

ABSTRACT

**A DESIGN FOR INTEGRATING THE MUSIC AND THE ARTS IN THE
FIFTH GRADE IN TAIWAN**

By

Yu-Ting Chen

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The purpose of this research is to explore the integration of music into curricula. The specific problem of the study is to develop a set of music lesson plans and accompanying assessments for use in the "Arts and Humanities Domain" with the fifth-grade students in Taiwan. The design of these ten music lesson plans is based on Gordon's Music Learning Theory, the Arts & Humanities Domain of *The Curricular Guidelines for a Three-Year Joint Curriculum Plan for Elementary and Junior High Schools in Taiwan*, and Bryder's Integration Model. In addition, a set of assessments to evaluate students' music achievement and arts learning are designed to accompany the plans.

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CHAPTER 1

INTRODUCTION

Integrating music into the general curriculum is being discussed with fervor among music teachers world-wide. *The School Music Program* (MENC, 1994) affirms the value of integration when it states that music should be integrated into the general curriculum appropriately, and the curriculum should emphasize relationships among the arts and relationships between the arts and other disciplines. Much has been written about arts integration. Liora Bresler (May/June, 1995 & Sept./Oct., 1995) examined the diverse visions and practices of arts integration in the United States, Israel, Hungary, and Australia. There are many articles (Aaron, 1994; Campbell, 1995; Wiggins & Wiggins, 1997) and even whole issues of journals (*General Music Today*, Fall, 2000; *Music Educators Journal*, March, 2001) that focus on the topic of integrating music with other disciplines. In general, some educators support integrating curricula, because it invites teachers and students to take a broader world view and implies a holistic approach to learning and teaching; others oppose it, because it might put music in the role of serving the rest of the curricula rather than standing on its own as a discipline (Veblen & Elliott, 2000).

Definition of Integrated Curricula

Integration is the process or the result of bringing together and identifying parts into a whole in a higher order (English and English, 1958). Integrated curriculum is defined in the Dictionary of Education as "a curriculum organization which cuts across subject-matter lines to focus upon comprehensive life problems or broad based areas of study that brings together the various segments of the curriculum into meaningful association"

(Good, 1973, p. 159). Another term that is often used synonymously with integrated curriculum is interdisciplinary curriculum. Jacobs (1989, p. 8) defines interdisciplinary as "a knowledge view and curricular approach that consciously applies methodology and language from more than one discipline to examine a central theme, issue, problem, topic, or experience." Those who support curricular integration hold a strong belief that schools must look at education as a process for developing students' abilities required in life, rather than as a means of mastering discrete and departmentalized subject matter. In short, all of the definitions of integrated curriculum or interdisciplinary curriculum include: "a combination of subjects, an emphasis on projects, sources that go beyond textbooks, relationships among concepts, thematic units as organizing principles, flexible schedules, and flexible student groupings" (Lake, 1994).

Rationale for Integrated Curricula

Many educators (Jacobs, 1989; Vars, 1991; Beane, 1997) believe that curricular integration could help students to synthesize, rather than fragment, their understanding of academic material as well as their lives as a whole. The interest in and the need for curricular integration have intensified for several reasons.

1. The Growth of Knowledge

With the development of technology and the fast pace of change in society, knowledge is being gained exponentially in all fields of study. Teachers do not have enough time to teach each area of knowledge at school as a separate entity (Jacobs, 1989). Jacobs (1989) suggests that educators rethink the ways in which they select the various areas of study. Combining subjects into an interdisciplinary curriculum is a possible way to help students integrate the newest and most valuable knowledge into their lives.

2. The Relevance of Different Disciplines

In their daily lives, persons are faced with problems and concerns that are holistic, not out of a single discipline of knowledge (Jacobs, 1989; Beane, 1997). Jacobs (1989) considered that schools should create learning experiences that periodically demonstrate the relationships of different disciplines in order to help students understand how different subject areas influence their lives. It also will help them learn to solve problems by looking at them through multiple perspectives.

3. Brain Research

Research related to how children learn supports curricular integration. Shoemaker (1989, p. 13) states, "the human brain actively seeks patterns and searches for meaning through these patterns." Caine and Caine (1991) connect neuro-psychology and educational methodologies for brain-based learning. They believe that the human brain can process parts and wholes simultaneously and organize new knowledge on the basis of previous experiences and meaning. They also believe that learning becomes faster and more complete when it is presented in meaningful contexts with an experiential component. Cromwell (1989, p. 62) states, "when we see relationships and patterns, isolation diminishes and integration becomes meaningful." It is clear that an appropriate learning environment suggested by brain research could be found in an integrated curriculum approach, because the relationships among the disciplines make it easier for the students to see patterns and connections between areas of study.

Moreover, there are several philosophical underpinnings for curricular integration as follows:

1. Progressive and Constructive Education

The root of integration is found in the philosophy of progressive education that flourished at the beginning of the twentieth century. The emphasis of the progressive movement on child-centered curriculum and holistic learning promoted the idea of integration between curricular disciplines. John Dewey (1934), an influential figure in the development of progressive education, believed that experience in general and aesthetic experience in particular were the basis around which education should revolve, rather than formal and symbolic curricula. Later, constructionists advocated that everyone must construct his/her own reality in learning, and that experience is the key to meaningful learning. Both of these philosophies support learning from real life rather than separated-subject and textbook-dominated school curricula. This feeds naturally into integrated curricula, which focus on the relationship between subjects and experiential learning.

2. Multiple Intelligences

The movement toward integrated curricula has been fueled by Howard Gardner's discussion of Multiple Intelligences. Gardner (1995) believes that there are at least eight intelligences, those being verbal-linguistic, logical-mathematical, spatial, bodily-kinesthetic, musical, interpersonal, intrapersonal, and naturalist. Music, movement, and the visual are identified as discrete and specific ways of knowing that are equivalent to and unique from linguistic and mathematical understanding. Gardner advocates that all intelligences are necessary for the complete development of human beings. He believes that it is most effective to learn similar or the same material from the views of different intelligences, which is similar to a thematic approach model of integrated curricula. Key School, located in Indianapolis, Indiana, was the first school to implement a "Multiple Intelligences" curriculum. Teachers in all disciplines or intelligences organize curricula

around themes, and students choose menus of intelligence-based activities to explore and increase skills and understandings in all intelligences (Snyder, 2001).

3. Reimer's Aesthetic Philosophy in Music Education

Curricula can be integrated between the arts and other subjects as well as between the arts themselves. Bennett Reimer, an advocate for aesthetic philosophy in music education, states, "All art yields experiences of feeling through the same way of sharing, which is to perceive the conditions expressive of feeling and to react to their affective power" (1989, p. 229). He presents three points concerning the value of multiart approaches, which are "to make each art clearer by showing its uniqueness as contrasted with the others, to clarify the underlying principles that make all the arts members of the same family, and to give a broad view of each art as an individual in a family and of the family of art as one among many" (1989, p. 230). According to Reimer, a successful approach to arts study must preserve the integrity of each art while illustrating its nature as a member of the arts family.

4. National Standards

The K-12 National Standards for Music Education (MENC, 1994, p. 2) in the United States includes two references to integrating curricula, which are (1) Content Standard 8: Understanding the relationships between music, the other arts, and disciplines outside the arts; and (2) Content Standard 9: Understanding music in relation to history and culture. Similar standards exist in other disciplines. Such a focus on curricular integration can be found in standards outside of music as well. For example, the curricular standards of the National Council for the Social Studies (1994, p. xiii), includes the following: "Describe ways in which language, stories, folktales, music, and artistic creations serve as

expressions of culture and influence behavior of people living in a particular culture.” The incorporation of such statements into venues as substantive as National Standards imply that many educators believe that deep understanding often depends on the intersections and interactions of the disciplines (Barrett, 2001).

Music and Curricular Integration

The arts, especially music, play an important role in our lives and provide a unique way of thinking and knowing. Traditionally, music has been taught as a discrete discipline and has been applied to help teach other disciplines as well (Miller, 1996). With the increasing interest in curricular integration, integrating music into curricula has become popular again. Veblen (Veblen & Elliott, 2000, p. 4) states, “integrating curricula makes the most sense when it is employed in a richly contextual way to teach music.” It invites teachers and students to take a holistic approach to learning and teaching. In addition, learning can become much more meaningful by connecting the arts to students’ real lives and studies (Krug and Cohen-Evron, 2001). There are many ways to integrate music throughout an arts or general curriculum; however, it is necessary to maintain the integrity of music in the curriculum, and music should be taught for its own sake (MENC, 1994). Jackie Wiggins and Robert Wiggins (1997, p. 38) state, “the ability to think musically is developed through interaction with music and through performing, creating, and analytical listening.” They believe that “an interdisciplinary approach to curriculum is a viable possibility when the connections among disciplines are legitimate – when they are based on conceptual commonalities and recognize the different cognitive and affective thought process within the various disciplines” (1997, p. 41). Both discipline-based and interdisciplinary experiences are important to curricular integration. A broad

education in the arts can provide students with the skills to meet the challenges in the twenty-first century. It is the responsibility of music teachers to provide exemplary arts education to enable complete development of students.

In short, the movement towards curricular integration is a possible way to help students develop their abilities to make connections, to solve problems with multiple perspectives, and to incorporate information from different fields in their real lives. However, educators also believe that it is important to maintain the integrity of music and teach it for its own sake when integrating music into curricula.

Background

In 2001, Taiwan started to implement a national curriculum based on *The Curricular Guidelines for a Nine-Year Joint Curricular Plan for Elementary and Junior High Schools* (2000). The focus of this educational reform in Taiwan is to integrate curricula in elementary schools and junior high schools. All disciplines are divided into seven domains. Music, visual art, and theater are integrated in "the Arts & Humanities Domain." All arts teachers from first through ninth grade must adapt the new curricular guidelines to develop students' abilities in and deep understanding of each art and make connections between the arts family. In this thesis, I discuss the underpinnings of curricular integration and have designed sample music lesson plans for the music class being taught in the context of "the Arts and Humanities Domain" in Taiwan. My hope is that, with thorough consideration of the merits and drawbacks of curricular integration in music, Taiwanese teachers will improve teaching and, as a result, help students learn more efficiently.

Purpose

The purpose of this research is to explore the integration of music into curricula.

Problems

The specific problem of the study is to develop a set of music lesson plans and accompanying assessments for use in the "Arts and Humanities Domain" with the fifth grade students in Taiwan.

Organization

Chapter 1 presents an introduction and a background for this study. Chapter 2 presents integration models, examines the existing examples, and reviews related research concerning integration models. Chapter 3 proposes the philosophical base, the educational foundations, and the integration model of the following set of lesson plans. Chapter 4 consists of ten music lesson plans and a set of assessments for use in the Arts & Humanities Domain with the fifth grade students in Taiwan. Chapter 5 draws conclusions and offers suggestions for future research.

Limitations

This study is narrowed to focus on integrating music with the other arts in fifth grade classrooms in Taiwan in the context of the Arts & Humanities Domain. The plans are not designed to be implemented in any other setting. Moreover, the music lesson plans would need to be discussed and revised to include input from the other arts teachers and/or classroom teachers in Taiwan before they could be successfully implemented in any educational setting.

CHAPTER 2

REVIEW OF LITERATURE

Educators for a long time have discussed the ways in which curricula should be organized in order to be the most beneficial for students. As the values and advantages of curricular integration have become clear, a variety of curricular integration models have developed. A review of literature on curricular integration models and specifically integrating music into curricula as well as existing examples of implementing curricular integration and related research on integration models are presented in this chapter.

Integration Models on Integrated Curricula

There are many versions of integration that have been adapted for classroom use. Three examples of integration models developed in the United States and Canada are described below.

Jacobs' Models

Heidi Hayes Jacobs (1989) presents a continuum of design options for curricular integration in the book *Interdisciplinary Curriculum: Design and Implementation*. These options are as follows. (1) Discipline-Based Content Design: it focuses on a strict interpretation of the disciplines with separate subjects in separate time blocks during the school day. (2) Parallel Discipline Designs: teachers teach their lessons sequentially to correspond to lessons in the same area in other disciplines. (3) Complementary Discipline (Multi-Disciplinary) Units or Courses: certain related disciplines are brought together in a formal unit or course to investigate a theme or issue. (4) Interdisciplinary Units/Courses: periodic units or courses of study bring together the full range of disciplines in the school's curriculum with discipline-based perspectives. (5) The Integrated-Day Model is

a full-day program based on themes and problems from the children's world and their interests, such as in the British Infant School movement in the 1960s. (6) The Complete Program is the most comprehensive form of interdisciplinary work. Students live in the school environment and create the curriculum from their day-to-day lives, such as in A.S. Neill's Summerhill (Neill, 1960). Jacobs suggests diagnosing the needs and possibilities of the school when choosing an option for curricular integration for use with students.

Furthermore, Jacobs presents the Interdisciplinary Concept Model, a systematic approach for developing integrated units of study (Jacobs, 1989). Four steps are outlined as follows.

Step 1: Selecting an Organization Center

The teacher starts to select an organizing center to focus curricular development. The topic could be a theme, subject area, event, issue, or problem as the center of study.

Step 2: Brainstorming Associations

Brainstorming is an open-ended technique to generate ideas. Teachers and students are encouraged to use a graphic device, a six-spoked wheel, to explore the topic or theme from all discipline fields. The organizing center for the theme or topic is the center of the wheel. Each spoke represents a discipline area that involves math, science, social studies, language arts, the arts, or humanities/philosophy. The aim is to promote the deliberate examination of the topic through all discipline perspectives.

Step 3: Establishing Guiding Questions to Serve as a Scope and Sequence

The third step takes the array of brainstormed associations from the wheel and organizes them through guiding questions that serve as a scope and sequence to help students investigate the organizing center of the unit.