preceded it. However, I also agree with the common theme that “more research in the field is needed” to truly reveal the full potential of interdisciplinary collaborations.

Since 1966, more than 100,000 research studies on reading have been published, with another 15,000 or so prior to that (National Institute of Child Health and Human Development). Given this vast array of statistics, one would assume that there would be more relevant research available in the field of interdisciplinary collaboration between music and language arts, since reading is an essential component of any language arts curriculum. Clearly, more research is needed to determine the value of interdisciplinary collaboration or the lack thereof.

One of the most challenging aspects of this study, and why I believe results in other studies are inconclusive, stem from variations among students and teachers, as well as the overall length of the study. It is understood that each and every classroom in every school will have a unique classroom dynamic. A key component of these dynamics are the number of students with IEP’s (Individualized Education Program) and GIEP’s (Gifted Individualized Education Program), as well as the classroom teacher’s attitude. These factors play an important role in analyzing the data of any study. For example, if my study had revolved around my current third grade students, who as a grade, have fewer IEP’s and more GIEP’s than my fourth grade students, my results may have been significantly different. In addition, had those third grade teachers previously experienced beneficial interdisciplinary collaborations, then perhaps their own excitement would be transferred to their students’ work and attitudes.

In addition, it is important to recognize the effect that external factors, such as fluency of the English language and socioeconomic status, have on student behavior and classroom dynamics. Compared to other elementary schools within our district, Loomis has the largest percent of students on free or reduced lunch, as well as students whose parents speak a language other than English at home. It would be of interest to replicate this study in both higher and lower socioeconomic areas, as well as in areas with varying percentages of English language learners (ELL) to determine what correlation these external factors have on study results.

Yet, potentially even more significant than the classroom dynamics, could be the actual length of studies. Each case study detailed in this paper, observed classes over a relatively short amount of time (each under 15 weeks). I believe that a longitudinal study would more accurately reveal the true benefits of interdisciplinary collaboration between music and language arts. Though it does not detail the specific benefits of a music and language arts collaboration, the “A+ Schools Program” does provide insight into effective arts integration over an extended period of time.

The A+ Schools Program is an education reform movement that has recently gained national attention. In 1995, the Keenan Institute for the Arts in North Carolina selected twenty-five pre-K-12 public schools to partake in a longitudinal experiment in which schools combined interdisciplinary teaching and daily arts instruction. Each of the twenty-five schools committed to the program for four years, and were selected to represent the diversity of schools and communities across the state (Brief History of the A+ Schools Program).

At the core of A+ Schools Program, is the goal to build enhanced, creative, arts-integrated learning opportunities for all students. The initial four-year evaluation of the program showed significant effects on schools, communities, teachers, administration and students. This included improved attitudes, behavior, attendance, and engagement in students. One of the most encouraging aspects of the evaluation of the A+ Schools Program, is that each school achieved, and continues to achieve, growth on North Carolina's accountability tests without any narrowing of the curriculum. The program was so successful, that every school has continued with the program, and other states are now using it as a model for whole-school reform (Program Evaluation).

Chapter 4: Conclusion

This experience with interdisciplinary collaboration was truly inspiring and enlightening. Through the extensive research and the implementation of the study, my eyes have been opened to the inherent value of integrating music with other subjects. I feel, more than ever, that there is a need for more studies documenting successful interdisciplinary collaborations, as this subject matter has the potential to shift the paradigm of music education from a “special” to an “essential” subject. However, its success hinges on a successful collaboration between teachers and a genuine desire to integrate subjects.

When I began this entire process, I was worried that the interdisciplinary collaboration would inhibit students from achieving musical objectives, and that I would struggle to find value beyond the study itself. Upon finishing my research, and learning of the vast discrepancies in the findings, I became even more concerned that this would be a fruitless endeavor. Despite all of my misgivings, I can confidently say that this entire process was extremely valuable to my growth as a teacher.

Before beginning the study I perceived my classroom as a separate entity within the realm of my students education. I viewed it as a place where students came to learn music, with occasional, but purposeful, overlaps with others subjects. Now I find myself yearning to discover the intricacies of the entire educational journey that a typical elementary student will take, from kindergarten through fifth grade, so that I may tailor aspects of my curriculum to be an extension of their “core” subjects.

As a result of this study, I've already begun planning future collaborations with teachers from each grade. However, I won't be limiting the collaborations to language arts. Instead, I will work to find ways to integrate math, science, and social studies into music. My first step has been to coordinate times to meet with teachers from each grade, so that I can become more familiar with the curriculum of each major subject area. The third grade teachers and I have already met to discuss their science and social studies curricula. We've discovered multiple opportunities for interdisciplinary collaboration including a social studies unit on Native Americans, and a science unit on sound production. The art teacher was so excited about my haiku interdisciplinary collaboration that she took it upon herself to have the students create visual art for each of their haiku.

One of the greatest aids to this collaboration, and future collaborations, is my training in Orff Schulwerk. My *Level I* and *Level II* training has provided me with the skills necessary to take subject matter that is seemingly unrelated to music, and create meaningful lessons with purposeful musical objectives. I look forward to creating more learning opportunities utilizing Orff Schulwerk as a means to integrate lessons and enhance collaborative opportunities with more teachers. However, it is very important that I learn from the mistakes of this study so that future collaborations are more beneficial to all parties involved.

As I look back on the entire process, I am able to recognize a variety of areas upon which I should focus for future collaborations. One such area would be having a more thorough understanding of the language arts curriculum. Going into the process, I was told that the language arts unit on haiku entailed five to six lessons (depending on the progress of the class). As a music teacher, I interpreted that as five to six weeks, as I only

meet with each class once a week. However, students at Loomis have language arts four days a week, which meant that their haiku “unit” was only two weeks long.

As a result, by the beginning of the third week of music class, students had already completed their haiku lessons in language arts and were moving on to their next unit of study. My initial aim was to have the haiku units of language arts and music occur concurrently so that students would be fully immersed in the subject matter. This oversight brought to my attention the importance of clear communication and a thorough understanding of curriculum, which is necessary for successful interdisciplinary collaboration.

Today, policymakers and industry leaders are calling for a revitalized 21st century education. In recent years, I’ve found myself fearing each new mandatory standardized test as I’ve seen first hand how easily general music can be cast aside to make room for more core subject instruction time. Last year when my position was in jeopardy of being restructured, parents came out in droves to proclaim the importance of music in their children’s daily education. Now, through interdisciplinary collaboration, parents and administration alike can clearly see the importance of maintaining the integrity of a strong music curriculum as an integral component of reinforcing common educational goals.

APPENDIX A: Haiku Composition Guide

HAIKU COMPOSITION GUIDE

AT LEAST 3 ADDITIONAL DESCRIPTIONS OF SCENE

(Something I don't already know from reading the poem)

1.

2.

3.

TONE BAR MELODY...

Key Image (strongest or most important):

High or Low Instrument (circle one) – Why? (Describe story or scene)

Wood or Metal – Why?

Loud or Soft – Why?

Fast or Slow – Why?

Free or Rhythmic – Why?

LINE 1: A ____ ____ ____ ____

LINE 2: ____ ____ ____ ____ ____ ____ ____

LINE 3: ____ ____ ____ ____ A (Japanese Pentatonic pitch set: A Bb DEF)

APPENDIX B: Haiku Rubric

Group Members: _____



Rubric for Haiku Project

Composition Guide

_____ (6pts)	Additional descriptions (2pts each)
_____ (14pts)	Tone Bar Melody Questions (2pts each)
TOTAL	_____ / 20pts

Composition Process

_____ (10pts)	Melodic Instruments adhere to composition guide decisions
_____ (10pts)	Auxiliary instruments reflect responses of composition guide
_____ (15pts)	Group participation (5pts per class)
TOTAL	_____ / 35pts

Performance

_____ (10pts)	Melody played accurately
_____ (10pts)	All group members active in performance
_____ (10pts)	Haiku is read with a clear and loud voice
_____ (15pts)	Audience behavior (-5pts per infraction)
TOTAL	_____ / 45pts

----- **FINAL SCORE:** _____ / 100

Appendix C: Post Study Student Survey

Post Haiku Project Survey

- 1.** Were you thinking about how your haiku would sound with music when you wrote it?

YES

NO

- 2.** Did you like music more because we used your language arts project in music?

YES

NO

- 3.** Did you like language arts more when you knew you were going to be using your project in music?

YES

NO

- 4.** Did you like learning about haiku in music and language arts?

YES

NO

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