

Rowan University

## Rowan Digital Works

---

Theses and Dissertations

---

2-17-1996

### A study of the integration of language arts in an elementary music curriculum

Kimberly Ann Kell

*Rowan College of New Jersey*

Follow this and additional works at: <https://rdw.rowan.edu/etd>



Part of the [Elementary Education and Teaching Commons](#)

---

#### Recommended Citation

Kell, Kimberly Ann, "A study of the integration of language arts in an elementary music curriculum" (1996).

*Theses and Dissertations*. 2174.

<https://rdw.rowan.edu/etd/2174>

This Thesis is brought to you for free and open access by Rowan Digital Works. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of Rowan Digital Works. For more information, please contact [graduateresearch@rowan.edu](mailto:graduateresearch@rowan.edu).

**A STUDY OF THE INTEGRATION OF LANGUAGE ARTS  
IN AN ELEMENTARY MUSIC CURRICULUM**

by  
**Kimberly Ann Kell**

**A Thesis**

Submitted in partial fulfillment of the requirements for  
The Master of Arts: Subject Matter Teaching Music  
Graduate Division of Rowan College of New Jersey  
1995

Approved by

Professor

Date Approved

2/17/96

## ABSTRACT

Kimberly Ann Keli

### A STUDY OF THE INTEGRATION OF LANGUAGE ARTS IN AN ELEMENTARY MUSIC CURRICULUM

1995

Dr. Lili Levinowitz

Master's Degree - Music Education

The problem of this study was to determine the effects of the integration of the language arts in a first grade music curriculum.

Two first grade classes from the Marie D. Durand Elementary School, in Vineland NJ, participated in the study. The groups received 12 weeks of an integrated language arts music curriculum based on materials from Harcourt, Brace, and Jovanovich (HBJ) reading series and Carson-Dellosa, "Phonics Fun K - 1". The two control groups, which also consisted of first grades, received traditional music instruction, with no specific emphasis on the language arts.

For problem one, a survey was administered to all of the regular and special education classroom teachers. Frequencies and corresponding percentages were

computed for each question. For problem two, test scores from the 1-1, 1-2, and 1-3, HBJ reading series were organized into a one-dimensional design for differences and a two tailed t-test for independent means using the .05 level of confidence.

Findings confirmed in problem one that the classroom teachers are aware of the importance of the arts by integrating the HBJ reading series and the language arts into the music curriculum. In problem two, findings confirmed that integrated language arts instruction is better than non integrated instruction.

MINI - ABSTRACT

Kimberly Ann Kell

A STUDY OF THE INTEGRATION OF LANGUAGE ARTS IN AN  
ELEMENTARY MUSIC CURRICULUM

1995

Dr. Lili Levinowitz

Master's Degree - Music Education

The problem of this study was to determine the effects of the implementation of the integration of the language arts in an elementary, first grade music curriculum. Significant differences were found for problem two, in favor of the integrated language arts.

## ACKNOWLEDGMENTS

The writer wishes to thank Dr. Lili Levinowitz for her abundance of support, guidance and friendship throughout this project.

Thank you to my parents, Jesse and Delores Flaim, for always having faith and encouraging me to strive for the best and thank you to my family and good friend Margie, for their love and understanding throughout my graduate studies.

Another thank you needs to go out to Mr. William Maenner, Principal of Marie D. Durand School in Vineland, faculty and students for their cooperation during this study.

A special thank you to my loving husband, Michael, who has supported me through these five years of graduate studies.

Thank you!

## TABLE OF CONTENTS

ACKNOWLEDGMENTS . . . . .	ii
LIST OF TABLES . . . . .	v
Chapter	
I.    PURPOSE OF THE STUDY	
Introduction . . . . .	1
Purpose and Problems . . . . .	5
II.   RELATED RESEARCH	
Introduction . . . . .	6
The Brunk and Denton Study . . . . .	6
The Koroscik Study . . . . .	8
The Kelley Study . . . . .	10
Interpretation . . . . .	12
III.  METHOD AND DESIGN	
Sample . . . . .	13
Procedure . . . . .	13
Design and Analysis . . . . .	15
IV.  RESULTS AND INTERPRETATIONS . . . . .	16
V.   SUMMARY AND CONCLUSIONS	
Purpose and Problems of the Study . . . . .	22
Design and Analysis . . . . .	22
Results . . . . .	23
Conclusions and Recommendations . . . . .	23

**APPENDICES**

A. Survey . . . . .	24
B. Integrated Lesson Plans . . . . .	30
C. Integrated Materials . . . . .	33
D. Unit Skills Assessment Tests . . . . .	43

<b>BIBLIOGRAPHY . . . . .</b>	<b>58</b>
-------------------------------	-----------



## LIST OF TABLES

<b>Table 1</b>	Frequencies For Teacher Attitudes . . . . .	17
<b>Table 2</b>	Percentages For Teacher Attitudes . . . . .	18
<b>Table 3</b>	Means, Standard Deviations, and ( <i>t</i> )-Test Summary Data For Student's Achievement in Language Arts Skills . . . . .	21

## CHAPTER ONE

### PURPOSE OF THE STUDY

#### Introduction

Music educators explore an attempt to create a curriculum that will link academic disciplines together with music disciplines. The general education, as we know it, has had a tendency to be fragmented and has isolated each individual subject. It seems reasonable that by connecting the two there is potential for enhancing the reading program /language arts and providing children with a whole learning experience. It is important for music educators to further examine the benefits of integrating the language arts in an elementary music curriculum. Most of the research conducted in the application of music to learning has proven to be beneficial and helpful, not only to the classroom teacher, but to the student.

Kelley conducted a study of the effect of music on reading and language.<sup>1</sup> There were three experimental groups which were randomly assigned to music, visual arts as well as a control group. The music group and visual arts group met three times a week for 30 minutes for a total of 22 sessions. The music group was structured on the work of Orff, Zoltan, Kodaly, and their American counterparts. The curriculum was built to increase

---

<sup>1</sup> Linda Louise Kelley. "A Combined Experimental and Descriptive Study of The Effect Music on Reading and Language." Unpublished doctoral dissertation, University of Pennsylvania, 1981.

music concepts and skills, and to encourage the students to use their own language and expression for creating and improvising speech. The control group did not take part as a treatment group but was given pre and post measures along with qualitative documentation. The conclusions of this study are that the students in the music group showed a greater growth in phonics and language expression, and demonstrated potential for enhancing reading and language in the first grade.

Koroscik documents a study by Marshall and Garner who investigates the program impact of an arts integrated curriculum for grades K-6.<sup>2</sup> This study consisted of 27 arts integrated curriculum modules. The units integrated music, visual art, dance/dramatics, creative writing with mathematics, reading, science, social studies, physical education, language arts, and health. Results of this study provided evidence that students using the arts integrated curriculum learned more than the students that used the regular non-integrated curriculum. By the end of the third year, the results of this study would dispute any argument for the importance of the arts as a part of an integrated curriculum.

From a different perspective, O'Fallon suggests that the arts are a way in which something vital happens to the student.<sup>3</sup> In other words, citizens are formed, imaginations are stimulated, problem solving is created, and communication skills are developed, as well as the ability to get along with others. These are all vital tools children

---

<sup>2</sup> Judith S. Koroscik. "Arts and Learning SIG Proceedings: American Educational Research Association Annual Meeting." *American Educational Research Association*. Vol. 1, April 11-15, 1983.

<sup>3</sup> David O'Fallon. "Arts in Education." *Connections Quarterly*. March 1992, pp. 6.

need to generate a practice to become well balanced citizens. Accordingly, the Kansas Department of Education did a study involving approximately 325 small businesses with 15 employees or fewer. The investigators asked the businesses what kind of skills they preferred their employees to have when coming to work for the company. The results confirmed the belief of O'Fallon. That is, the arts are crucial to all childrens' development to become a well rounded, disciplined, and refined citizen.

In 1983, a study of the evaluation of a sociomusic curriculum for young learners was developed to help answer the question, "Does the integration of music with social studies and science effectively convey the concepts of music, social studies, and science to the learner?"<sup>4</sup> The study was based on one first grade treatment group (N=317), three separate-subject comparison groups which consisted of one first grader (N=102), one kindergarten (N=73), and one second grade (N=76). The treatment group experienced an integrated sociomusic curriculum, taught by the classroom teacher or instructional aide, whereas the control group experienced separate-subject instruction taught by a subject matter specialist. The treatment consisted of two 30-minute sociomusic lessons per week for 15 weeks. The results were conclusive in determining integrated instruction in music with science and social studies, and demonstrating the positive effect on learner achievement.

---

<sup>4</sup> Valeria N. Brunk and Jon J. Denton. "Evaluation of a Sociomusic Curriculum For Young Learners." *Texas Tech Journal of Education*. Vol. 10, No. 1, pp. 43-47, winter 1983.

Another study consisted of an elementary school located in Chula Vista, California. The Kellogg Elementary School implemented an arts in education program that worked, reported Randy Cohen.<sup>5</sup> The purpose of this program was to nurture self-esteem, inspire academic excellence, and unleash creative potential. The school consisted of 428 students comprising a rich ethnic diversity. The program was implemented in 1988, and it entailed integrating the arts into the curriculum. Furthermore, a teaching technique in which a lesson was taught utilizing an art activity as the vehicle, as opposed to a lecture, was used. The results were self explanatory and they answered the question "Does it work?"<sup>6</sup> The following support that arts in education are influential: 1) standardized test scores have gone up since the present arts in education program was implemented, 2) the students ranked high in the district, and nationally, in both reading and math on the Stanford Achievement Test, 3) there was an increase in student attendance.

Finally, Merrion<sup>7</sup> reports in her paper that music and reading are similar in process, product and affective response. That is, music and reading have a similar learning process, and once these similarities are understood, they will be effectively utilized to bring about a truly integrated curriculum.

---

<sup>5</sup> Randy Cohen. "Kellogg Elementary : An Arts in Education Program That Works." *Connections Quarterly*. March 1992., pp. 3.

<sup>6</sup> Randy Cohen. "Kellogg Elementary : An Arts in Education Program That Works." *Connections Quarterly*. March 1992, pp. 3.

<sup>7</sup> Margaret Dee Merrion. "Arts Integration Parallels Between Music and Reading: Process, Product and Affective." Paper presented at the Annual Meeting of the International Reading Association (26th, New Orleans, LA, April 27 - May 1, 1981).

There has been much research on the topic of the integration of the arts into education, but there has not been sufficient reciprocating research on the integration of the language arts into the arts curriculums, specifically elementary music. This would improve the classroom teacher's awareness of the importance of how the two curricula benefit each other as well as how they relate. Equally important is the students' whole learning experience which is being coordinated with the classroom teacher and the music teacher.

#### **Purpose and Problems**

The purpose of this study is to gather information about the integration of the language arts into a first grade elementary music curriculum. The problems of the present study are the following: 1) Will classroom teachers become aware of the importance of the arts by integrating the language arts into the music curriculum?; and 2) Will first grade students show an improvement in their language arts skills when the language arts are integrated into the music curriculum?

## CHAPTER TWO

### RELATED RESEARCH

#### Introduction

There is little extant research to evaluate the effects of the integration of the language arts into a music curriculum. Kelley is one of the few who have completed a dissertation on the study of the effect of music on reading and language, therefore this study will be reviewed in detail. Furthermore, studies by Brunk and Denton, and Koroscik will be reviewed because their focus is primarily based on integrating music into an academic subject or subjects.

#### The Brunk and Denton Study<sup>1</sup>

Brunk and Denton wanted to evaluate a curriculum plan that integrated social studies, science, and music. The problems are as follows: 1) Is there a difference between the integrated curriculum and the separated-subject curriculum in learner achievement for social studies, science, and music concepts?, and 2) Is the sociomusic content understood by bordering cohort groups, that is kindergartners and second graders?

During the 15 week experimental period, students received two 30 minute sociomusic lessons. Each lesson plan stated specific behavioral objectives and associated

---

<sup>1</sup> Valeria N. Brunk and Jon J. Denton. "Evaluation of a Sociomusic Curriculum For Young Learners." *Texas Tech Journal of Education*. Vol. 10, No. 1, pp. 43-47, winter 1983.

concepts of social studies, science and music. Each lesson progressed from an introductory musical activity through visual, verbal, and motor experiences to learner recapitulation of the information learned. Classroom teachers, personnel, school principal, staff members, and aides all took part in weekly inservice, activities, and after school demonstrations.

Data were obtained from 568 young learners who were members of intact classes in public school programs. A four-group design for differences was used which included one treatment group which consisted of 317 first graders, and three control groups, one being a first grade separate-subject comparison group which consisted of 102 students, another being a cohort group of kindergarten students which consisted of 73 students and another cohort group of second graders which consisted of 76 students. The treatment group experienced an integrated sociomusic curriculum taught by classroom teachers or instructional aides whereas the three control groups experienced separate-subject instruction in music, social studies, and science, taught by subject matter specialists.

At the conclusion of the 15 weeks, all four groups were administered the same achievement test. The test consisted of a 20-item multiple choice picture test similar to the *Boehm Test of Basic Concepts*. Each test contained three pictures, only one of which illustrated the concept to be identified. Examinees marked an X on the picture that illustrated the concept. The test included 20 concepts; 10 - science/social studies, 9 - music, and 1 - attitude item. Reliability of the instrument was determined to be .73 with



the Kuder-Richardson formula 21 procedure. Item validity was assessed by a panel of judges who examined item content and clarity of the line drawings.

Results confirmed that a difference in achievement of concepts in science/social studies and music exists. That is, the mean performance of the sociomusic treatment group exceeded that of the separated subject first grade comparison group. The analysis of the second research question yielded an increase in achievement over the grade levels on science/social studies and music. Statistically significant ( $p < .001$ ) differences occurred across the four groups for science/social studies and music. The variance accounted for by group membership in this investigation was 22% for science/social studies and 47% for music.

Koroscsik's document of the Jon C. Marshal and Suellvn Garner study<sup>2</sup>

The purpose of the Marshall and Garner study was to determine the impact of an arts integrated curriculum implemented in grades K - 6. The teachers and students who participated in the study were from a public school district in East Central Illinois. All students in the district were involved in the research process for the three developmental years. That would include approximately 3,200 students who were enrolled in the district.

The study consisted of 27 arts integrated curriculum modules, four modules for grades K - 6. Three units were developed for grade five. The units were non-sequential and were designed to be taught during the fall and two units were taught during the

---

<sup>2</sup> Judith S. Koroscsik. "Arts and Learning SIG Proceedings: American Educational Research Association Annual Meeting." *American Educational Research Association*. Vol. 1, April 11-15, 1983.

spring. The units were written using the three concept areas of culture, measurement, and balance. The units integrated the arts areas of music, visual art, dance, dramatics, creative writing with mathematics, reading, science, social studies, physical education, language arts, and health. During the first year, the culture was developed and taught. During the second year, measurement and balance units were developed. Finally, all units were taught during the third year.

An example of an integrated arts lesson plan for kindergarten was as follows:

Topic - What is a family?

Procedure - Help the Kindergarten students to understand the nature of familial relationships including musical instrument families and children's roles and responsibilities in the family and society.

Measurements of behaviorally specified objectives provided construct validity for the assessment of student achievement. Selection-type test items were developed by the co-authors and others, specific to the stated objectives. Grades K - 1 used a picture test booklet which consisted of 22 and 23 three - response items. Grade three used another picture test booklet containing 25 four - response items. Grades four, five, and six used a reusable test booklet which consisted of 44 to 49 four - response items, these served as data in analyses. The reliability for these test ranged from a low .66 to a high .82, with the mode value being .79. A two by three design was used for the grade K - 2 data and similarly a two by four design was used for the grades 3 - 6 data.

Using the Tukey HSD Test, significant differences in means were found at grade 1 and grade 3 - 6, for the first year. At these grade levels, the experimental group showed

significantly higher achievement than the control group. The same analysis was repeated for the second year intervention. The second year analysis served as a cross-validation for the first year results due to the fact that few of the second year students had participated in the first year and since the treatment units were not sequential. The results for the second year were conclusive in that the means favored the treatment group. The most dramatic effects seemed to be in grades 2 and 3. The experimental groups tended to show the most positive achievement, with the differences within grade levels, being about one-half of a standard deviation on the achievement tests. The third year evaluation revealed similar results. Therefore, the researchers concluded that the students of the experimental group showed an increase of 2.24 score points over the control students.

### The Kelley Study<sup>3</sup>

Kelley's study consisted of both a quasi-experimental design and a descriptive approach using ethnographic techniques. This was carried out in two first grades (N=62, mean age 6.5 years) in a middle class parochial school to explore the possible relationships between music and reading/language arts.

The two first grade classes used the same basal reading program and were randomly divided into thirds. One-third from each class combined to generate three random groups: music, visual arts, and control. The music group and the visual art group met three times a week for 30 minute classes and were taught by the investigator for a

---

<sup>3</sup> Linda Louise Kelley. "A Combined Experimental and Descriptive Study of The Effect Music on Reading and Language." Unpublished doctoral dissertation, University of Pennsylvania, 1981.

total of 22 sessions. The control group did not participate as a treatment group but was given pre and post measures along with qualitative documentation. The integrated program spirally built music concepts and skills but also actively involved the children in using their own language and expression for creating and improvising speech and rhythm ensembles, playing percussive instruments, singing, playparties, and expressive body movement. The visual art program provided a variety of media for expression, especially ones not encountered before, encouraging unique and original work.

Pre and post measures were carried out for an initial probe in concept formation using the Goodenough-Harris "Draw a Person" test, oral and silent reading using the Botel Reading Milestones test, and metalinguistic awareness test using miscue analysis of oral reading samples, reading interviews with the teachers and children and spelling analysis. These data were quantified for computer based analysis as well as qualitative study. Quantitative results were treated in the form of plots, comparison of group means and correlation coefficients.

Results indicated the following, that the Goodenough-Harris "Draw a Person" test showed a positive correlation between concept development and the music treatment ( $r.6$ ,  $p<.01$ ), a weak positive correlation ( $r.23$ ,  $p<.01$ ) was found between oral reading and the music treatment. Qualitative analysis of the reading tests demonstrate greater growth for the music group. Lastly, the metalinguistic awareness results verify that the children in the music group were significantly behind the other groups in the basic understandings required to make the "initial leap" into beginning reading. Both qualitative and

quantitative analyses showed that although the music group was operating at a lower level ( $r.4, p<.01$ ) at the beginning of the study, they improved to equal or better. The children in the music group evidenced increased sound manipulation and letter-sound awareness beyond the growth in the other groups.

### Interpretation

The research that has been presented has demonstrated the positive effects on learner achievement and has provided basic methodology for applying the arts integration theory. Few people would dispute the need for arts skills. Districts, administrators, teachers, and the community are becoming more aware of the fact that the arts are fundamental to mathematics, language arts, social studies, science, culture, and social skills. These studies have provided information that will not only benefit the student in his/her learning but will benefit the classroom teacher in endorsing her teaching.

## CHAPTER THREE

### METHOD AND DESIGN

#### Sample

The sample for problem one consisted of a survey that was administered to all regular, bilingual, and special education classroom teachers. The sample for problem two consisted of four intact first-grade general music classes. All four classes are located at the Marie D. Durand elementary School in Vineland NJ. All four classes had the same instructor for music and all four classes met for 12 weeks, once a week for forty minute sessions.

#### Procedures

In this experimental study, there were two experimental groups and two control groups comprising first grade students. There were approximately 26 students in each class. Each class met once a week for forty minute sessions.

The experimental groups received 12 weeks of integrated language arts in their regular general music class which included integrated suggestions from the Harcourt, Brace, and Jovanovich (HBJ) reading series that is used in the classrooms and the Carson-Dellosa publication of phonic books in songs (K-1). The control groups also received 12 weeks of a traditional general music instruction which consisted of general songs and

music theory, with no emphasis on the language arts. During the duration of the study, the experimental groups were provided with a music curriculum which included integrated studies of songs, music and language arts that would help enhance the child's learning but also assist the classroom teachers in making learning a total experience. The control groups were provided with a traditional general music curriculum during the duration of the experimental period that intensified the music curriculum rather than the language arts. During the experimental period, the classroom teachers tested the students. The tests were comprised of three individual unit skills assessment tests for books 1-1, 1-2, and 1-3 of the Harcourt, Brace, and Jovanovich (HBJ) Treasury of Literature. Students who were in special programs such as resource room, basic skill and reading recovery were excluded from the study due to the fact that they were receiving extra help in their language arts. These combined data served as criterion score for language art skill test.

A detailed outline of the survey for sample problem one is presented in appendix A. The skeletal lesson plan of the 12 week experimental period of sample problem two is outlined in appendix B. The materials (songs, worksheets, etc...) that were integrated into the first grade experimental groups are presented in appendix C. The unit skills assessment tests which were used to evaluate the progress of students learning of the integrated language arts are included in appendix D.

### Design and Analysis

The data were organized into two parts, one being the survey that was administered to all of the regular and special education classroom teachers. Frequencies and corresponding percentages were computed for each question. Two being, the language arts test scores that were organized into a one-dimensional design for differences and a two tailed test for independent means using the .05 level of confidence that was calculated.



CHAPTER FOUR  
RESULTS AND INTERPRETATION

**Demographic Information**

Questionnaires were distributed to twenty-nine elementary school teachers in the Marie D. Durand Elementary School and 16 (55.17%) questionnaires were returned. The make-up of the teachers who were surveyed represented a variety of teaching levels, as follows: five-first grade, five-second grade, five-third grade, five-fourth grade, one - second grade bilingual, one-third grade bilingual, four- NI (Neurologically Impaired), and three- AH (Auditory Handicapped).

**Table 1**  
**Frequencies For Teacher Attitudes**

QUESTION	#	SA	A	N	D	HD
1.	16	7	6	3	0	0
2.	16	4	6	5	1	0
3.	16	6	10	0	0	0
4.	16	0	4	10	2	0
5.	16	3	7	6	0	0
6.	16	6	3	5	0	2
7.	16	0	6	9	0	0
8.	16	2	8	6	0	0
9.	16	9	6	1	0	0
10.	16	5	5	5	1	0
11.	16	4	6	6	0	0
12.	16	3	4	8	1	0
13.	16	1	5	10	0	0
14.	16	0	11	4	1	0
15.	16	5	9	2	0	0
16.	16	4	10	2	0	0
17.	16	5	7	4	0	0
18.	16	1	4	11	0	0
19.	16	2	5	7	2	0
20.	16	6	7	3	0	0
21.	16	9	6	1	0	0
22.	16	7	6	3	0	0
23.	16	1	8	7	0	0
24.	16	3	11	2	0	0
25.	16	2	8	5	1	0
<b>TOTAL</b>		<b>95</b>	<b>168</b>	<b>125</b>	<b>10</b>	<b>2</b>

**Table 2**  
**Percentages For Teacher Attitudes**

QUESTION	#	SA%	A%	N%	D%	HD%
1.	16	43.75	37.50	18.75	0	0
2.	16	25	37.50	31.25	6.25	0
3.	16	37.50	62.50	0	0	0
4.	16	0	25	62.50	12.50	0
5.	16	18.75	43.75	37.50	0	0
6.	16	37.50	18.75	31.25	0	12.50
7.	16	0	37.50	56.25	6.25	0
8.	16	12.50	50	37.50	0	0
9.	16	56.25	37.50	6.25	0	0
10.	16	31.25	31.25	31.25	6.25	0
11.	16	25	37.50	37.50	0	0
12.	16	18.75	25	50	6.25	0
13.	16	6.25	31.25	62.50	0	0
14.	16	0	68.75	25	6.25	0
15.	16	31.25	56.25	12.50	0	0
16.	16	25	62.50	12.50	0	0
17.	16	31.25	43.75	12.5	0	0
18.	16	6.25	25	68.75	0	0
19.	16	12.50	31.25	43.75	12.50	0
20.	16	37.50	43.75	18.75	0	0
21.	16	56.25	37.50	6.25	0	0
22.	16	43.75	37.50	18.75	0	0
23.	16	6.25	50	43.75	0	0
24.	16	18.75	68.75	12.50	0	0
25.	16	12.50	50	31.25	6.25	0

### Problem 1

The Cronbach alpha coefficient computed for the survey was .94. Frequencies for each survey question representing teachers' attitudes are presented in table 1. The corresponding percentages are presented in table 2. To address problem one, three clusters from the survey are presented as follows: student learning (questions-1,2,4,7,8,13,14,19,20,23,24,and 25), teacher attitude (questions-9,10,15,16,and 21), and student attitude (questions-3,5,6,11,12,17,18,and 22).

Regarding teacher attitude, it can be seen that for questions 9 and 21, 56% of the respondents, strongly agree that they would like to see the integration of language arts continue and expand to other elementary schools in the district. It seems reasonable to suggest, therefore, that an awareness has been raised. This concern has indicated that the classroom teachers have become aware of the importance of the implementation of the integration of the language arts in the music curriculum. The importance of multicultural awareness through song and story has been enhanced through the integration of the HBJ reading series/language arts and helpful to the classroom teachers according to questions 10, 15, and 16 which had an average of 79% persons agreeing.

The student learning cluster varied with respect to differences (an 8% average of the persons disagreed in questions 2, 4, 7, 14, 19, and 25). The teachers opposed the fact that the integration of the HBJ series improved student recall, student memorization, student creativity, student reading, performance and attitudes of reluctant readers and

student test scores. Contrarily, however, questions 1, 8, 20, 23, and 24 showed an average of 71.88% persons agreed students learning had improved due to the integration of the HBJ reading series in the following areas: 1) improved student perceptual, conceptual and communicative skills, 2) improved vocabulary and knowledge of words, 3) improved quality of student education through greater use of cultural resources and 4) improved the music curriculum as it relates to the classroom.

The last cluster focused on student attitudes. In questions 3, 5, 6, 11, 17, and 22 there was an average of 72.92% persons who agreed that the integration of the HBJ reading series was very beneficial to the student, increased student motivation, stimulated student interest in the reading themes, and that students were more enthusiastic about coming to music. There was an uncertainty that occurred in questions 12 and 18. There was 59.37% of teachers who neither agreed nor disagreed with the fact that the integration of the HBJ reading series has helped student self image and awareness and has enhanced students' self-concept and reduced the isolation of the struggling student.

**Table 3**  
**Means, Standard Deviations, and (*t*)-Test Summary Data**  
**For Student's Achievement in Language Arts Skills**

<b>GROUP</b>	<b>N</b>	<b>M</b>	<b>SD</b>
<b>CONTROL</b>	<b>39</b>	<b>27.590</b>	<b>5.447</b>
<b>EXPERIMENTAL</b>	<b>39</b>	<b>29.744</b>	<b>2.336</b>

$t_{(76)} = 2.269^*$

\*  $p < .05$

### Problem 2

The means, standard deviations, and (*t*)-test summary are presented in Table 3. The mean for the experimental group is higher than the mean for the control group and that mean difference is statistically significant.

It could be that a Type I error was committed, however, due to the significance level (.026) that seems unlikely. Therefore, it seems that instruction integrating language arts into the music curriculum is superior to a non-integrated curriculum for language arts skills to improve in first grade students.

## CHAPTER FIVE

### SUMMARY AND CONCLUSIONS

#### Purpose and Problems of the Study

The purpose of this study was to gather information about the integration of the language arts into a first grade elementary music curriculum. The problems were the following: 1) Will classroom teachers become aware of the importance of the arts by integrating the language arts into the music curriculum?, and 2) Will first grade students show an improvements in their language arts skills when the language arts art integrated into the music curriculum?

#### Design and Analysis

The first part of the study consisted of a survey which was devised by the researcher and distributed to all regular, bilingual, and special education classroom teachers. The survey contained twenty-five questions pertaining to the effects of an integrated music curriculum. The second part of the study entailed four intact first grade classes from the Marie D. Durand Elementary School in Vineland New Jersey, participating in an experimental study. The two experimental groups received 12 weeks of an integrated music curriculum which included language arts based on the Harcourt, Brace, and Jovanovich (HBJ) reading series and Carson-Dellosa "Phonics Fun Book - 1". The two control groups received traditional music instruction.

### Results

For problem one, the survey provided conclusive information that the classroom teachers are aware of the importance of the arts by integrating the HBJ reading series and the language arts into the music curriculum. For problem two, statistically significant results were found in favor of the experimental groups.

### Conclusions and Recommendations

Based on the data acquired from this study, it can be concluded that teachers do have a good perception of the importance of the integration of language arts into the music curriculum. That is, teachers believe that curriculum integration not only benefits the student but helps the classroom teacher.

Furthermore, it can be concluded that students' will improve more language arts skills when the language arts are integrated into the first grade music curriculum than when no curriculum integration is presented. Considering the positive results, it seems reasonable to suggest that further research be undertaken to understand the efficacy of curriculum integration in later elementary school years.



## **APPENDIX A**

### **SURVEY**

Dear Durand Classroom Teachers,

This past summer I spent time focusing on how to improve the music curriculum to benefit our students. My goal was to correlate the Harcourt, Brace & Jovanovich (HBJ) reading series into the music curriculum. My objective was to create a more whole learning experience that would integrate the HBJ literature by connecting the reading and writing processes with the fine, performing, and practical arts.

The results of this survey will allow me to evaluate the curriculum changes necessary and make any improvements for next year.

Please take a minute and complete this survey and return it to me by June 20, 1995.

**Thank you for your time and cooperation.**

Kimberly Ann Kell

## HBJ AND MUSIC SURVEY

Please circle the one answer which you most strongly feel would be appropriate.

**SA** = Strongly Agree  
**A** = Agree  
**N** = Neither Agree Nor Disagree  
**D** = Disagree  
**HD** = Highly Disagree

1. The integration of the HBJ series into the music curriculum has been an asset to student learning.

**SA**   **A**   **N**   **D**   **HD**

2. The integration of the HBJ series into the music curriculum has improved student ability to recall.

**SA**   **A**   **N**   **D**   **HD**

3. The music curriculum plays an important role in student learning social skills.

**SA**   **A**   **N**   **D**   **HD**

4. Student reading skills have increased due to the implementation of the integrated music curriculum.

**SA**   **A**   **N**   **D**   **HD**

5. Students are more enthusiastic about coming to music class.

**SA**   **A**   **N**   **D**   **HD**

6. Students are more enthusiastic about reading the story and singing the correlating song to the teacher.

**SA**   **A**   **N**   **D**   **HD**

7. Student ability to memorize has improved.

**SA**   **A**   **N**   **D**   **HD**

8. Students vocabulary and knowledge of words has increased with the implementation of the integrated music curriculum.

**SA A N D HD**

9. The integration of the HBJ reading series into the music curriculum should continue next year.

**SA A N D HD**

10. The integration of the HBJ reading series into the music curriculum has been helpful to the classroom teacher.

**SA A N D HD**

11. The integration of the HBJ reading series into the music curriculum has increased student motivation.

**SA A N D HD**

12. The integration of the HBJ reading series into the music curriculum has helped student self image and awareness.

**SA A N D HD**

13. The integration of the HBJ reading series into the music curriculum has helped students become more comfortable with their oral reading.

**SA A N D HD**

14. The integration of the HBJ reading series into the music curriculum has had a positive impact on the performance and attitudes of reluctant readers.

**SA A N D HD**

15. The integration of the HBJ reading series into the music curriculum has provided excellent models since the songs are connected to good childrens' literature.

**SA A N D HD**

16. The integration of the HBJ reading series into the music curriculum has enhanced multicultural awareness through song and story.

**SA A N D HD**

17. The integration of the HBJ reading series into the music curriculum has stimulated student interests in the reading themes.

**SA A N D HD**

18. The integration of the HBJ reading series into the music curriculum has enhanced student self-concept and reduced the isolation of the struggling student.

**SA A N D HD**

19. The development of creativity has increased due to the integration of the HBJ series into the music curriculum.

**SA A N D HD**

20. The integration of the HBJ reading series into the music classes has improved the music curriculum as it relates to the classroom.

**SA A N D HD**

21. The integration of the HBJ reading series should be implemented in all the elementary music curriculum in Vineland.

**SA A N D HD**

22. Students have benefited from the integration of the HBJ reading series into the music curriculum.

**SA A N D HD**

23. The integration of the HBJ reading series into the music curriculum has helped improve the student perceptual, conceptual, and communicative skills.

**SA A N D HD**

24. The integration of the HBJ reading series into the music curriculum has helped improve the quality of student education through a greater use of cultural resources.

**SA A N D HD**

25. The continuation of the integration of the HBJ reading series into the music curriculum may improve test scores.

**S A A N D HD**

**PLEASE MAKE ANY COMMENTS OR SUGGESTIONS.**

---

---

---

---

**THANK YOU FOR YOUR TIME AND COOPERATION.**

**APPENDIX B**

**INTEGRATED LESSON PLANS**

## INTEGRATED LESSON PLANS

- Week 1
1. Introduce song "The Consonant Tree"  
(use visual - a large tree with consonants on its branches)
  2. Teach the song by rote so students become familiar with the song
- Week 2
1. Review the song "The Consonant Tree"
  2. Review the consonants on the tree
  3. work on the consonant "b"
- Week 3
1. Review the song "The Consonant Tree"
  2. Review the consonants on the tree
  3. Review the "b" consonant
  4. Introduce new consonants (c, d, f, g, h, j, k, l, m, and n)
  5. Assign the students each a consonant, then have them march around the room while singing the song, when their letter is called they must sit down.
- Week 4
1. Review the song "The Consonant Tree"
  2. Review the consonants on the tree
  3. Review the consonants from b to n
  4. Introduce new consonants (p, q, r, s, t, v, w, x, y, and z)
  5. Assign the students each a consonant, then have them march around the room while singing the song, when their letter is called they must sit down.
- Week 5
1. Review the song "The Consonant Tree"
  2. Review the consonants on the tree
  3. Do worksheet reviewing the consonants
  4. Assign the students each a consonant, then have them march around the room while singing the song, when their letter is called they must sit down, but this time the last person remaining will receive a music award.
- Week 6
1. Introduce new song "The Short Vowel Song"
  2. Introduce short a and short o
  3. Teach song by rote so students become familiar with the song



- Week 7
1. Review the song "The Short Vowel Song"
  2. Concentrate on short a
  3. Do worksheet on short a
- Week 8
1. Review the song "The Short Vowel Song"
  2. Review short a
  3. Introduce short o
  4. Do worksheet on short o
  5. Sing song again with both short a and short o
- Week 9
1. Introduce new song "The Contraction Song"
  2. Teach song by rote so students become familiar with the song
  3. Introduce new vocabulary (contraction, and apostrophe)
- Week 10
1. Review the song "The Contraction Song"
  2. Review vocabulary
  3. Do worksheet on short a and short o
- Week 11
1. Review the song "The Contraction Song"
  2. Have children individually identify contractions
- Week 12
1. Review the song "The Contraction Song"

## **APPENDIX C**

### **INTEGRATED MATERIALS**

**(Weeks one through twelve)**

## INITIAL CONSONANTS CHART

<b>b</b>	bell and baby
<b>c</b>	cake and cow
<b>d</b>	dog and drum
<b>f</b>	fan and flute
<b>g</b>	goose and guitar
<b>h</b>	hand and hat
<b>j</b>	jam and jelly
<b>k</b>	kite and king
<b>l</b>	lake and lute
<b>m</b>	man and maraca
<b>n</b>	nail and note
<b>p</b>	pencil and piano
<b>q</b>	quilt and quack
<b>r</b>	rug and record
<b>s</b>	sink and sock
<b>t</b>	tent and tambourine
<b>v</b>	violet and violin
<b>w</b>	watch and wood
<b>x</b>	x-ray and xylophone
<b>y</b>	yarn and yellow
<b>z</b>	zoo and zero

Name \_\_\_\_\_

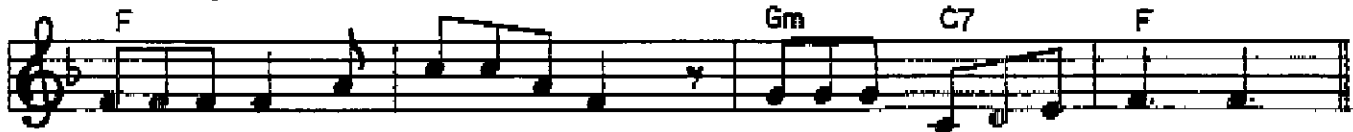
Consonants: B, C, D, F, G, H, J,  
K, L, M, N, P, R, S, T, V, W, X, Y, Z

Tune: "Mulberry Bush"

### Consonant Tree



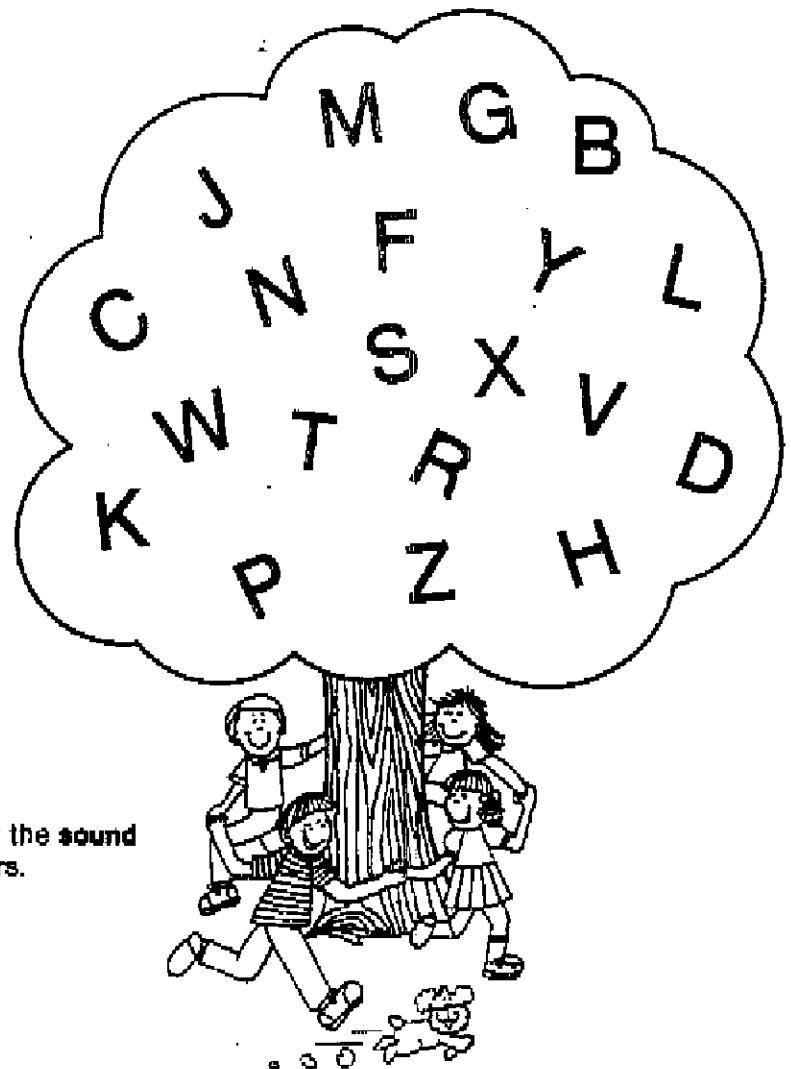
Here we go 'round the con-so-nant tree, the con-so-nant tree, the con-so-nant tree.



Here we go 'round the con-so-nant tree, singing the sounds of let-ters.

2. This is the sound that **b** can make:  
 "b" "b" "b," "b" "b" "b." \*\*  
 This is the sound that **b** can make,  
 In words like **bell** and **baby**.

3. \*\*\* But **x** just likes to have its way.  
 It doesn't say "x" all day.  
 It'd rather sound like "z" "z" "z"  
 When it's a beginning letter.



\*\* Note: " " around the letters means to say the **sound**  
 of those letters, **not** the name of the letters.

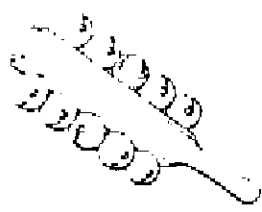
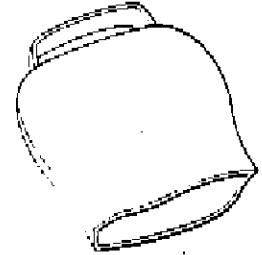

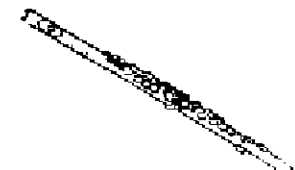

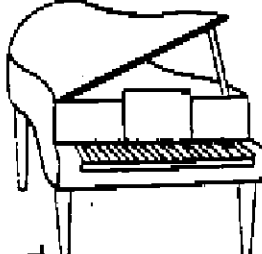
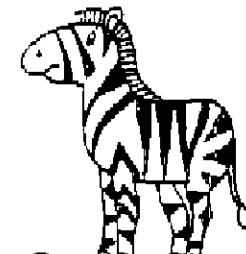
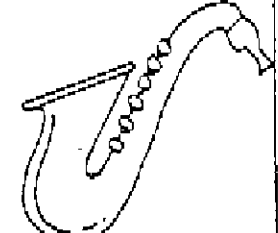
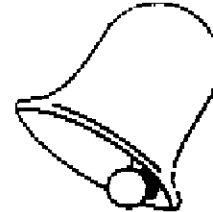
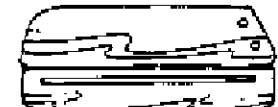
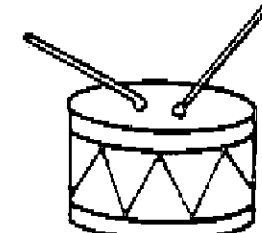
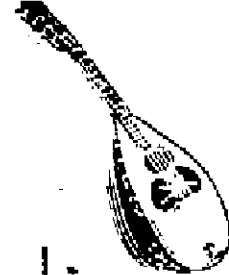
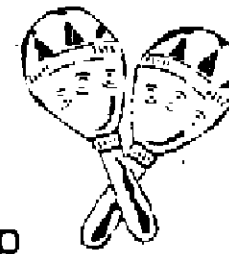

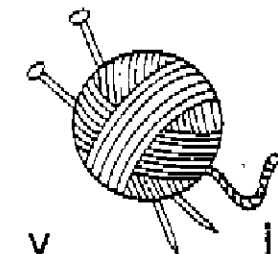
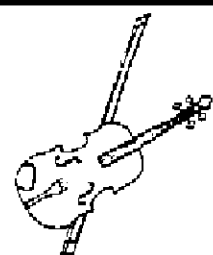

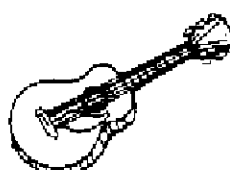
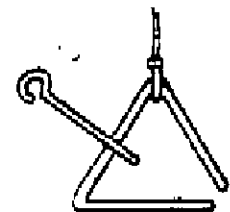
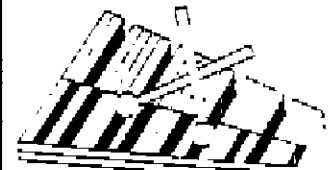
\*\*\* Use verse 3 only for the letter **x**.

Name \_\_\_\_\_

# Beginning Consonants Review

B, C, D, F, G, H, J, K, L, M, N, P, R, S, T, V, W, X, Y, Z

Say the name of the picture in each box. Then circle the letter that makes its beginning sound.

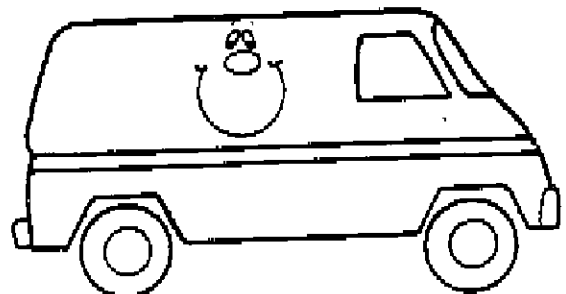
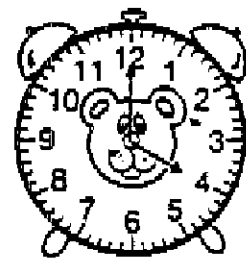
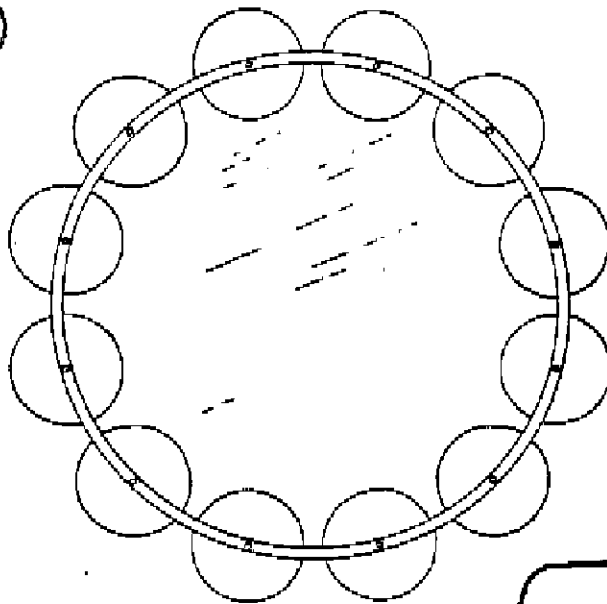
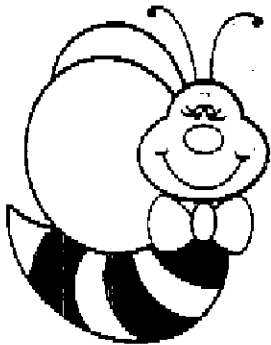
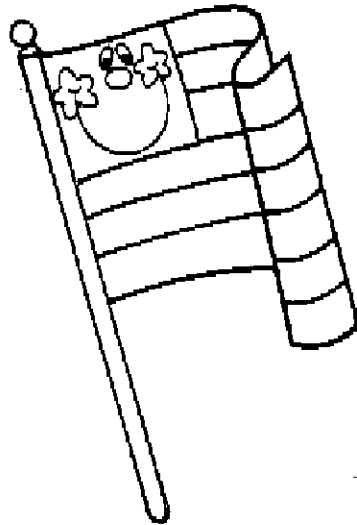
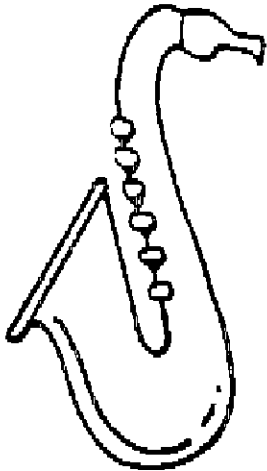
 j f	 c m	 s n	 f l
 k g	 d p	 c z	 v s
 b n	 z w	 d b	 l k
 p m	 b h	 y j	 t v
 r h	 g x	 w t	 x y



Name \_\_\_\_\_

Short a

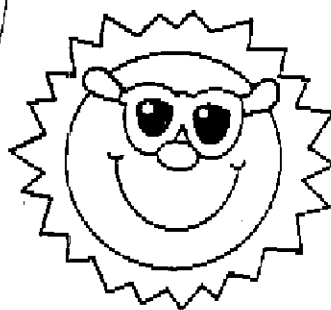
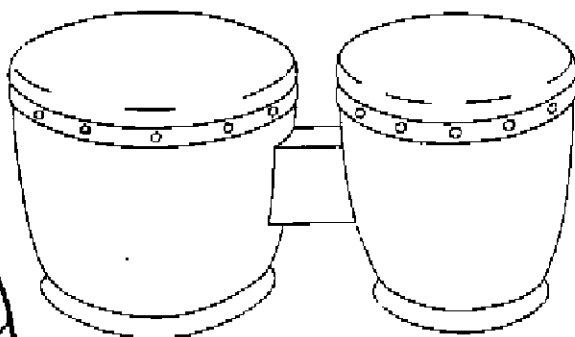
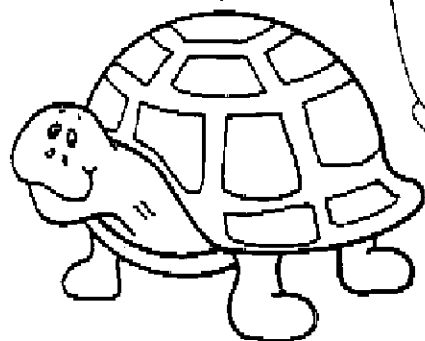
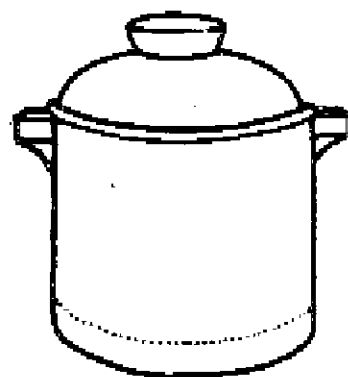
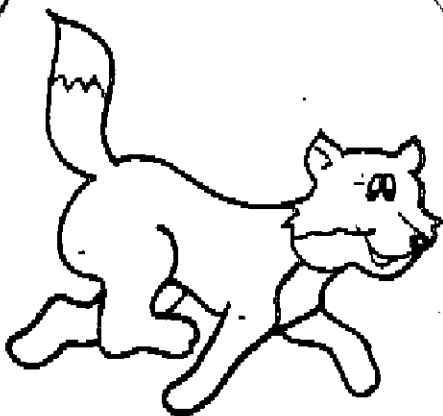
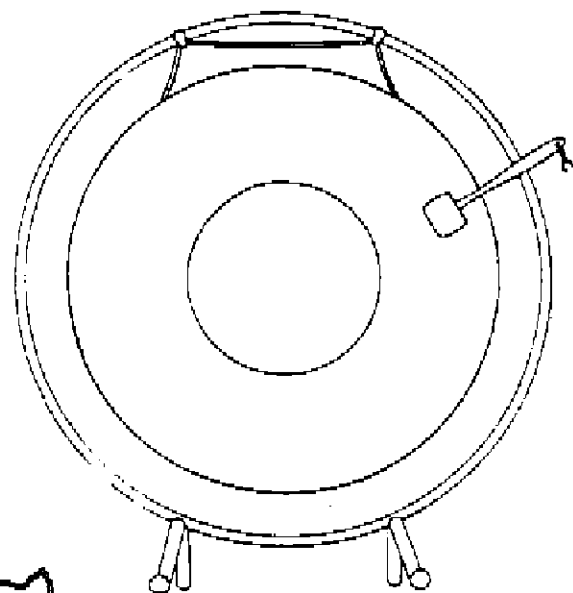
**Nap** has the **short** sound of **a**. Color each picture that has the **short a** sound.



Name \_\_\_\_\_

Short o

Drop has the **short** sound of **o**. Color each picture that has the short **o** sound.






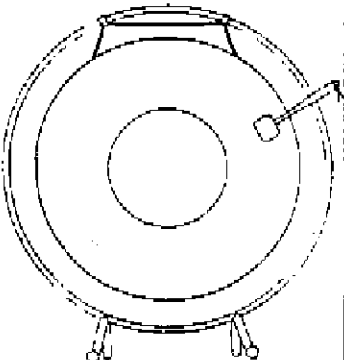
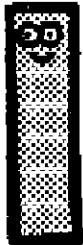
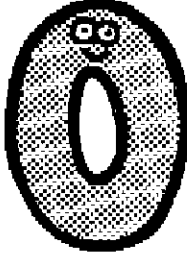

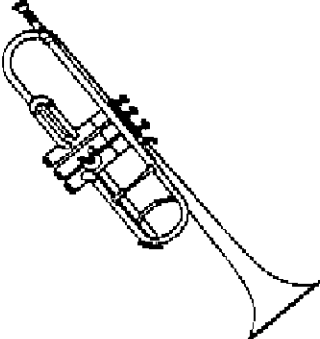
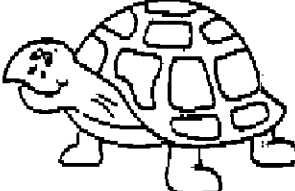





Name \_\_\_\_\_

# Ending Consonants D, G, N, T,

Trace the letter at the beginning of each row. Then color each picture that belongs with that letter.

d d			
g g			
n n	 		6
t t			

Tune: "Mary Had A Little Lamb"

## The Contraction Song

The musical notation consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The lyrics are: "I'm the first word; don't change me! Don't change me, don't change me." Chords are indicated above the staff: C above the first measure, G7 above the second measure, and C above the third measure.

The second staff has a treble clef and a key signature of one flat. The melody is: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The lyrics are: "I'm the first word: don't change me. Oh, no, just let me be." Chords are indicated above the staff: G7 above the second measure and C above the third measure.

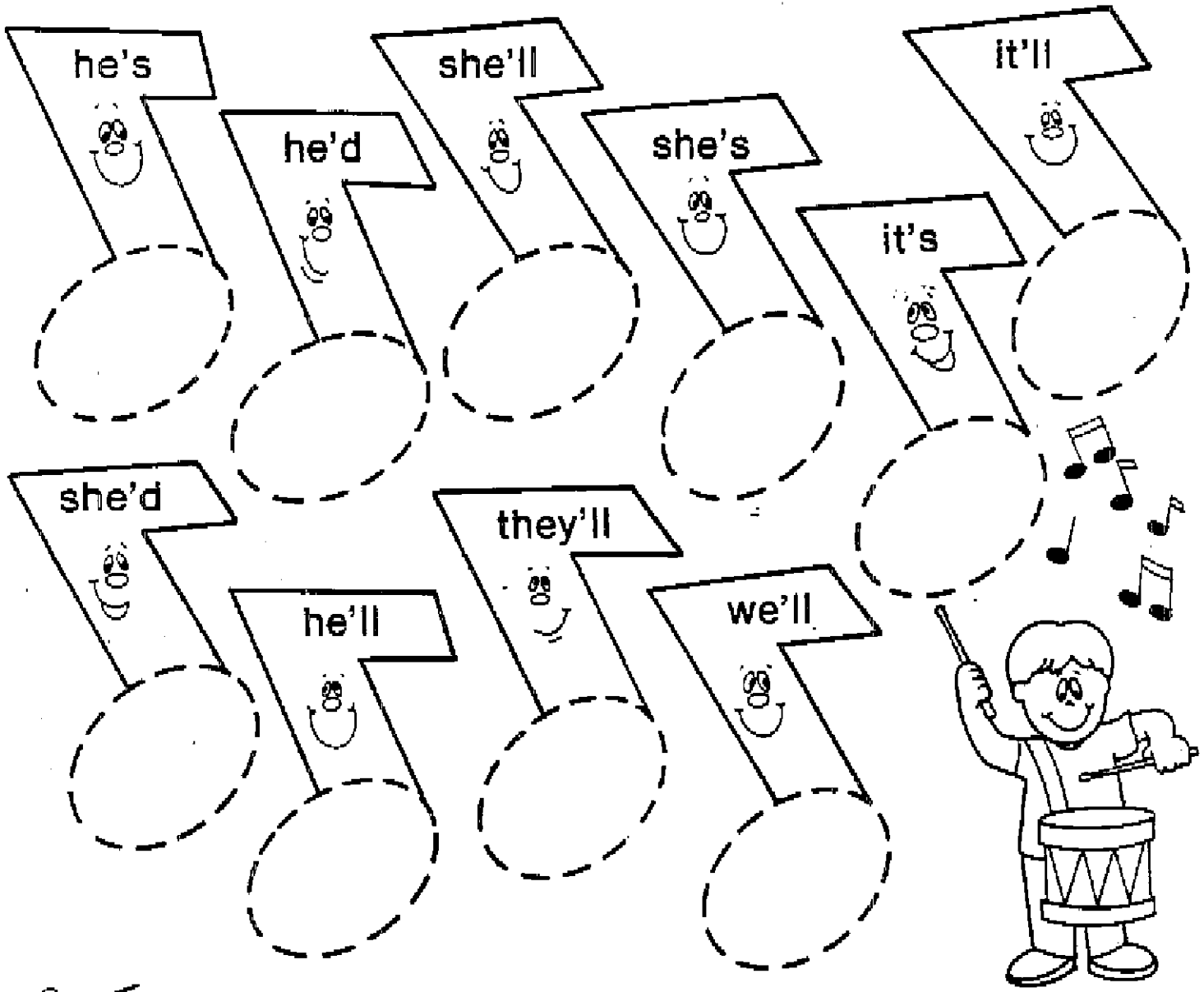
2. When you change the second word,  
Second word, second word,  
When you change the second word,  
A shorter word you'll see.
3. Certain letters are taken out,  
Taken out, taken out.  
Certain letters are taken out.  
One word will remain.
4. Apostrophe will fill that space,  
Fill that space, fill that space.  
Apostrophe will fill that space,  
The rest will stay the same.
5. Can't and couldn't, isn't, too.  
Isn't too, isn't, too,  
Won't and I've and let's, it's true,  
Contractions every one.
6. I'm and she's and you're and he'd,  
You're and he'd, you're and he'd,  
Wouldn't, didn't, we'll and she'd,  
Good! And now we're done!



Name \_\_\_\_\_

# Contractions

Cut and paste each contraction where it belongs.



- she will      he is      she is      they will      he will
- it is      it will      he would      she would      we will

**APPENDIX D**

**UNIT SKILLS ASSESSMENT TESTS**

# AT MY WINDOW

NAME _____	DATE _____		
<b>SKILL AREA</b>	<b>CRITERION SCORE</b>	<b>PUPIL SCORE</b>	<b>PUPIL STRENGTH</b>
<b>DECODING</b> PHONIC ANALYSIS Initial consonants: w, b, n, h, d, r, m, t, g, /k/, p, l, y, s, f, /k/, z, j, v	15/20	_____	_____
<b>VOCABULARY</b> KEY WORDS I, will, is, a, have, in, the, not, go, run, and, yes, no, it, can, come, did, see, what, do, you	15/20	_____	_____
<b>TOTAL SCORE</b>	30/40	_____	_____

**HBJ** HARCOURT BRACE JOVANOVICH, INC.  
ORLANDO AUSTIN SAN DIEGO CHICAGO DALLAS NEW YORK

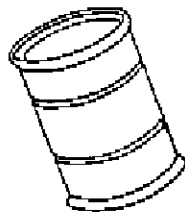
Copyright © 1993 by Harcourt Brace Jovanovich, Inc.

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any other information storage and retrieval system, except for the printing of complete pages, with the copyright notice, for instructional use and not for resale by any teacher using classroom quantities of the related student textbook.

Printed in the United States of America

DECODING: Phonic Analysis

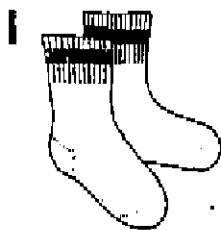
Sample



cat

dog

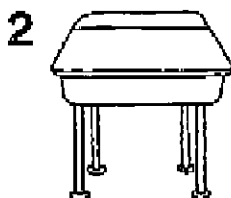
baby



sink

ride

head



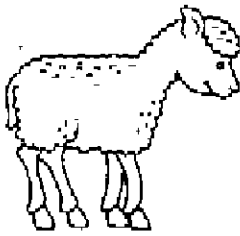
sink

dog

foot

DECODING: Phonic Analysis (continued)

3



man

gate

lake

4

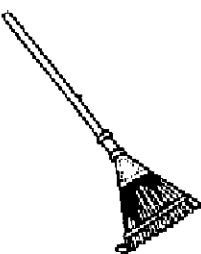


tie

cake

bus

5



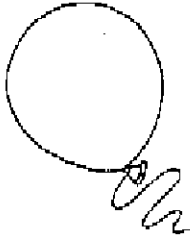
web

yellow

rug

DECODING: Phonic Analysis (continued)

6



bat

pig

tiger

7



park

sun

fan

8



gas

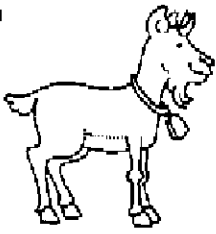
kite

yam



DECODING: Phonic Analysis (continued)

9

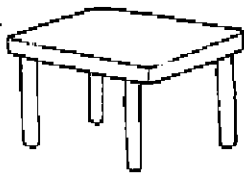


goose

feather

ring

10



milk

tent

wall

11



nail

vest

moon

DECODING: Phonic Analysis-(continued)

12



pencil

zoo

girl

13

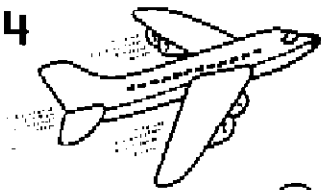


well

man

jump

14



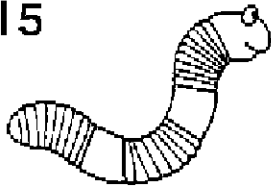
hat

ball

jam

DECODING: Phonic Analysis (continued)

15

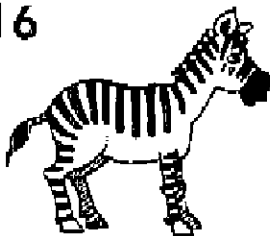


desk

watch

vase

16

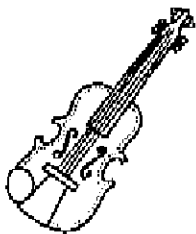


zoo

nine

ham

17



hear

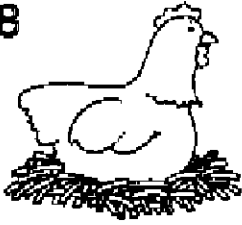
cup

vest

161 material copyrighted under notice appearing earlier in this book

DECODING: Phonic Analysis (continued)

18

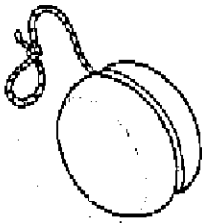


hand

nurse

leaf

19



jug

yarn

key

20



cow

leg

wing

HEJ material copyrighted under notice appearing earlier in this book.

# UNIT SKILLS ASSESSMENT

## A FRIEND LIKE YOU

NAME _____		DATE _____	
SKILL AREA	CRITERION SCORE	PUPIL SCORE	PUPIL STRENGTH
<b>DECODING</b>			
PHONIC ANALYSIS			
Vowels: /a/o/ /a/	<u>3/4</u>	<u>6/8</u>	<u>        </u>
Final consonants: /d/d/ /g/g/ /t/t/ /n/n/	<u>3/4</u>	<u>        </u>	<u>        </u>
STRUCTURAL ANALYSIS			
Inflections: -s (with nouns and verbs, no spelling change)	<u>3/4</u>	<u>        </u>	<u>        </u>
VOCABULARY			
KEY WORDS	<u>8/10</u>	<u>        </u>	<u>        </u>
COMPREHENSION			
CLASSIFYING	<u>3/4</u>	<u>        </u>	<u>        </u>
TOTAL SCORE	<u>20/26</u>	<u>        </u>	<u>        </u>

**HBJ** HARCOURT BRACE JOVANOVIICH, INC.  
ORLANDO AUSTIN SAN DIEGO CHICAGO DEERFIELD BEVERLY HILLS

Copyright © 1993 by Harcourt Brace Jovanovich, Inc.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic or mechanical, including photocopying, recording, or any other information storage and retrieval system, except for the printing of complete pages, with the copyright notice, for instructional use and not for resale by any teacher using classroom quantities of the related student textbook.

Printed in the United States of America

ISBN 0-73 96 95 94

DECODING: Phonic Analysis

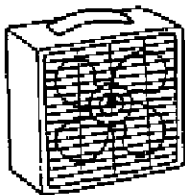
Sample



The \_\_\_\_\_ is filled with rice.

- hot       pot       saw

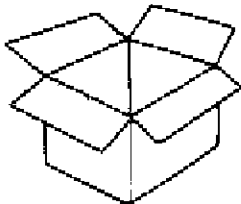
1



Wipe your feet on the \_\_\_\_\_.

- mat       got       bat

2



I cannot find my other blue \_\_\_\_\_.

- at       sock       lock

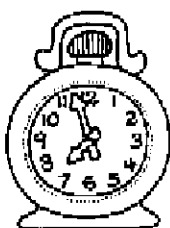
3



That \_\_\_\_\_ is my teacher.

- not       pan       man

4

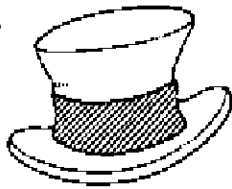


Did you see the \_\_\_\_\_ run into the woods?

- mop       fox       nap

DECODING: Phonic Analysis

Sample



I do \_\_\_\_\_ want to go.

- not       it       at

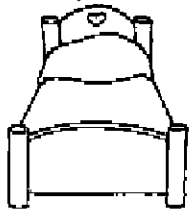
1



Put the hat in the \_\_\_\_\_.

- bag       pig       tag

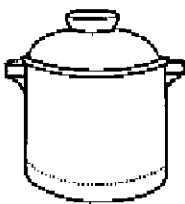
2



Are you happy or \_\_\_\_\_?

- mud       hid       sad

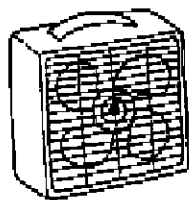
3



The dog got \_\_\_\_\_ in the rain.

- dot       wet       hat

4



It is \_\_\_\_\_ o'clock.

- ten       pan       win

UNIT SKILLS ASSESSMENT

ACROSS THE FIELDS

NAME _____		DATE _____	
<b>SKILL AREA</b>	<b>CRITERION SCORE</b>	<b>PUPIL SCORE</b>	<b>PUPIL STRENGTH</b>
<b>DECODING</b>	<u>9/12</u>	_____	_____
PHONIC ANALYSIS			
Vowels: /are, /ir/	<u>3/4</u>	_____	_____
Initial clusters with /r/	<u>3/4</u>	_____	_____
Final consonants: /m/n, /p, /rick, /ll/	<u>3/4</u>	_____	_____
<b>STRUCTURAL ANALYSIS</b>	<u>6/8</u>	_____	_____
Contractions: /n't, /s (is)	<u>3/4</u>	_____	_____
Inflections: /-ed, /-ing (no spelling changes)	<u>3/4</u>	_____	_____
<b>VOCABULARY</b>	<u>8/10</u>	_____	_____
KEY WORDS			
<b>COMPREHENSION</b>	<u>3/4</u>	_____	_____
SEQUENCE			
<b>TOTAL SCORE</b>	<u>26/34</u>	_____	_____

**HBJ** HARCOURT BRACE JOVANOVIICH, INC.  
 ORLANDO AUSTIN SAN DIEGO CHICAGO DALLAS NEW YORK

Copyright © 1993 by Harcourt Brace Jovanovich, Inc.

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any other information storage and retrieval system, except for the printing of complete pages, with the copyright notice, for instructional use and not for resale by any teacher using classroom quantities of the related student textbook.

Printed in the United States of America



Name \_\_\_\_\_

Unit Skills  
Assessment

DECODING: Structural Analysis

**Sample** The frog was \_\_\_\_\_ on the grass.

- jumping     jump     jumps

**1** Tim \_\_\_\_\_ if he could go with us.

- asking     ask     asked

**2** I am \_\_\_\_\_ for my cat.

- look     looking     looks

**3** She \_\_\_\_\_ for a pet pig.

- wished     wish     wishing

**4** The dog is \_\_\_\_\_ ball with me.

- played     plays     playing

© HBJ material copyright notice appearing earlier in this book

## DECODING: Structural Analysis

**Sample** I don't know where she is.

is not       do not       did not

1 Where's your new hat?

Where is       She is       What is

2 She couldn't see the bird in the tree.

can not       could not       did not

3 He's going to go swimming.

How is       It is       He is

4 I didn't dig that big hole.

is not       did not       do not

## SELECTED BIBLIOGRAPHY

- Bibbins-Paxia, Nancy. "More Than Music A Collaborative Curriculum." *Music Educators Journal*. July 1993, pp. 23-28.
- Brunk, Valeria N. and Jon J. Denton. "Evaluation Of A Sociomusic Curriculum For Young Learners." *Texas Tech Journal of Education*. Vol. 10, No. 1, (1983), pp. 43-47.
- Burgard, Ralph. "Arts Education Advocacy: The Ecumenical Agenda." *Connections Quarterly*. March 1992, pp.7.
- Cohen, Randy. "Kellogg Elementary: An Arts in Education Program That Works." *Connections Quarterly*. March 1992, pp. 3-26.
- Conner, Jane and William McCarthy. "Music and Language, Partners in Communication." ( ERIC document 320103, 1989), pp. 24-28.
- Davidson, Marilyn. "It's Elementary: Curriculum Integration and the General Musi Class." *Tempo*. November 1994, pp. 20-22.
- Davidson, Marilyn. "It's Elementary: Curriculum Integration and the General Music Class." *Tempo*. May 1995, pp. 12-14.
- Davidson, Marilyn. "It's Elementary: Curriculum Integration and the General Music Class, Part Two: Rocky Mountain." *Tempo*. January 1995, pp. 16-18.
- Davidson, Marilyn. "It's Elementary: Curriculum Integration and the General Music Class, Part Three: Sakura." *Tempo*. March 1995, pp. 18-20.

- Davidson, Marilyn. "It's Elementary: Whole Language and Music - Kindergarten Style!" *Tempo*. March 1994, pp. 20-21.
- Davidson, Marilyn. "It's Elementary: Whole Language Strategies in the Upper Elementary Music Class." *Tempo*. November 1993, pp. 24-26.
- Davidson, Marilyn. "It's Elementary: Whole Language-Whole Music! Using Stories in the General Music Classroom." *Tempo*. January 1992, pp. 20-21.
- Dunn, Phillip C. "Integrating the Arts: Renaissance and Reformation in Arts Education." *Arts Education Policy Review*. Vol. 96, No. 4, (1995), pp. 32-37.
- Goodell, Deborah. "Clowning Around With Melody/Movement Shapes." *Tempo*. January 1992, pp. 22-53.
- Harp, Bill. "When The Principal Asks." *The Reading Teacher*. January 1988, pp. 454-456.
- Irwin, Rita L. and Karen J. Reynolds. "Integration as a Strategy for Teaching the Arts as Disciplines." *Arts Education Policy Review*. Vol. 96, No. 4, (1995), pp. 13-19.
- Jacobs, Heidi Hayes. "The Growing Need for Interdisciplinary Curriculum Content." *Association for Supervision and Curriculum Development*. (1989), pp. 1-11.
- Kellely, Linda Louise. "A Combined Experimental and Descriptive Study of the Effect of Music on Reading and Language." A Dissertation in Language in Education, Reading/Language Arts Specialization. (1981).
- Kiester, Gloria J. "Total Education: Arts Balance The Analytical With The Aesthetic." *Music Educators Journal*. October 1985, pp. 24-27.

- Kite, Thomas S., Thomas Smucker., Stan Steiner., and Mina Bayne. "Using Program Music For Interdisciplinary Study." *Music Educators Journal*. March 1994, pp. 33-36.
- Koroschik, Judith S. "Arts and Learning SIG Proceedings: American Educational Research Association Annual Meeting." *American Educational Research Association*. Vol. 1, (1983).
- Kronish, Miriam and Jeryl Abelmann. "Elementary, Focus on Fine Arts." National Education Association. (1989).
- Lamme, Linda Leonard. "Exploring the World of Music Through Picture Books." *The Reading Teacher*. Vol. 44, No. 4, (1990), pp. 294-300.
- Lee, Ronald T. "The Expanding The Arts in Education." *Music Educators Journal*. October 1985, pp. 28-33.
- Mambo, Dr. Marjorie and Dr. Susan Wheatley. "Curriculum Design: Whole Language Through Music and Art." Indiana University of Pennsylvania. (1992).
- Manins, Stuart. "Bridge Building in Early-Childhood Music." *Music Educators Journal*. March 1994, pp. 37-41.
- McDonald, Dorothy. "General Music in Education." *Design For Arts in Education*. May/June 1990, pp. 15-22.
- McLaren, John. "Music Education...A Cure For Declining Academic Standards?" *Music Trades*. February 1992, pp. 26-32.
- Merrion, Margaret Dee. "Arts Integration Parallels Between Music and Reading: Process, Product and Affective Response." Paper presented at the Annual Meeting of the International Reading Association. (26th, New Orleans, LA, April 27-May 1, 1981).

- Neely, Hilarie. "Idaho Dance Project: Creative Movement/Dance: A Model Program for Idaho K-6 Elementary." (ERIC document 372052, 1994).
- O'Brien, Wanda. "Three Approaches to High School Classroom Music." *Music Educators Journal*. October 1995, pp. 34-36.
- O'Fallon, David. "Arts in Education." *Connections Quarterly*. March 1992, pp. 5-26.
- Ross, Jerrold. "Music and Academics: Consenting Disciplines." *Design for Arts in Education*. September/October 1991, pp. 2-8.
- Roucher, Nancy and Jessie Lovano Kerr. "Can the Arts Maintain Integrity in Interdisciplinary Learning?" *Arts Education Policy Review*. Vol. 96, No. 4, (1995), pp. 20-25.
- Slay, Jane V. and Sherril A. Pendergast. "Infusing the Arts Across the Curriculum." *The School Administrator*. May 1993, pp. 32-35.
- Thompson, Keith P. "Integration Music into the Curriculum: A Recipe for Success." *NASSP Bulletin*. May 1992, pp. 47-51.
- Whitaker, Nancy. "Whole Language and Music Education." *Music Educators Journal*. July 1994, pp. 24-28.

