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

By

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ABSTRACT

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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 Nine-Year Joint Curricular Plan for Elementary and Junior High Schools* in Taiwan, and Snyder's Integration Model. In addition, a set of assessments to evaluate students' music achievement and integrated arts learning are designed to accompany the plans. The expectation is that the holistic learning in this integrated arts unit, "Exploring Taiwan," would help students learn about Taiwan from the different perspectives of Taiwanese vernacular music, visual art, theater, and culture.

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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.

Step 4: Writing Activities for Implementation

Finally, teachers design activities to help students answer the questions about the interdisciplinary organizing center. In association with each of the activities, Jacobs suggests that teachers employ well-formed behavioral objectives that involve the subject, an action verb, a product, the conditions, and the evaluation standard.

The Interdisciplinary Concept Model has been adapted at all levels of instruction. Teachers have a scope and sequence of guiding questions to avoid a scattered sampling of activities as well as use the integrity of each discipline unified around the organizing center (Jacobs, 1989).

Fogarty's Models

Robin Fogarty (1991) offers a continuum of ten models of curricular integration, which range from the interconnection within one discipline to the commonalities shared by many related disciplines, and to how the students think and make sense of the curricular connections.

The first three models are taught separately within single disciplines.

(1) "The Fragmented Model" is a traditional model in which a subject is taught in a separate class period by a separate teacher, such as math in the math class.

(2) "The Connected Model" focuses on making explicit connections within each discipline. For instance, the earth science teacher might relate the geology unit to the astronomy unit by emphasizing the revolutionary nature of each.

(3) "The Nested Model" views the curriculum through multiple dimensions. The teacher targets multiple skills for one topic or unit. For example, a teacher designs the unit on the circulatory system to target the conceptual skills of

understanding the system and the thinking skills of cause and effect.

The next five models focus on interaction across several disciplines.

(4) In "The Sequenced Model," similar ideas and content are taught within each discipline, although the disciplines are addressed separately. For instance, the English teacher presents an historical poem from a particular period while the history teacher teaches the same historical period.

(5) "The Shared Model" involves team planning/teaching work on shared concepts, skills, or attitudes between two disciplines. For example, science and math teachers might share the concepts of data collection, charting, and graphing in team teaching.

(6) "The Webbed Model" uses a theme as a base for instruction in many disciplines. For instance, the teaching team chooses a theme, such as inventions, that leads to the study of simple machines in science, to reading and writing about inventors in language arts, to designing models in industrial arts, and so on.

(7) "The Threaded Model" weaves thinking skills, social skills, multiple intelligences, and study skills throughout the disciplines. For example, the teaching staff targets prediction in reading, math, and science lab experiments, whereas social studies teacher targets forecasting current events, and thus threads the skill of prediction across disciplines.

(8) "The Integrated Model" blends the disciplines by finding the overlapping skills, concepts and attitudes through team teaching. For instance, an interdisciplinary team discovers that they can apply the concept of argument and evidence in math, science, social studies, fine arts, and language arts.

The last two models place the burden of the integration on the learners.

(9) "The Immersed Model" views all learning through the perspective of one area of interest. For example, a student who has an area of expert interest in chemistry integrates all learning related to his field of chemistry.

(10) In "The Networked Model," the learner directs the integration process through selection of a network of experts and resources. For instance, a student who has interest in researching native Americans attends a summer camp of an archeological dig, where he meets people of different fields, such as a geologist, an archeologist, and so on. Therefore, his networks are taking shape.

These ten models function as useful prototypes for one single teacher to teacher teams. Teachers could work with these models to explore the connections within and across disciplines and within and across learners to implement curricular integration (Fogarty, 1991).

The Story Model

The Story Model was designed by Susan M. Drake (Drake et al., 1992) for curricular integration in Canada. It can be used at any age level, and the teacher controls the amount of the curriculum that is self-directed and how much is teacher-directed. This transdisciplinary approach uses the story as a way of learning. It focuses on past, present, and future, as well as explores any topic through personal, culture, global, and universal lenses in the real world context. Personal growth and social change are the two major objectives in the story model (Drake, 1998). Drake (1998, pp. 104-105) presents an overview of steps of her Story Model below:

(1) Have the content area chosen by teachers or students.

(2) Select a major goal or standard for the unit that incorporates complex cross-disciplinary skill.

(3) Determine how the "being" characteristics and complex skills can be evaluated. Teachers create rubrics or suitable instruments and give students themselves the opportunity to develop the criteria.

(4) Teachers brainstorm the content and decide on the appropriate activities that lead to the goals or standards.

(5) Both teachers and students are encouraged to engage in the following steps to implement the story model.

   a. The teacher should tell his or her story about the topic and invite students to tell their personal stories as well.

   b. Start to develop a cultural story of the topic. Students brainstorm and make connections between the topic and the focus words within the real-world web (Figure 1). The focus words could involve politics, law, environment, technology, global view, social, economics, and media.

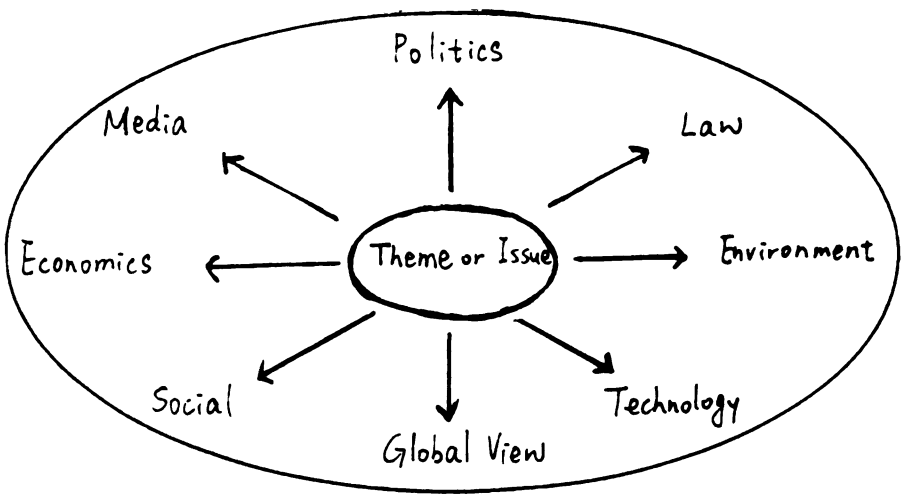

Figure 1. Real-World Web (Drake, 1998, p. 103)

c. Follow the story model map (Figure 2). Use the real-world web through personal, culture, global, and universal lenses to develop the stories of the present, the past, the ideal future (which is the best although idealistic outcome of the story), and projected future (where things are heading if they do not change in the future) as well as identify the values, beliefs, and assumptions among them. Then design a new story by integrating the good things (the necessary) from the projected story and the possible things (the realistic) from the ideal story in collaboration.

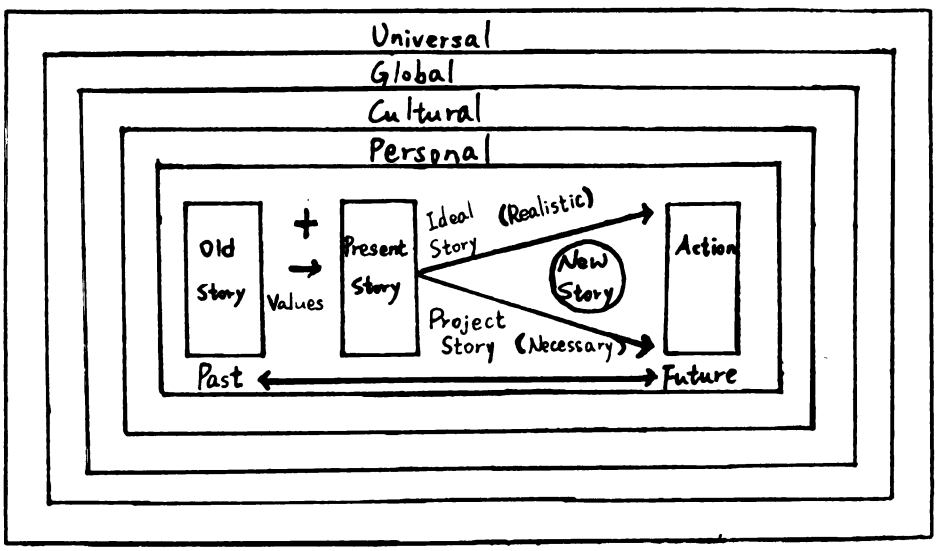

Figure 2. The Story Model (Drake, 1998, p.102)

d. Students connect the new story to develop an action plan of their personal stories.

(6) Develop activities that can be done while teaching the unit. Students use research skills to answer the question developed from the real-world web and develop both a written component and a creative presentation.

Educators who support curricular integration believe that integrating curricula helps

students make valuable connections in learning, whereas traditional single discipline curricula leave students with a fragmented view. Teachers who adapt some means of integrating curricula could invent their own designs or use the integration models discussed above.

Integration Models for Music

There are many possible ways to integrate music into curricula. Some teachers infuse music to help students learn other disciplines, whereas others integrate music into curricula so that music is learned in a holistic way. Three examples of integration models for music developed in the United States are illustrated below.

The Facets Model

The Facets Model, developed by Janet R. Barrett, Claire W. McCoy, and Kari K. Veblen (1997), is a model designed like an octagonal gem for use in studying artistic works. It encourages interacting with a work from many perspectives that are posed in the form of eight questions within three kinds of facets. Janet R. Barrett (2001) applies the Facets Model to music to make valid interdisciplinary connections between music and other disciplines. In her application, the first two facets, the Contextual Facets and the Elemental and Structural Facets, focus on interdisciplinary aspects of music study in a music classroom and the third one, the Expression Facets, demonstrates its validity in a collaborative setting across disciplines.

(1) In the Contextual Facets of the gem, music teachers ask these three questions to encourage students to think about the origins of the music: "Who created it?" and "When and where was it created?" and "Why and for whom was it created?" The time, the place, and the composer often have influence on the stylistic

performance and interpretation of the piece of the music. Situating a piece of music in its time and place of origin counteracts a generic view of works as mere combinations of pitches and rhythms (Barrett, 2001).

(2) In the Elemental and Structural Facets, the two questions "What kind of structure or form does it have?" and "What does it sound or look like?" draw attention to the formal and textural aspects of the music. Students learn to perceive the remarkable features of the music, such as rhythm, melody, timbre, harmony, and dynamics. In addition, teachers can pair a musical work with a work in another art form that shares common features and expand students' abilities to find complementary relationships among the arts families (Barrett, 2001).

(3) In the Expressive Facets, these three questions "What is its subject?" and "What is being expressed?" and "What technologies did its creator use to help us understand what is being expressed?" focus on the range of meanings that a work may embody. Barrett suggests that music teachers collaborate with different teachers across disciplines and use extramusical work as the creative impulse for musical creation and expressive response in interdisciplinary curricula. Thus, students could learn about interactions among art, music, poetry and movement and generate new ideas (Barrett, 2001).

Barrett believes that a comprehensive music education embraces valid interdisciplinary relationships. Exploration of the work's context, musical elements and structure, and expressive meanings deepen students' understanding of and appreciation for the music. In sum, the Facets Model prompts students and teachers to consider

content from the lens of other disciplines and strengthens the connections between music teachers and other teachers in an interdisciplinary curriculum (Barrett, 2001).

Snyder's Model

Sue Snyder (1996) presents three ways in which to link disciplines or intelligences, including the linking of music with other arts or other disciplines. She presents three types of curricular integration as follows:

(1) Connection: In a connection, materials or concepts from one discipline are used to help teach a concept in another discipline area. For example, students learn the alphabet from singing the "Alphabet Song." In this situation, music is in the service of another discipline. "Connection" is the most used and least meaningful way of linking disciplines.

(2) Correlation: A correlation is made when two or more disciplines share common materials or activities. Two or more teachers use the same materials or address the same topics at the same time; however, there is no plan that is made to develop important ideas across disciplines to form generalizations.

(3) Integration: Each discipline or intelligence addresses the theme from its unique perspective, which is similar to the curriculum in Key School. In "Integration," the highest level in Snyder's model, a broad theme is chosen that cuts across disciplines. Each content or intelligence can explore the central idea in a meaningful way, which helps students develop deeper understanding and critical thinking through comparing and contrasting of ideas. Snyder suggests four decisions that are necessary when planning an integrated unit sequentially.

a. Choosing a theme: Teachers cooperate to choose a broad theme or concept to

provide meaningful exploration through each discipline.

b. Determining big questions: Teachers determine three or four big questions that focus on larger concepts, skills and global generalizations. The students should answer these at the end of the thematic unit.

c. Determining discipline-specific adaptations of big questions: Teachers of different disciplines adapt the big questions to fit their own discipline's concepts and skills.

d. Creating overarching and disciplines-specific assessments for big questions: Teacher teams determine the assessments for the big questions, and individual teachers should have informal and formal assessments for discipline-specific learning

Snyder believes that thematic units are effective in interdisciplinary curricula and that the integrity of each discipline or intelligence should be maintained. Strong music programs featuring sequential instruction of age-appropriate concepts and skills must be firmly in place before integrating across the curricula (Snyder, 2001).

The Four-Level Model

Melissa K. Berke (2000) illustrates James Banks' Four–Level Model (Bank & Banks, 1997) that is used to improve the integration of multicultural education and is easily applied to integrating music with the general curriculum as well. These levels are as follows:

(1) In the contributions approach, classroom teachers use music as background or for nonmusical purposes, and the value of music is not recognized.

(2) In the additive approach, musical activities are added to the general curriculum

when music teachers and teachers of other disciplines work together. Music functions as a supplement rather than as an integral part of the curriculum.

These two approaches above are similar to Snyder's first level, Connection.

(3) In the transformation approach, music becomes an integral part of the curriculum. Students experience the subject matter from more than one point of view, and music and classroom teachers share the responsibility for providing instruction for students.

(4) In the social action approach, music is combined with other disciplines, and students examine both subjects to identify issues/problems/concepts, make decisions, and take action upon their findings. This highest level of integration among these four levels is more appropriate for older children because of its reliance on complex critical thinking skills in music and other disciplines.

Finally, Berke (2000) suggests some guidelines for successful integration.

a. Get organized: Organize the integrated units and share the ideas with a classroom teacher.

b. Inform the principal: Let the administrator know about the projects.

c. Start small: Choose an appropriate teacher to cooperate in the integrated units at the beginning. After succeeding, introduce it to larger groups.

d. Be proactive: Be eager in participating in the integrated units.

e. Be flexible: Be flexible and find ready solutions for the challenges as they present themselves during unit implementation.

f. Evaluate the effort: Discuss and evaluate the efforts with classroom teachers.

Existing Examples on Integrated Arts Curricula

There are many examples of implementing curricular integration in different countries, such as United States, Hungary, Israel, and Australia (Bresler, 1995, May/June & Sept./Oct.). Bresler examined the different ways that the arts are integrated from a functional perspective into U.S. elementary schools and found the following styles of integration (1995, May/June, pp. 33). "(1) The subservient style means that the arts is in the service of the basic academic curriculum in its contents, pedagogies, and structures. (2) The co-equal, cognitive integration style brings in the arts as an equal partner, integrating the curriculum with arts-specific contents, skills, expressions, and modes of thinking. (3) The affective integration style emphasizes feelings evoked by and attitudes towards arts as well as student-centered learning and initiative; it incorporates ideals of creativity and self-expression that teachers and principals acknowledge are not served by the academic curriculum. (4) The social integration style emphasizes the social function of the school and its role as a community." In her findings, it is clear that successful arts integration projects must give arts equal weight to other disciplines; otherwise the arts will become superficial.

Related Research on Integration Models

Experimental and program evaluation research on integrated curricula is difficult to conduct, because it is time-consuming, requires the cooperation of teachers, and is affected by different developmental levels of individual students. According to the reports on National Association for Core Curriculum (1984), Gordon Vars (1991, p. 15) has discovered that "more than eighty normative or comparative studies have been carried out on the effectiveness of integrative programs." He believes that students in

interdisciplinary programs do as well as, and often better than students in conventional programs. However, few of these studies focus on music integration.

In "A Critical Evaluation of Arts for Understanding, an Integrated Music and Arts Project in a Chartered Nonpublic School," Ed Duling and Jaime B. Cadegan (2001) evaluated an integrated arts project in a Montessori school in Ohio, with an emphasis on the role of music in the program. The school, containing grades one through six, decided to improve its arts (music, visual art, dance, drama) instruction using Comprehensive Arts Education: Ohio's Model Competency-based Program (The CAE Model). The CAE Model supports "life-centered learning," and consists of four "Program Goals" across all four of the arts: performance/production, history/culture, aesthetics, and criticism. In the project "Arts for Understanding," the arts teaching team followed the framework of CAE, formulated and carried out the pilot unit "Native Americans" and a main unit "Europeans and Early Americans," which were related to the school's social studies in European cultures. After the pilot unit occurred over a period of eight school days, the main unit was taught, with one month for each art area and one month of integration in turn. At the end of the project, the researchers analyzed the qualitative data and found the following results. First, the depth and variety of understanding in music, the other arts, and other subject areas brought about by this particularly comprehensive, integrated arts framework varied greatly among the students. Second, communication between the planners and the classroom teachers was often lacking. In conclusion, the researchers suggested finding a balance between children's rich and plentiful art-specific and pan-arts experiences and those comprehensive approaches linking arts and non-arts subject areas.

Summary

Educators have discovered the value of curricular integration. However, they also find that music sometimes becomes a servant of other content areas or is devalued in a superficial attempt at curricular integration. Heidi Hayes Jacobs says, "there is a need for both interdisciplinary and discipline-field perspectives in design" (1989, p. 2). She also states, " there are no right or wrong choice for integration, only a range of options with distinct advantages and disadvantages" (1989, p.24). Teachers must preserve the integrity of music when designing an integrated curriculum. However, they must also help integrate learning when it serves the needs of the students.

CHAPTER 3

A MUSIC COURSE DESIGN IN ARTS & HUMANITIES DOMAIN IN THE ELEMENTARY SCHOOLS IN TAIWAN

Philosophy of Lessons

Arts are the products of human culture and are viewed by many as central to life and the fundamental of sound education. John Dewey (1967, p.274) said, "Art is the attempt to satisfy the aesthetic side of our nature." The Taiwanese educational system placed value on the arts when it included an "Arts and Humanities Domain" in *The Curricular Guidelines for a Nine-Year Joint Curricular Plan for Elementary and Junior High Schools*. The emphasis of the Arts and Humanities Domain, including visual art, music, and theater, is to learn arts from life and culture to cultivate humanity in Taiwan. "Exploration & Creativity," "Aesthetics & Understanding," and "Cultures & Comprehension" are the three main curricular goals in the Arts & Humanities Domain, which aim to develop students' abilities to integrate the arts into daily life (2000). Therefore, this music unit for use with the Arts & Humanities Domain is designed to teach students to understand music by preserving the integrity of music learning and also by helping them understand the arts in life by integrating music with other arts and culture.

Translations of the principles, curricular goals, and objectives of the Arts and Humanities Domain of *The Curricular Guidelines for a Nine-Year Joint Curricular Plan for Elementary and Junior High Schools* in Taiwan (2000) follow.

Principles

Study of the arts should promote arts learning and cultivate humanity.

The Arts & Humanities Domain involves the learning of visual art, music, and theater. Its purpose is to develop students' knowledge and abilities in arts, encourage them to be eager to participate in arts activities, improve their artistic appreciation, cultivate their interest in the arts, develop their potential in arts, and build a sound personal character.

Arts, the processes and products of human culture, are important to life and the foundation of a complete education. Through artistic vocabularies, the arts convey information beyond words, serve as a kind of non-verbal communication, and promote intuition, inference, and imagination, as well as creative thinking. Through arts, people share their thoughts and emotions, acquire knowledge, and build their values. All persons need opportunities for arts learning to experience and understand the world.

When engaged in extensive and holistic arts education, children participate in literature, music, dance, theater, and visual art. They learn to create, express their viewpoints and emotions, understand the history and the culture of artistic pieces, and analyze, criticize, induce, and examine their feelings and experiences. Therefore, arts education can help improve, connect with, and integrate with other domains of learning. Modern arts education has departed from skill-based learning in fine arts. It will develop a liberal, open, flexible arts learning style and cultivate humanity thoroughly.

Arts originate in life and blend together in life. Life itself is the source of culture. As a result, arts education should offer students opportunities to explore the living environment, to observe and discuss various artistic works and the relationship of the arts to the natural scenery in the environment, to distinguish the characteristics of works of art and construct the meanings with their senses, consciousness, and feelings, to meet artists,

and to understand the relationship of time, culture, society, life, and arts. In addition, arts education should give students opportunities to explore the skills needed for performances in different arts and encourage them to develop creative inspiration based on their personal experience and imagination. Through appropriate arts education, students should engage in creative performances that enrich their lives and spirits.

Educational reform places an emphasis on human life and builds on the natural relationship between human beings and the environment as the center of life; this includes the balance of technology and the arts and humanities. Arts education provides a vehicle for developing basic cultivation in the arts and humanities for students, transmits our cultural heritage, creates arts, and helps to develop citizens who are civilized and cultivated.

Curricular Goals

Learning arts from life and culture to cultivate humanity is the emphasis of Arts & Humanities Domain. Through life experience and integrated learning, students learn to explore and create artistic works, appreciate the arts from an aesthetic viewpoint, and comprehend the relationships between the arts and self-development, arts and society and culture, and arts and natural environments. As a result, the curricular goals of the Arts & Humanities Domain are as follows:

(1) Exploration and Creativity: The student can explore by him/herself, perceive the relationship between the environment and him/herself, and create art that enriches the life and mind.

(2) Aesthetics and Understanding: The student can understand the value of arts and cherish works of art through an aesthetic viewpoint, which promotes cultivation.

(3) Cultures and Comprehension

The student can understand the culture and the style of the arts, desire to participate in the arts, and take a broad view of arts, which promotes respect for and understanding of each other.

Objectives

The specific objectives based on the curricular goals of the Arts & Humanities Domain are as follows:

(1) Exploration and Creativity

Music:

a. First Period (first and second grades in elementary schools)

1.1 To experience a variety of timbres through vocal, body percussion, instrumental, and environmental sounds.

1.2 To create with voices, body movement, and simple instruments in the context of music activities.

1.3 To express one's feelings about music through language, body movement, and music imitation.

b. Second Period (third and fourth grades in elementary schools)

1.1 To experience the elements of music, such as pitch, duration, and dynamics, by moving, singing, and playing instruments.

1.2 To improvise simple melodies and rhythms with voices, body movement, and instruments.

1.3 To create music by exploring different tempi, timbres, dynamics, and phrase structures.

c. Third Period (fifth and sixth grades in elementary schools)

1.1 To explore different kinds of instrumental sounds, including electronic instruments, which stimulate creativity and imagination.

1.2 To improvise accompaniments and participate in ensemble.

1.3 To improvise different styles of music using different timbres, tempi, dynamics and phrase structures.

d. Fourth Period (first through third grades in junior high schools)

1.1 To create music with traditional instruments and/or non-traditional instruments, including electronic instruments.

1.2 To participate in music performances and develop one's music achievement by singing or playing instruments

1.3 To experience the beauty of music forms through simple improvisation.

Visual Art:

a. First Period (first and second grades in elementary schools)

1.1 To express one's feeling and thoughts as they relate to life experience by using creative forms in visual art.

1.2 To develop a rich imagination and experience the joy of creativity by using different materials to engage in basic activities of visual art.

b. Second Period (third and fourth grades in elementary schools)

1.1 To express rich imagination and creativity by creating artistic works.

1.2 To create artistic works with a variety of materials and forms, and to understand the differences between them.

1.3 To record and express what one sees and feels.

c. Third Period (fifth and sixth grades in elementary schools)

1.1 To explore different styles of artistic creativity, understand others' works, and develop one's ability in thinking and expressing.

1.2 To image the topic and content of a work and choose appropriate materials and skills to accomplish that work.

1.3 To express and evaluate oneself through different artistic forms.

d. Fourth Period (first through third grades in junior high schools)

1.1 To understand the relationship between the artistic creativity and social cultures, and to create multiple artistic works independently.

1.2 To conceptualize a work with appropriate materials and skills, and to develop one's unique expressive style.

1.3 To integrate art and technology and explore different styles of works.

Theater:

a. First Period (first and second grades in elementary schools)

1.1 To observe, cooperate in, and imitate theatrical performances using language and body movement.

1.2 To draw, sing, and act with artistic creativity in a cooperative environment.

b. Second Period (third and fourth grades in elementary schools)

1.1 To participate and have confidence in playing a theatrical role.

1.2 To cooperate with classmates in designing a theatrical performance.

c. Third Period (fifth and sixth grades in elementary schools)

1.1 To cooperate with others actively and express oneself in a theatrical performance.

1.2 To express one's concerns for communities and the natural environment through artistic creativity in groups.

d. Fourth Period (first through third grades in junior high schools)

1.1 To create a plot of a play and express different feelings, thoughts, and creativity through that plot.

1.2 To observe different expressions of feelings and choose topics to express personal perspective through arts.

1.3 To choose a specific topic around which to design a play with classmates, and to show respect and care for society, the environment, and minorities through the theatrical work.

(2) Aesthetics and Understanding

Music:

a. First Period (first and second grades in elementary schools)

2.1 To experience the sounds of nature and the environment and describe one's feelings.

2.2 To cultivate appreciation for music by singing and listening.

b. Second Period (third and fourth grades in elementary schools)

2.1 To identify voices, instruments, and the elements of music and describe their characteristics.

2.2 To express oneself and understand music by appreciating peers' musical performances.

2.3 To cultivate interest in listening to music and choosing to include music in daily life.

c. Third Period (fifth and sixth grades in elementary schools)

2.1 To describe the texture and characteristics of music using appropriate musical terminology.

2.2 To express one's aesthetic experience and understanding through, for example, discussion, analysis, and criticism.

2.3 To participate in the musical activities, develop concentration when listening, and show one's expression.

d. Fourth Period (first through third grades in junior high schools)

2.1 To understand forms, orchestration, and styles of music and to cultivate aesthetics.

2.2 To appreciate works of music from different periods of music history and describe the emotions in that music.

Visual Art:

a. First Period (first and second grades in elementary schools)

2.1 To have initial aesthetic experiences with different kinds of natural, artificial, and artistic works.

2.2 To experience the beauty of different colors, pictures, sounds, postures, expression, and movement, and express one's feeling.

b. Second Period (third and fourth grades in elementary schools)

2.1 To appreciate the beauty of different kinds of natural, artificial, and artistic works.

2.2 To appreciate peers' works and describe the beauty of its characteristics.

2.3 To visit and appreciate cultural antiquities.

c. Third Period (fifth and sixth grades in elementary schools)

2.1 To identify the beauty and visual elements of different kinds of natural, artificial, and artistic works by describing, analyzing, and discussing.

2.2 To understand the relationship between the environment and those that live in it, and to identify the effect of environmental art.

2.3 To use appropriate visual art terminology to analyze the characteristics and value of personal and others' works.

d. Fourth Period (first through third grades in junior high schools)

2.1 To appreciate and analyze different kinds of natural, artificial, and artistic works.

2.2 To appreciate the different kinds of beauty inherent to materials, forms, and contents in visual art.

2.3 To compare and analyze the materials of and symbols within different creative works.

2.4 To articulate the relationship between art and technology, understand the importance of environment and resources, and present constructive opinions.

Theater:

a. First Period (first and second grades in elementary schools)

2.1 To develop interest in children's theatrical works and opinions of those works.

2.2 To be polite when attending artistic performances.

b. Second Period (third and fourth grades in elementary schools)

2.1 To appreciate and identify different styles of children's theatrical works and learn to express opinions regarding those works.

2.2 To be polite when attending artistic performances and to understand other

people's accomplishments.

c. Third Period (fifth and sixth grades in elementary schools)

2.1 To describe one's viewpoints using appropriate theatrical terminology.

2.2 To appreciate different kinds of artistic performances with appropriate attitudes.

d. Fourth Period (first through third grades in junior high schools)

2.1 To state one's aesthetic experience, values, and viewpoints in relationship to theatrical performances.

2.2 To respect and applaud others' opinions and cooperate with others.

(3) Cultures and Comprehension

Music:

a. First Period (first and second grades in elementary schools)

3.1 To observe the environment, participate in artistic activities, and understand that music is a part of life.

3.2 To appreciate folk songs of different peoples and experience multicultural music.

b. Second Period (third and fourth grades in elementary schools)

3.1 To know vernacular music and express one's value of the vernacular by playing instruments, singing, or listening.

3.2 To appreciate multicultural music and understand different cultures.

c. Third Period (fifth and sixth grades in elementary schools)

3.1 To use different information related to music to enhance music learning and creativity, and to develop interest in participating in music activities.

3.2 To compare musical characteristics of different cultures.

3.3 To know the works and characteristics of music in different periods of music

history.

d. Fourth Period (first through third grades in junior high schools)

3.1 To have interest in and habits of participating in music activities.

3.2 To analyze and compare works from different periods of music history, and be familiar with the styles and connotations of those works.

3.3 To understand the relationship among areas, cultures, and music, and understand the effects of culture and history on music.

Visual Art:

a. First Period (first and second grades in elementary schools)

3.1 To know the characteristics of Taiwanese culture as reflected in artistic activities.

3.2 To beautify one's environment by collecting pictures and decorations.

b. Second Period (third and fourth grades in elementary schools)

3.1 To collect and describe the characteristics of vernacular antiquities in the living environment.

3.2 To know the cultural characteristics of temples and different architectural works in the community.

c. Third Period (fifth and sixth grades in elementary schools)

3.1 To compare the differences between local and non-local antiquities.

3.2 To understand Taiwanese culture as it relates to artistic activities.

3.3 To learn to collect information related to visual art from different sources.

d. Fourth Period (first through third grades in junior high schools)

3.1 To understand the artistic characteristics of different peoples and cherish and respect the resources of other cultures.

3.2 To compare the religious architectural styles, antiquities, and cultural backgrounds in Taiwan.

3.3 To synthesize, compare, and explore the characters and backgrounds of artistic works from different periods in different countries, and show respect for diverse cultures.

Theater:

a. First Period (first and second grades in elementary schools)

3.1 To understand the relationship among oneself, society, and the environment through performance.

3.2 To act with appropriate and safe stage properties.

b. Second Period (third and fourth grades in elementary schools)

3.1 To understand diverse cultures and the roles in those cultures of acting and communicating with others.

3.2 To participate in local artistic activities and understand one's own vernacular culture.

c. Third Period (fifth and sixth grades in elementary schools)

3.1 To perform by imitating characteristics from different cultures and show respect for peers.

3.2 To participate in and attend diverse artistic activities consistently, and show one's own opinions through written narratives concerning performances.

3.3 To choose topics in teams and explore and discuss those topics as they relate to arts and culture.

d. Fourth Period (first through third grades in junior high schools)

3.1 To integrate performing arts of different cultures, and perform a play with peers.

3.2 To integrate technology and arts to enhance learning and creating in the arts domain.

3.3 To perform a play, know and respect the different kinds of artistic occupations, and understand the relationship between artistic works and the topics of environmental protection, gender, politics, and society.

Maintaining Integrity of Subject Matter

Music is unique to human beings and, like the other arts, is as basic as language to the development of a complete individual. When integrating music into arts curricula, it is important to preserve the integrity of music (MENC, 1994; Wiggins & Wiggins, 1997). In the music teaching strategies for this unit, I will use Gordon's Music Learning Theory as fundamental and combine it with the techniques of Orff, Dalcroze, and Kodaly. This will help students learn music more effectively so that it can be integrated more meaningfully with the rest of the curriculum.

Methodology-Gordon's Music Learning Theory

Dr. Edwin E. Gordon (1927~) is one of the great pioneers in music education. His devotion to research in music education has led to an extensive investigation of music aptitude, music learning theory, an analysis of rhythm, and fundamental work in early childhood music. He is placed alongside Orff, Kodaly, Dalcroze, and Suzuki for his contributions to music education (Shehan, 1986; Pinzino, 1997). Gordon's Music Learning Theory explains how children learn music. Audiation, the prominent idea of music learning theory, is the foundation of music learning. "Audiation takes place when we assimilate and comprehend in our minds music that we have just heard performed or

have heard performed sometimes in the past. We also audiate when we assimilate and comprehend in our minds music that we may or may not have heard but are reading notation or are composing or improvising" (Gordon, 1997a, p. 4). The types and processes of building vocabularies in music are much like those in language. When one audiates music, he or she "thinks" music. Before children can audiate music, they are either in music babble or imitation. As children emerge from music babble, including both tonal and rhythm babble, they learn to audiate syntax in music in terms of objective tonality and meter. At this point, children are ready for formal music instruction.

Gordon defines three music learning sequences to incorporate into formal music instruction; those are skill learning sequence, tonal content learning sequence, and rhythm content learning sequence. The content learning sequences comprise the musical materials being learning, such as tonal patterns and rhythm patterns and the tonalities and meters. Skills are the actions that students apply to the content being learned (Walters, 1989a). An example of a skill is music reading or creating music. A skill cannot be learned unless it is taught with tonal content or rhythm content, and skill learning sequence cannot function unless it is used in conjunction with tonal content learning sequence or rhythm content learning sequence (Gordon, 1997a). Gordon's music learning sequences are as follows.

1. Skill Learning Sequence

There are two parts of skill learning sequence: discrimination learning and inference learning. Discrimination learning, which is rote learning, is basic to learning music. Inference learning, which involves making judgments and generalizations, is a higher level of learning music. Students recognize what is familiar in discrimination learning,

whereas they identify what is unfamiliar on the basis of what they already know to be familiar in inference learning. In sum, discrimination learning and inference learning complete each other; the levels of both are accumulative rather than merely progressive (Walters, 1989a).

A. Discrimination Learning:

There are five stages of learning within discrimination learning as follows.

(1) Aural/Oral: At the aural/oral level of learning, students hear music (aural), audiate music, and perform music (oral) by singing or chanting with neutral syllables in response to what they hear. For example, the teacher uses "bum" to sing tonal patterns without rhythm or uses "bah" to chant rhythm patterns without melody, and the students sing or chant in echo. In addition to performing as a group, each student performs in solo. Students are developing a sense of meter, a sense of tonality, a vocabulary of tonal patterns, and a vocabulary of rhythm patterns in formal music instruction at the aural/oral level (Gordon, 1997a; Walters, 1989a).

(2) Verbal Association: At the verbal association level of learning, students associate vocabulary names and proper names with the patterns that they learned at the aural/oral level. Vocabulary names are tonal syllables and rhythm syllables. The tonal syllable system used in Gordon's methodology is movable "do" with a "la" based minor. The rhythm syllables of Gordon's own system are based on beat functions with "du" for example, always on a macrobeat and "de" always on a microbeat in usual duple meter, and "du"

always on a macrobeat and "da di" always on microbeats in triple meter.[1] The proper names consist of labels for tonality, such as major and minor; for the tonal function of patterns, such as tonic and dominant; for meter, such as duple and triple; and for the rhythm function of patterns, such as macrobeats and microbeats (Shuler, 1991, p.41). In addition, the teacher uses tonal syllables to sing tonal patterns without rhythm or uses rhythm syllables to chant rhythm patterns without melody, and the students sing or chant in echo together or individually. Verbal association helps students associate syllables to what they can already perform and learn the proper names of meters and tonalities as well as the functions within those meters and tonalities, which are used in higher levels of discrimination learning and inference learning. Students are taught the names of musical contents rather than the theory behind them (Gordon, 1997a; Walters, 1989a; Shuler, 1991).

(3) Partial Synthesis: At the partial synthesis level of learning, students recognize and name the tonality or meter of series of familiar tonal patterns or rhythm patterns, and employ tonal syllables and rhythm syllables as they hear, perform, and audiate series of patterns. Partial synthesis focuses on comprehension of tonal syntax and rhythm syntax in music; therefore students are ready to learn to read and write music after the partial synthesis level (Gordon, 1997a; Walters, 1989a).

(4) Symbolic Association: In symbolic association, students learn to read and

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[1] Please read J.M. Jordan's "Rhythm Learning Sequence" and R.F. Grunow's "Tonal Learning Sequence" in *Readings In Music Learning Theory* for more information. Walters, D.L. & Taggart, C.C. (Ed.). (1989). Chicago: GIA Publications, Inc.

write music notation by associating the sound and solfege syllables of the patterns they learned at the aural/oral and verbal association levels with the notation for those patterns. When reading notation, a student sees music notation, associates that notation with a system of syllables and then associates the syllables with sound and audiates the sound. When writing notation, a student audiates sound that he wants to notate, associates the sound with a system of syllables, and then associates the syllables with symbols and writes the symbols to create music notation (Gordon, 1997a; Walters, 1989a).

(5) Composite Synthesis: At the composite synthesis level of learning, all levels of discrimination learning are synthesized into a whole. This enables students to notationally audiate (hear what is seen and write what is heard) series of familiar patterns in familiar or unfamiliar orders, and to recognize the meter and the tonality of series of familiar patterns or familiar songs and the functions of tonal patterns and rhythm patterns within those series and those songs (Gordon, 1997a; Walters, 1989a).

B. Inference Learning

Inference learning includes three stages. Those are as follows.

(1) Generalization-aural/oral, verbal, and symbolic (reading & writing): There are three sublevels of generalization, including aural/oral, verbal, and symbolic (reading & writing). When students generalize, they engage in the same activities as those in discrimination learning, except that they compare and identify unfamiliar patterns and familiar patterns in unfamiliar order that are in familiar or unfamiliar tonalities and meters. In other words, they use the

same skills that they developed in discrimination learning with familiar musical content on unfamiliar musical content (Gordon, 1997a; Gordon, 1997b).

(2) Creativity/Improvisation-aural/oral and symbolic: At the creativity/ improvisation-aural/oral level, the student audiates and creates or improvises music in response to different patterns that the teacher performs. At the creativity/improvisation-symbolic level, the student creates or improvises, and then notates tonal/rhythm patterns (Gordon, 1997a; Gordon, 1997b).

(3) Theoretical Understanding-aural/oral, verbal, and symbolic: In theoretical understanding, students discover why traditional names and definitions associated with music theory are used, and how to audiate, perform, read, and write the specific functions typically associated with music theory (Gordon, 1997a; Gordon, 1997b).

2. Tonal Content Learning Sequence

A sense of tonality is the most fundamental basis for giving meaning to the tonal elements of music. Children develop a sense of tonality through the audiation of the resting tone or tonic, and eventually its corresponding solfege syllables. For example, when one has a sense of major tonality, he audiates the resting tone " do"; when one has a sense of minor tonality, he audiates the resting tone "la." In tonal content learning sequence, tonal patterns are taught and eventually labeled by the function that they serve (Gordon, 1997a; Grunow, 1989).

There are at least eight tonalities: Major, Harmonic Minor, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian. Major tonalities and relative harmonic minor

tonalities are taught first. Pentatonic should be introduced in tonal sequence learning only after exposure to objective tonalities, such as major and minor (Gordon, 1997a; Grunow, 1989). A typical pentatonic scale, including " do, re, mi, so, la," without a leading tone, possesses at most only a keyality (key center) and a pitch center, and therefore an objective tonality cannot be audiated without "fa" and " ti." For example, a pentatonic melody as Dorian ends on "re," which might be notated as ending on "re." However, any of the five pitches could equally imply the resting tone in audiation, and one tonality cannot be distinguished from another (Gordon, 1997a). After students have developed a sense of syntax in more than one tonality, teachers may introduce multitonal and multikeyal content, then polytonal and polykeyal content, and finally harmonic tonal content (Gordon, 1997a; Mark, 1986).[2]

3. Rhythm Content Learning Sequence

The essence of rhythm according to Music Learning Theory is movement. Teaching the body to respond naturally to rhythm is a necessary prerequisite for the learning of rhythm and for the establishment of consistent tempo (Gordon, 1997a; Jordan, 1989).

There are three elements of rhythm in audiation: the macro beat, the micro beat, and the melodic rhythm. The macro beat is the largest unit of pulse to which the body moves comfortably. The micro beats are the principle subdivisions of the macro beat, which establish consistent tempo in rhythm audiation. Melodic rhythm is superimposed over the micro beat layer, which has in turn been superimposed over the macro beat layer. Melodic rhythm is also categorized based on one or a combination of two or more of the following

[2] Please read E. Gordon's *Learning Sequences In Music* on pp. 137-160 for more information. (1997). Chicago: GIA Publications.

descriptive terms: divisions, elongations, rests, ties, and upbeats. Gordon's meter classification is based on the relative length of macro beats and the division of macro beats into micro beats. If the meter is characterized by macro beats of equal length, it is usual meter, such as duple, triple, or combined meter. If the meter is characterized by macro beats of unequal length, it is unusual meter. After students can perform and audiate rhythm patterns in usual and unusual meters, teachers may introduce multimetric and multitemporal content, then monometric and monotemporal content, and finally polymetric and polytemporal content (Gordon, 1997a; Mark, 1986).[3]

Children learn rhythm through movement and audiation. With a body free to experience movement, the child organizes the rhythm experience into a meter and audiates the rhythm patterns in relation to that meter. In short, the combination of rhythm content sequence and skill learning sequence provides efficient instruction in understanding rhythm understanding in music (Jordan, 1989).

Learning Sequence Activities

Gordon's methodology includes two primary components within every music class period: learning sequence activities and classroom activities. Learning sequence activities comprise the first five to ten minutes of each music class, and the remainder of the class is classroom activities. In learning sequence activities, skills are introduced and students are taught to perform tonal patterns and rhythm patterns based on music learning theory sequentially. In classroom activities, new content is introduced and students are taught to perform, listen to, and audiate music repertoire. When coordinating learning sequence

[3] **Please read E. Gordon's *Learning Sequences In Music* on pp. 161-202 for more information. (1997). Chicago: GIA Publications, Inc.**

and classroom activities, teachers use general types of content, rather than the specific patterns (Gordon, 1997a). Gordon states, " students' mastery of skill in learning sequence activities is a never a goal, but is instead a fundamental part of a process that provides them with the necessary skills they need to learn to audiate and to perform conventional literature in classroom activities with comprehension and artistry" (Gordon, 1997, p. 250).

When children in kindergarten or first grade have experienced unstructured and structured informal guidance in music and have developed a sense of tonal and rhythm syntax, music teachers can begin formal instruction using learning sequence activities (Gordon, 1997b). In tonal sequence activities, students begin by hearing tonal patterns sung by the teacher and respond by singing those patterns. In rhythm sequence activities, students begin by hearing rhythm patterns chanted by the teacher, and respond by chanting those patterns. Tonal sequence activities and rhythm sequence activities should be taught in different class periods so that students do not confuse them (Walters, 1989 b). In addition, an appropriate test of music aptitude should be given to all students before teaching learning sequence activities. Thus, the teacher can adapt instruction to the individual needs of students based on their music aptitude. In learning sequence activities, all students learn the same skill; however, those students with high aptitude sing, chant, read, and write additional patterns that are more difficult than the patterns that are read by other students. This prevents students with lower aptitudes from getting frustrated and students with higher aptitudes from getting bored (Walters, 1989 b; Taggart, Bolton, Reynolds, Valerio, & Gordon, 2000).

In sum, learning sequence activities help students acquire knowledge and skills of

music in a systematic way. What students audiate and learn in learning sequence activities will serve as a musical vocabulary in their music performance (Taggart, Bolton, Reynolds, Valerio, & Gordon, 2000).

Classroom Activities

Classroom activities are typical activities that music teachers everywhere employ in music teaching. For a general music teacher, typical classroom activities include movement, singing songs, playing instruments, listening, and so on (Walters, 1989b).

In classroom activities, teachers may use a variety of Laban-based movement activities that help students learn to control their movement in terms of flow, weight, space, and time (Taggart, 2001). In classroom activities based on Orff-Schulwerk, music teachers may use speech patterns and rhythms, melodic and rhythmic ostinati, body percussion, performance on tone bars and unpitched percussion instruments, and melodic and rhythmic improvisation (Cernohorsky, 1989). In Kodaly- based classroom activities, music teachers may use the relative solfege with movable "do" system and "la" based minor and their accompanying hand signs, teach singing before playing instruments, and teach folk songs or folk music (Feierabend, 1989). In a Dalcroze approach, music teachers may use eurhythmics to teach students physical responses to music by walking, running, and skipping, and children may create spontaneous movements to piano accompaniments (Mark, 1986); Dalcroze teachers try to develop students' creative thinking through improvisation, such as musical dialogue, changing patterns, conductor's choice, storytelling through music, and so on (Campbell, 1990).

If classroom activities were used alone, music teachers might neglect a systematic acquisition of skill on the part of individual. If learning sequence activities were used

alone, music teaching would be mechanical and deprive students of holistic musical experiences (Walters, 1989b, p. 143). Therefore, both learning sequence activities and classroom activities should be taught during every music class period and should be coordinated with one another to provide a complete music education for children (Taggart, Bolton, Reynolds, Valerio, & Gordon, 2000).

Tonalities and Meters

Most Taiwanese music is in pentatonic or major tonality and in duple meter. However, learning music only in pentatonic or major tonality in duple meter will limit a student's music achievement. There is a multitude of music in the world in tonalities other than major or pentatonic and in meters other than duple that teachers can draw from for use in music classes. Those various pieces of music will help students develop their understanding of objective tonalities and meters (Gordon, 1997b), as learning and performing music in a variety of tonalities and meters will help them understand major, pentatonic, and duple to a greater extent. Therefore music in the lesson plans for this project will include a variety of tonalities and meters.

Although students cannot audiate an objective tonality in pentatonic music, Taiwanese students should learn pentatonic songs, because the pentatonic tonal system is common to much of Chinese music. In addition, Major, Harmonic Minor, Aeolian, Dorian, Mixolydian, Phrygian, Lydian, or Locrian in tonalities, and Usual Duple, Usual Triple, Unusual Paired, Unusual Unpaired, or Multimetric in meters, should be incorporated into music classes. By learning music in different tonalities and meters, students will learn to compare those tonalities and meters and consequently improve their understanding of music in all tonalities and meters (Taggart, Bolton, Reynolds, Valerio, &

Gordon, 2000). It is the music teacher's responsibility to balance different kinds of music and involve students in music in a variety of tonalities and meters.

Integration of Subject Matter within the Arts

In 2001, Taiwan started to implement curricular integration. Music, visual art, and theater are integrated in the Arts & Humanities Domain. In chapter 4, I have designed sample music lesson plans for use within the " Arts & Humanities Domain." These are designed to be taught to fifth graders in the elementary schools in Taiwan.

Bennett Reimer suggests that arts specialists work cooperatively to teach the general arts class. He offers the following statements (1989, p. 238):

> Ideally, each school system, grades 1-8 would employ specialists in music, visual arts, dance, theater, poetry and literature (not just English or language teachers), films, and media. Each of theses teachers would hold certification as a specialist in his or her field, but each of these teachers would have had a few additional courses to those presently offered in typical certification program: a course on how to do interdisciplinary lessons and how to use them as curriculum unifiers, and a course in aesthetic education explaining the premises of the arts as a family of distinctive individuals. Those two courses would probably be sufficient to enable all the specialists to work cooperatively and sympathetically with each other so they could plan the interdisciplinary overlaps that would give the entire curriculum its coherence.

Sue Snyder also suggests employing shared concepts and common language within arts, and applying pattern, line, color, space, texture, shape, dynamics, movement, repetition, balance, contrast and expression to unify the arts (1996, p.89).

In Taiwan, there is a multitude of cultural sources related to music, visual art, and theater, such as the folk songs, folk dances, Taiwanese opera, Taiwanese puppet play, Taiwanese shadow play, and Taiwanese aboriginal culture. Most of them are integrated in the fine arts family. Integrated curriculum provides a good opportunity for arts teachers to

collaborate in teaching Taiwanese arts. The Taiwanese shadow play can serve as an example. A music teacher could teach traditional music by singing, playing instruments or introducing the traditional accompaniments to the play. A visual art teacher could teach students how to make a shadow puppet by drawing, paper-engraving, designing the stage and so on. A theater teacher could teach students how to manipulate the puppet and prepare a performance on the stage. Although Taiwanese schools do not have a theater teacher, the music and visual art teacher might cooperate with the classroom teacher in teaching the shadow play.

The arts are at the center of teaching and learning and provide a rich context for development of knowledge and skills. Arts integration needs the cooperation of arts teachers, and through such integration, students can make links across arts and learn the arts in a holistic way.

The approach to curricular integration employed in these plans is based on the third level of Snyder's Model, Integration. The integration of subject matter with other arts is as follows.

In "Integration," the highest level in Snyder's model, a broad theme or concept is chosen that cuts across disciplines, so that each content or intelligence can explore the central idea in a meaningful way. However, the integrity of each intelligence or discipline is maintained. Snyder also encourages the application and synthesis of ideas from one discipline to another, because this leads students to develop deeper understanding and encourages critical thinking through comparing and contrasting of ideas (Snyder, 1996, p. 32).

The crucial ingredient in successful integration is the exploration of a central idea

through more than one intelligence or discipline, including sound (music), image (visual art), gesture (movement or dance), words (language arts), symbols and logic (math), and so on. As a result, teachers of different disciplines have to cooperate with each other in planning and discussion. Snyder suggests four decisions for planning an integrated unit sequentially, which I followed in making the decisions for my unit.

(1) Choosing a Theme: In choosing a theme, the main questions to keep asking are "Is it important for students? Why?" Snyder suggests that teachers cooperate to choose a broad theme or concept to provide meaningful exploration through each discipline, and even invite students, parents, community members, and administers to participate in the initial brainstorming and decision making. Themes in the lower elementary grades are usually topical, such as farm animals or rain forest. When students get older, themes can become more conceptual, such as structures, imagination, or problem solving. In high school, the themes might be thinking processes, such as research, inquiry, or critical thinking (Snyder, 1996, p. 84). Two sequences for determining a theme that suggested by Snyder (1996, pp.86 & 87):

a. Determine what you would like to teach in your own content area.

b. Determine, if possible, what the students' interests are.

c. Meet with other teachers, form a team, and discuss your goals, then brainstorm common threads.

d. Refine the theme, discuss it with other colleagues, administers, students and parents, as necessary.

Or

a. Together, have the team brainstorm possible themes and decide upon one.

b. Find concepts and materials within your curriculum that address this theme.

c. Discuss your plans with other involved teachers, staff, etc. for input and refinement.

According to the Arts & Humanities Domain in *The Curricular Guidelines for a Nine-Year Joint Curricular Plan for Elementary and Junior High Schools* in Taiwan, cultural knowledge is important for students. Learning arts transmits cultural heritage and enriches a student's life. Understanding vernacular culture and the arts in life serves as the foundation for this unit of ten plans. As a result, I have chosen " Exploring Taiwan" to be the theme in the Arts and Humanities Domain for the unit with the fifth grade students. Music teachers, visual art teachers, and theater teachers would cooperate in teaching the integrated unit. Through introducing the arts around Taiwan, students will learn to understand Taiwanese vernacular culture. However, I would need to revisit these plans with other arts specialists in Taiwan before a meaningful unit of this type could be taught, as brainstorming and developing consensus is an important part of the integration process.

(2) Determining Big Questions: In following Snyder's model, after a theme is chosen, all the participants should determine the three or four big questions for the integrated unit by asking themselves: "What is important for students to know at the end of this unit that will inform them for the rest of their lives?" Big questions are larger concepts, skills and global generalizations that students can engage at the end of the thematic unit.

Following are the "Big Questions" that will be explored by the fifth grade students in each of their arts classes in the unit " Exploring Taiwan."

a. What is the historical/cultural background of the area or the people?

b. What are the characteristics of their arts?

c. What is the performance practice of their arts activities?

(3) Determining Discipline-Specific Adaptations of Big Questions: After big questions are determined, teachers of different disciplines should adapt the big questions to fit their own discipline's concepts and skills. Snyder suggests that music teachers ask themselves: "What do I want my students to know about music through work with this theme? What do I want my students to understand about this theme through their work in music?" The first question provides a goal related to the discipline's concepts and skills. The second question provides a link to the theme's big questions, through the specific discipline's perspective. By engaging in music activities, students will learn to perform music and understand music in a holistic integrated way.

Several questions that are specifically related to music will be explored in the context of this unit "Exploring Taiwan."

a. What is the historical/cultural background of this piece of music?

b. What are the musical characteristics of this work (including tonality, meter, form, etc.)?

c. How do you perform this piece of music? Can you audiate this music?

Students will also engage in the following activities to help them develop musical skills:

a. Identify the tonality and meter of music.

b. Perform tonal patterns at Tonal Unit 19 and Unit 20 of *Jump Right In, The Music Curriculum: Tonal Register* (Gordon, 1990) and rhythm patterns at Rhythm Unit

19 and Unit 20 of *Jump Right In, The Music Curriculum: Rhythm Register* (Gordon, 1990). (Estimating that students already have successfully completed Units1 to 18 in Learning Sequence Activities. The fifth grade students might at the levels of Symbolic Association and Composite Synthesis in Discrimination Learning and Generalization and Creative/Improvisation in Inference Learning of Gordon's Music Learning Theory, assuming that they have engaged in Learning Sequence Activities from the beginning of elementary school.)

c. Engage in body movement or dance to music.

d. Perform music, by singing, chanting, and playing percussion or non-percussion instruments.

e. Create/improvise tonal and rhythm patterns in the music.

f. Read and write music.

g. Listen to music.

h. Understand the cultural background of the music and appreciate performances in the arts through critical analysis.

(4) Determining Assessments: According to Snyder, authentic assessment should be developed that allows students to demonstrate their understanding and skills that result from the integrated instruction. Teachers may ask themselves: "In what ways can/should/will the students demonstrate their answers to the big questions? What criteria will be used to measure success?" Snyder suggests that the teacher team determine the assessments for the big questions, and individual teachers should have informal and formal assessments for discipline-specific learning; for instance, informal observation during lessons, written information, rubrics-self, peer and teacher

evaluation, and portfolio (Snyder, 2001 & Snyder, 1996).

In this unit, "Exploring Taiwan," the assessments for the big questions and discipline-specific are as follows.

a. Assessments for Big Questions (Arts):

Students choose one of the areas of Taiwan that they are interested in and answer the big questions in a written paper. In addition, they write a journal reflecting on a Taiwanese integrated arts activity that they attend or participate in outside of school. Teachers design continuous rating scales or rubrics for evaluating students' work.

b. Assessments for Discipline-Specific Learning (Music):

There are two kinds of measurement tools that music teachers will use to measure music achievement in this unit. The music teacher will use Tonal Unit 19 and Unit 20 of *Jump Right In, The Music Curriculum: Tonal Register* (Gordon, 1990) and Rhythm Unit 19 and Unit 20 of *Jump Right In, The Music Curriculum: Rhythm Register* (Gordon, 1990), which include record-keeping systems, to evaluate students' tonal and rhythm achievements in Learning Sequence Activities as well as teacher-designed continuous rating scales to rate music performance skills in classroom activities, including singing songs, playing soprano recorders, and playing ostinati on tonebar instruments or recorders. In addition, each student will develop a portfolio including a recording of his or her own instrumental or vocal performance of a piece of Taiwanese music and a written paper introducing the cultural background of the piece of music. Performances will be rated using rating scales, and the written work will be examined using a scoring rubric.

Summary

This design for integrating the music and the arts for the fifth grade in Taiwan is based on Gordon's Music Learning Theory, the Arts & Humanities Domain of *The Curricular Guidelines for a Nine-Year Joint Curricular Plan for Elementary and Junior High Schools* in Taiwan, and Snyder's Integration Model. Gordon's music learning theory helps students to learn music from audiation and develops their knowledge and skills in music in a systematic way. "Exploring Taiwan" is chosen as a theme for arts integration, because cultural knowledge is important for students to learn in the Arts & Humanities Domain. Snyder's integration model uses a thematic approach that helps students learn about Taiwan from the different perspectives of Taiwanese vernacular music, visual art, theater, and culture. In conclusion, it helps students not only to learn music skills but also to understand Taiwanese vernacular arts through a holistic learning environment.

CHAPTER 4

MUSIC LESSON PLANS IN "ARTS & HUMANITIES DOMAIN" IN THE ELEMENTARY SCHOOLS IN TAIWAN

This design of the following ten music lessons is based on Gordon's Music Learning Theory, the Arts & Humanities Domain of *The Curricular Guidelines for a Nine-Year Joint Curricular Plan for Elementary and Junior High Schools* in Taiwan, and Snyder's Integration Model. The chosen central theme, "Exploring Taiwan," is woven through music, visual art, and theater in the Arts & Humanities Domain, and the integrity of music, in this case, is maintained. In addition, a set of assessments to evaluate students' music achievement and integrated arts learning are designed to accompany the lesson plans.

Lesson Plan 1

Objectives:

Students will:

1. Identify the tonality (Major) and the meter (Usual Triple) of the familiar song " O, How Lovely Is The Evening," and identify the new tonality of the song when it is performed in minor tonality.
2. Identify the tonality (Zhi Pentatonic) and the meter (Usual Duple) of the Taiwanese folk song "Due Due Don," understand the cultural background of the song, learn about the pentatonic scale, sing the song, and chant macro/microbeats in a group while performing locomotor movement to macrobeats.
3. Learn about the background of Taiwanese opera and the use of Chinese instruments as accompaniments, identify the tonality (Yu Pentatonic) and the meter (Usual Duple) of one of the melodies of the Taiwanese opera "Walking Melody," as well as perform movement with weight to the song.

Materials:

Piano, a map of Taiwan, a video player and a videotape.

Procedures:

1. Learning Sequence Activities (Tonal Unit 19, Section A, Criterion 1, Major)

   Students are shown a series of tonal patterns in Eb major and are asked to read them in solo using tonal syllables.

2. "O, How Lovely Is The Evening" (Major, Usual Triple, *Jump Right In: The Music Curriculum. Teacher's Edition: Book 2*, p. 268)

   a. Sing the familiar song "O, How Lovely Is The Evening." Ask the students if they

audiate "DO-MI-SO" or "LA-DO-MI" as tonic function, and then identify the tonality of the song (Major). Ask them if they audiate "DU-DE, DU-DE" or "DU-DA-DI, DU-DA-DI" as macrobeats and microbeats, and then identify the meter of the song (Usual Triple).

b. Sing the song again, changing the tonality to minor. Then ask the students to identify the new tonality of the song and explain their answer using tonal syllables.

3. "Due Due Don" (Zhi Pentatonic, Usual Duple, I-Lan Folk Song, Appendix B)

a. Sing the song. Ask students the following questions. "What is the meter?" (Usual, Duple). "What is the tonality and what is the resting tone?" (Help the students to discover that the song only includes "DO, RE, MI, SO, LA." They are "Gong, Shang, Jue, Zhi, Yu" in the Chinese pentatonic scale. The subjective resting tone is " So," so it is also called the Zhi Pentatonic). "What is the text about?" (The train goes through the tunnel. The drops of water from the tunnel are falling down. It sounds like "Due Due Don" in the tunnel). "Does 'Due Due Don' have a meaning?" (It is like the sound of droplets in the tunnel).

b. Introduce the history of the song for the students and show the location of I-Lan on the map of Taiwan (See Appendix A). The song is from I-Lan, located in northeastern Taiwan, with mountains on three sides and the Pacific Ocean on the east. People created a variety of texts of "Due Due Don" to the same original I-Lan Melody. For example, one story of "Due Due Don" is about the sounds of the coins when people cast them on the ground. The other story of "Due Due Don" is about the echo of water drops and the first train through a tunnel in I-Lan in 1924.

c. Have the students look at the notation of the song and audiate it. Invite the students

to sing the song with the tonal syllables and chant the rhythm of the song using rhythm syllables. Then have the students sing the entire song with text.

d. Divide the class into three groups of the students and perform the song with a microbeat/macrobeat chanted accompaniment. The first group should sing the song, the second group should chant "DU" to macrobeats, and the third group chants "DU-DE" to microbeats. Invite the students to form a train and move around the room as they sing the song and chant the ostinati.

e. Ask the students to discuss their study of I-Lan in other arts classes.

4. "Walking Melody" (Yu Pentatonic, Usual Duple, Taiwanese Aria from Taiwanese Opera, Appendix B)

a. Watch the video of the Taiwanese opera for a few minutes. Ask the students several questions. "Have you ever watched Taiwanese opera on TV or in the theater?" "What have you learned about Taiwanese opera from other arts classes?" "How did they sing the song?" (They sang the song and acted in a strophic form). "Describe the music." (The actor sings the song in a strophic form from the melodies of Taiwanese Opera. There are many kinds of Chinese instruments that accompany the singing or chanting.) "What kind of instruments do they use for accompanying?" (There are many kinds of Chinese instruments that accompany the singing or chanting, such as dizi-Chinese flute, yuegin- Chinese guitar, hugin-Chinese fiddle, and Chinese percussion).

b. Introduce the background of Taiwanese opera. Taiwanese opera originated in I-Lan, when Taiwanese ancestors integrated folk songs and the local theater from their hometown, Fu-Jian, in Mainland China.

c. Sing one of the melodies of the Taiwanese opera "Walking Melody." Invite the students to perform movement with weight by walking heavily and then lightly to macrobeats of the song.

Possible Integration Activities:

The other arts teachers could introduce the cultural background and the arts of I-Lan, such as the architecture, the museums, the Taiwanese opera, the traditional dance, the Annual Festival of the Traditional Toy, the Dragon-Boat Race Festival and so on. The visual art teacher could teach students to draw facial masks. The theater teacher could teach students to walk as different characters in the Taiwanese opera.

Lesson Plan 2

Objectives:

Students will:

1. Identify the tonality (Dorian) and the meter (Usual Triple) of the song "Mathy Groves" and experience continuous fluid movement with a partner in the song.
2. Identify the tonality (Zhi Pentatonic) and the meter (Usual Duple) of the I-Lan folk song "A Crying Bird," and compare it with another I-Lan folk song "Due Due Don."
3. Sing the song " Walking Melody" from the Taiwanese opera and play pentatonic ostinati using tonebar instruments to accompany the song.

Materials:

Piano, mallets and tonebar instruments, including metallophones, xylophones, and glockenspiels.

Procedures:

1. Learning Sequence Activities (Rhythm Unit 19, Section A, Criterion 1, Usual Duple) Students are shown a series of rhythm patterns in usual duple meter and are asked to read them in solo using rhythm syllables.
2. "Mathy Groves" (Dorian, Usual Triple, *Jump Right In: The Music Curriculum. Teacher's Edition: Book 1*, p. 146)
   a. Sing the familiar song "Mathy Groves." Ask students to identify the meter and the tonality (Usual Triple, Dorian).
   b. Pair the students. One student should mirror the continuous fluid movement of the other while you sing the song "Mathy Groves." Then have the students reverse roles. Ask them to move with flow in the style of the song.

3. "Due Due Don" & "A Crying Bird" (Both are Zhi Pentatonic, Usual Duple, I-Lan Folk Songs, Appendix B)

   a. Sing the song "A Crying Bird." Ask the students several questions. "What is the meter?" (Usual Duple). "What is the tonality and what is the resting tone?" (Zhi Pentatonic and So).

   b. Introduce the history of the song to the students. The song also is from I-Lan and was popular when the Japanese occupied Taiwan during the early twentieth century. It describes the people of Taiwan, who tried to defend their land; however, the government of the Ching Dynasty ceded Taiwan to Japan, and then Japan conquered Taiwan. (Translation: A bird was crying in the early morning. It stood on the trench and couldn't find its nest).

   c. Sing the song "A Crying Bird" again. Have students sing the familiar song "Due Due Don." Ask the students to audiate these two songs and find their similarities, such as the same resting tone, the same meter, the same phrase in the first measures.

4. "Walking Melody" (Yu Pentatonic, Usual Duple, Taiwanese Aria from the Taiwanese Opera, Appendix B)

   a. Sing the familiar song "Walking Melody." Invite the students to sing the song with tonal syllables, chant the rhythm of the entire song using rhythm syllables, and identify the tonality and the meter. Then have the students sing the song with text. (Translation: Hurry up! Let's walk as soon as possible. Do not delay on our way).

   b. Ask each student to audiate and create a tonic four-pitch tonal pattern using the pentatonic scale, and then notate it in the practice book. Have one group of students choose one of their tonal patterns and perform it using tonebar instruments as a

macrobeat ostinato while others sing the whole song. Repeat using other tonal patterns as instrumental ostinati. Ask the students to critically evaluate the different ostinati patterns and how well they worked with the song.

Possible Integration Activities:

1. Each student could wear his/ her mask and walk as a character of the play while singing "Walking Melody."
2. Students could go on a field trip to the Taiwanese Opera Museum in I-Lan.

Lesson Plan 3

Objectives:

Students will:

1. Identify the tonality (Dorian) and the meter (Usual Combined) of the song "Chimney Sweeper" and create a four-beat rhythm pattern in usual combined meter using rhythm syllables in a rhythm conversation.
2. Learn about the A-Mis people, identify the tonality (Yu Pentatonic) and the meter (Usual Duple) of the A-Mis folk song "Dance with the Moon" and sing it in canon with the teacher.
3. Identify the tonality (Yu Pentatonic) and the meter (Usual Duple) of the A-Mis folk song "Song of the Ocean" and move with body awareness and perform locomotor movement to the song.

Materials:

Piano and a map of Taiwan.

Procedures:

1. Learning Sequence Activities (Tonal Unit 19, Section A, Criterion 2, Major)

   Students are shown a series of tonal patterns in Eb major and are asked to read them in solo using tonal syllables.
2. "Chimney Sweeper" (Dorian, Usual Combined, *Jump Right In: The Music Curriculum. Teacher's Edition: Book 1*, p. 72)
   a. Sing the familiar song "Chimney Sweeper." Ask the students to identify the meter and tonality of the song (Usual Combined, Dorian).
   b. Chant a four-beat rhythm pattern using syllables in usual combined meter between

each repetition of the song, and invite individual students to chant a four-beat rhythm pattern of usual combined meter in response to your pattern that is different from your pattern.

3. "Dance with the Moon" (Yu Pentatonic, Usual Duple, A-Mis Folk Song, Appendix B)
   a. Sing the song, "Dance with the Moon." Ask the students to identify the meter and the tonality (Usual Duple, Yu Pentatonic).
   b. Show the map of Taiwan and show where Hualien is in eastern Taiwan. Introduce the background of the aboriginal, A-Mis people. A-Mis people make up the largest population of aboriginal people in Taiwan and incorporate singing and dancing extensively in their culture. Their traditional instruments include the dizi, the bow string, the wooden drum, the copper cymbal, and ringing bells. They always celebrate their Mid-Autumn Harvest Festival with singing and dancing.
   c. Tell them that "Dance with the Moon" is a song that A-Mis people use to celebrate their harvest festival. Help the students to figure out the tonal syllables that correspond to the tonal patterns in the song, and then sing the song using tonal syllables. Chant the rhythm syllables for the rhythm of the entire song. Then sing the entire song with the students with text. (Translation: Friends! Come join us! The beautiful moon rises in the east. Let's dance and sing at this moment. Na Lu Wan Do I Na Na Ya Hey I Ya Hey, Na Lu Wan Do I Na Na Yan Hoy Hay Yan, Hoy I La Lu Wan Do I Na Na Ya Hey).
   d. Next, if the students are ready, they can learn to sing the song in two-part canon with you. Ask the students to sing the song. The first time, sing after the students at a one-measure interval. Ask them to sing the song again. The second time, sing after

the students at a two-measure interval. Ask the students if there were any differences between the first time that they performed in a round and the second.

4. "Song of the Ocean" (Yu Pentatonic, Usual Duple, A-Mis Folk Song, Appendix B)

   a. Sing the A-Mis folk song " Song of the Ocean," and ask the students to identify the meter and the tonality (Usual Duple, Yu Pentatonic).

   b. Tell them that it is a folk song that A-Mis people use to praise the beauty of the Pacific Ocean, which is located on the eastern coast of Taiwan.

   c. Ask the students to pretend to be a merman or a mermaid swimming in the ocean. They should freeze in a pose or shape when you stop singing the song and move while you sing. Sing the song, stopping occasionally so that the students pose.

Possible Integration Activities:

The other arts teachers could introduce the culture of A-Mis people, such as their carving, pottery, clothing, totem poles, architecture, dance, and festivals. The visual art teacher may teach the students to make ring bells for use in dances. The theater teacher may teach the students to perform the traditional A-Mis dance.

Lesson Plan 4

Objectives:

Students will:

1. Identify the tonality (Aeolian) and the meter (Usual Triple) of the song "Five Cents Have I" and sing the chord roots in groups.
2. Identify the tonality (Yu Pentatonic) and the meter (Usual Duple), notate rhythm patterns from audiation, chant the rhythm using rhythm syllables, perform movement to the song, and understand the form of "The Song of A-Mei."
3. Perform a circle dance with others to the song "Dance with the Moon."

Materials:

Piano, a CD player & recording (The Song of A-Mei, Piano Quintet "The Highlander's Suite" by Tyzen Hsiao)

Procedures:

1. Learning Sequence Activities (Rhythm Unit 19, Section A, Criterion 2, Usual Duple) Students are shown a series of rhythm patterns in usual duple meter and are asked to read them in solo using rhythm syllables.
2. "Five Cents Have I" (Aeolian, Usual Triple, *Jump Right In: The Music Curriculum. Teacher's Edition: Book 1*, p. 158)
   a. Sing the familiar song "Five Cents Have I." Identify the meter and the tonality of the song (Usual Triple, Aeolian).
   b. Divide the class into three groups of the students. Ask each group to sing a pitch from the tonic triad and also from the dominant triad in Aeolian. Hold up one finger to signal for the groups to sing "LA," "DO," and "MI"(tonic chord), and hold up

five fingers to signal for the groups to sing "SI," "RE," and "MI"(dominant chord). Hold up the appropriate number of fingers as you sing the song and invite the children to sing the harmonic underpinnings of the song. Invite individual children to hold up the appropriate number of fingers to conduct the class to sing the harmonic underpinnings as you and the rest of the class sing the song.

3. "The Song of A-Mei," Piano Quintet "The Highlander's Suite" (Yu Pentatonic, Usual Duple, arranged by Tyzen Hsiao from A-Mis folk song: Song of the Ocean)
   a. Sing the familiar song " Song of the Ocean." Tell the students that the music was arranged by Mr. Tyzen Hsiao and is a version of "Song of the Ocean."
   b. Pat your legs to the rhythm patterns found in the listening activity in Appendix B. Invite the children to imitate you. Ask them to audiate the rhythm pattern that they patted, identify the meter of the pattern, chant the rhythm pattern with syllables, and notate the pattern in their practice book. Give them the measure signature and identify the durations of the macrobeats before they begin to notate.
   c. Play a recording of the music and ask the students to move as above when they hear the rhythm patterns in the music. Ask them what kind of instrument plays that pattern (strings). Give the call chart to them and listen to the music once more. See if they could follow the call chart and identify the form (ABA).
4. "Dance with the Moon" (Yu Pentatonic, Usual Duple, A-Mis Folk Song, Appendix B)
   a. Have students sing the familiar song "Dance with the Moon."
   b. Invite a group of boys to form an outside circle and a group of girls to form an inside circle. Lead the students in the circles by walking to macrobeats to the right during the first verse, to the left during the second the verse, and toward the center and then

back out during the third verse. Pat your legs and walk to microbeats to the right during the fourth verse and to the left during the fifth verse. During the last verse, each boy should find a girl to the right from the inner circle, join hands, and walk in a circle together. Invite everyone to sing and dance to the song.

Possible Integration Activities:

1. Have the students wear ringing bells on their feet and wrists and perform the traditional dance of A-Mei in the recorded music "The Song of A-Mei."
2. Students could go on a field trip to the museum of Taiwanese aboriginal people.

Lesson Plan 5

Objectives:

Students will:

1. Identify the tonality (Major) and the meter (Unusual Paired) of the familiar song "Clapping and Tapping" and create a four-macrobeat rhythm pattern in unusual paired meter using body percussion.
2. Learn about the background of and sing the folk song "Memory" from Heng-Chhun and identify its tonality (Zhi Pentatonic) and the meter (Usual Duple).
3. Learn the background of the Taiwanese shadow play and the use of Chinese instruments as accompaniments. Identify the tonality (Yu Pentatonic) and the meter (Usual Duple) of the song "Nuo-Za" from the Taiwanese shadow play as well as experience body awareness through moving to the song.

Materials:

Piano, recordings, a map of Taiwan, a video player and a videotape.

Procedures:

1. Learning Sequence Activities (Tonal Unit 19, Section B, Criterion 1, Minor)

   Students are shown a series of tonal patterns in B minor and are asked to read them in solo using tonal syllables.

2. "Clapping and Tapping" (Major, Unusual Paired, *Jump Right In: The Music Curriculum. Teacher's Edition: Book 1*, p. 44)

   a. Sing the familiar song and ask the students to identify its meter and tonality (Unusual Paired, Major).

   b. Clap a four-beat rhythm pattern between each repetition of the song, and invite

individual students to create a four-macrobeat rhythm pattern to clap in response to your pattern that is different from your pattern.

3. "Memory" (Zhi Pentatonic, Usual Duple, Heng-Chhun Folk Song, Appendix B)

   a. Show the map of Taiwan and identify that Heng-Chhun is located in south Taiwan. Play the recorded music of "Memory" sung by Da Chen, who was born in Heng-Chhun and was famous for singing this song. "Memory" is a Heng-Chhun melody, and people usually improvise texts to the melody. Ask the students what other song had multiple texts to the same melody ("Due Due Don" for example). In the song "Memory," the composer described many pioneers who settled down in Heng-Chhun and recalled their hometown in Mainland China.

   b. Show students the notation of the song and ask them to audiate it. Guide the students to sing the song using tonal syllables, chant the rhythm of the entire song using rhythm syllables, and identify the tonality and its meter (Zhi Pentatonic, Usual Duple). Have the students sing the song with text and find the strophic form. (Translation: I remember the happy time in my hometown. But now I left my hometown and begin a whole new world. I remember the river with a little bridge in my hometown. When will I return to my home in glory?)

4. "Nuo-Za" (Yu Pentatonic, Usual Duple, Chinese Theater Song, Appendix B)

   a. Watch a video of the Taiwanese shadow play for a few minutes. Ask the students several questions. "Have you ever watched a shadow play on TV or in the theater?" "What have you learned about shadow play from other arts classes?" "What is the song?" (There are many kinds of melodies in Taiwanese shadow play. They are Tsau-Zhou melodies based in Chinese pentatonic scales and in usual

duple meter with a strophic form). "What kind of instruments do they use for accompanying the song?" (The main accompaniment instruments are Chinese lougu percussion and the erhu).

b. Introduce the background of the Taiwanese shadow play. It originated in Fu-Jen, Mainland China, and was very popular in the agricultural society in south Taiwan, especially in Kaoshuang.

c. Sing the song "Nuo-Za" from the play. Ask the students to identify the tonality and the meter of the song (Yu Pentatonic, Usual Duple). Then invite the students to pretend that they are carrying a paper puppet on their palms and perform locomotor movement with their little puppet while you sing the song. Ask them to imagine putting the little puppet on different parts of their body while you sing the song again.

Possible Integration Activities:

The visual art teacher could teach students to make different puppets featured in the shadow play "Nuo-Za" by drawing, paper-engraving, and designing the stage; the theater teacher could teach students to manipulate the puppet on the stage.

Lesson Plan 6

Objectives:

Students will:

1. Identify the tonality (Harmonic Minor) and the meter (Usual Triple) of the song "Stirring Our Brew" and sing the song in harmonic minor and major tonalities.
2. Identify the meters of the song "Memory" (usual duple and usual triple meters) through body movement.
3. Sing the song "Nuo-Za" from the Taiwanese shadow play and create rhythm patterns to serve as ostinati on the Chinese non-pitched percussion.

Materials:

Piano and Chinese non-pitched percussion instruments, including woodblocks, a gong, a cymbal, and a drum.

Procedures:

1. Learning Sequence Activities (Rhythm Unit 19, Section B, Criterion 1, Usual Triple) Students are shown a series of rhythm patterns in usual triple meter and are asked to read them in solo using rhythm syllables.
2. "Stirring Our Brew" (Harmonic Minor, Usual Triple, *Jump Right In: The Music Curriculum, Teacher's Edition: Book 1* p. 60)
   a. Sing the familiar song "Stirring Our Brew." Ask the students whether they audiate "LA-DO-MI" or "DO-MI-SO" as tonic function, and then identify the tonality of the song (Harmonic Minor). Ask them if they audiate "DU-DE, DU-DE" or "DU-DA-DI, DU-DA-DI" as macrobeats and microbeats, and then identify the meter of the song (Usual Triple).

b. Invite the students to audiate the song in major tonality and suggest that they change "LA-DO-MI" into "DO-MI-SO" to serve as a tonic function. Sing the song in major tonality and then invite the students to sing the song in major tonality.

3. "Memory" (Zhi Pentatonic, Usual Duple, Heng-Chhun Folk Song, Appendix B)

a. Sing the familiar song "Memory" and ask students to identify its meter and tonality (Usual Duple, Zhi Pentatonic). Ask the students to tell you as much as they remember about the origins and background of the song.

b. Sing the song again but this time change the meter to triple. Ask the students to identify the new meter of the song and support their answers through the use of movement and the rhythm syllables.

c. Ask the students to stand in a circle. When you sing the song in usual duple meter, the students should walk to the right to microbeats. When you sing the song in usual triple meter, the students should walk to the left to microbeats.

4. "Nuo-Za" (Yu Pentatonic, Usual Duple, Chinese Theater Song, Appendix B)

a. Sing the familiar song "Nuo-Za." Tell students that "Nuo-Za" was a famous magical child in Chinese legend who helped King Chou-Wun to build the Chou dynasty. The song describes a situation in which Nuo-Za goes out in a hurry. Invite the students to sing the song with tonal syllables, chant the rhythm of the entire song using rhythm syllables, and identify the tonality and the meter (Yu Pentatonic, Usual Duple). Then have the students sing the song with text. (Translation: Hurry up! Hurry up! I will go for an outing.)

b. Ask students to audiate and create a four-macrobeat rhythm pattern and then notate it in their practice books. Play selected rhythm patterns as ostinati on the Chinese

non-pitched percussion, such as woodblocks, a gong, a cymbal, and a drum in groups. Have each group take turns playing the percussion while others sing the song.

Possible Integration Activities:

1. All arts teachers may cooperate to teach the students to perform a Taiwanese shadow play. Students could perform using their puppets and perform the music of the shadow play "Nuo-Za."
2. Students could go on a field trip to the museum of Taiwanese shadow play.

Lesson Plan 7

Objectives:

Students will:

1. Identify the tonality (Mixolydian) and the meter (Triple) of the song "I Want To Be A Circus Clown" and move with weight to the song.
2. Learn about the background of "Song of the Farm Village" and identify its tonality (Gong Pentatonic) and the meter (Usual Duple). They will also play the song using soprano recorders.
3. Learn about the Taiwanese puppet play, identify the meter (Usual Duple) of "The Luogu Chant," and perform it by chanting the Chinese chant syllables and playing Chinese luogu percussion.

Materials:

Piano, soprano recorders, Chinese non-pitched percussion instruments, including woodblocks, a small gong, a large gong, a small cymbal, and a drum, a map of Taiwan, a video player and a videotape.

Procedures:

1. Learning Sequence Activities (Tonal Unit 19, Section B, Criterion 2, Minor)

   Students are shown a series of tonal patterns in B moinor and are asked to read them in solo using tonal syllables.
2. "I Want To Be A Circus Clown" (Mixolydian, Usual Triple, *Jump Right In: The Music Curriculum. Teacher's Edition: Book 1*, p. 66)

   a. Have the students stand in a circle. Sing the familiar song "I Want To Be A Circus Clown" and identify its meter and tonality (Usual Triple, Mixolydian).

b. Pretend to pass something light or heavy around the circle as you and the students sing the song. When the song is over, the last person who was passed the imaginary object should tell the class whether the object he/she receives from the person next to them in the circle was heavy or light.

3. "Song of the Farm Village" (Gong Pentatonic, Usual Duple, Taiwanese Folk Song, Appendix B)

a. Show the map of Taiwan and where the Chia-Nan Plain is on the map. Introduce the background of "Song of the Farm Village." Most people earned their living by farming in the early twentieth century in the central-western Taiwan. In "Song of the Farm Village," the composer described how the peasants worked hard on the farms. (Translations: I left home in the early morning. The day is just dawning. Nobody asks me if I suffer from hard working. I walk to the farm and work hard to earn a living. To earn a living, I am not afraid of the cold water while farming.)

b. Play "Song of the Farm Village" using a soprano recorder. Teach the students to play it by rote using recorders.

4. "The Lougu Chant" (Usual Duple, Chinese Luogu Chant, Appendix B)

a. Watch the video of a Taiwanese puppet play for a few minutes. Ask the students several questions. "Have you ever watched a shadow play on TV or in the theater?" "What is the music?" (There are many kinds of melodies in the Taiwanese puppet play. They are based on Chinese pentatonic scales and are in usual duple meter with strophic form. Chinese instruments accompany the singing or chanting). "What kind of instruments do they use for accompanying?" (The main accompaniments are Chinese luogu percussion, erhu- Chinese fiddle, dizi- Chinese flute, yuegin- Chinese

guitar).

b. Introduce the background of the Taiwanese puppet play. It originated in south Mainland China and became popular in Taiwan in the early 1900s.

c. Perform one of the Luogu chants from the play. Invite the students to identify the meter (Usual Duple) and chant it using rhythm syllables. Then have the students chant with Chinese chant syllables: "Da Da, I Da I I, Kuang Duo Chi Duo, Kuang."

d. Tell them that each Chinese traditional chant syllable represents the sound of a kind of percussion instruments. "Da" represents the small drum, "I" represents the woodblocks, "Kuang" represents the large gong, "Duo" represents the tan-gu drum, and "Chi" represents the small cymbal. Have five students in a group and give each one of them one of the Chinese Luogu percussion instruments listed above. First, all students should perform chant using the Chinese syllables and clap the rhythm as they perform. Second, have a group perform it on the Chinese Luogu percussion instruments while the remainder of the class chants the Chinese syllables.

Possible Integration Activities:

1. The other arts teachers could introduce the culture and arts of the agricultural society in central-western Taiwan, especially the Taiwanese puppet play.
2. The visual art teacher could instruct the students to make simple puppets using handkerchiefs and the theater teacher could teach the students to manipulate the puppet. All of the arts teachers could cooperate to teach the students to perform a Taiwanese puppet play.
3. Students could go on a field trip to the museum of Taiwanese puppet play.

Lesson Plan 8

Objectives:

Students will:

1. Identify the tonality (Phrygian) and the meter (Unusual Unpaired) of "Song without Words" and move in canon to the song.
2. Perform "Song of Farm Village" and pentatonic ostinati using soprano recorders.
3. Create an eight-beat Chinese Luogu chant in duple meter and perform it by chanting and playing Chinese Luogu percussion.

Materials:

Piano and soprano recorders.

Procedures:

1. Learning Sequence Activities (Rhythm Unit 19, Section B, Criterion 2, Usual Triple) Students are shown a series of rhythm patterns in usual triple meter and are asked to read them in solo using rhythm syllables.
2. "Song without Words" (Phrygian, Unusual Unpaired, Appendix B)
   a. Sing the familiar song. Ask the students to identify the tonality and the meter (Phrygian, Unusual Unpaired).
   b. Perform body percussion to the macrobeats of the song and ask the students to move in canon by imitating your movement three macrobeats later in the song. You begin and cue the students to begin after three macrobeats.
   c. Ask a pair of students to create macrobeat movements using body percussion to the macrobeats in canon when you sing the song.
3. "Song of the Farm Village" (Gong Pentatonic, Usual Duple, Taiwanese Folk Song,

Appendix B)

a. Invite the students to play the entire song using soprano recorders.

b. Ask each student to audiate and create a tonic, four-pitch tonal pattern and then notate it in the practice book. Have one group of students choose one of their tonal patterns and perform it using soprano recorders as a macrobeat ostinato while others play the whole song. Repeat using other tonal patterns as instrumental ostinati.

4. "The Luogu Chant" (Usual Duple, Chinese Luogu Chant, Appendix B)

a. Place five students in a group and ask each one to represent one of the Chinese Luogu percussion instruments. Everyone should perform the familiar "The Luogu Chant" by chanting and clapping at the appropriate time for the instrument that they represent.

b. Each group should create an eight beat Chinese Luogu chant in duple meter and notate it in their practice books. Then they should perform it by chanting and playing the Chinese Luogu percussion instruments.

Possible Integration Activities:

The visual art teacher could help the students to make hats and hoes for farming. The theater teacher could teach the students to perform a traditional farming dance. After the hoes and hats have been made and the students have learned the dance, the class could divide into three groups of students; one group plays the music "Song of the Farm Village," one group sings the song, and the final group wears the hats and holds the hoes to perform the farming dance.

Lesson Plan 9

Objectives:

Students will:

1. Identify the tonality (Locrian) and the meter (Usual Duple) of "North and South" and perform slow movement to the song.
2. Identify the meter (Multimetric), tonality (Multitonal), and form (ABA) of "Song of A-Li Mountains."
3. Learn about the Tzo people, identify the tonality (Yu Pentatonic) and the meter (Usual Duple) of the song "Catch the Crabs," and play the song using soprano recorders.

Materials:

Piano, soprano recorders, a map of Taiwan, a CD player and recording

Procedures:

1. Learning Sequence Activities (Tonal Unit 20, Section A, Criterion 1, Dorian and Mixolydian)

   Sing the first series of individual patterns with "bum" in D Dorian and the second series in G Mixolydian and invite the student to name the tonality of each series.

2. "North and South" (Locrian, Usual Duple, *Music Play*, p. 111)

   a. Sing the familiar song "North and South" and ask the students to identify the meter and the tonality (Usual Duple, Locrian).

   b. Ask the students to pretend to be actors in a movie. Ask them to move in slow motion when you sing the song and freeze when you finish the song.

3. "Song of A-Li Mountains" (Multitonal and Multimetric, arranged by Yo-Li Huang from the Taiwanese Folk Song "Kao Sen Chi," The Green High Mountain)

a. Play a recording of "Song of A-Li Mountains." Ask the students if the meter or the tonality changes in the song (Yes).

b. Tell them that Mr. Yo-Li Huang arranged this piece using the Taiwanese Folk Song "Kao Sen Chi." People praise the beauty of the A-Li Mountains, which are located in the middle of Taiwan. Show the students where the mountains are on the map of Taiwan.

c. Give the students three pieces of the call chart (See Appendix B) and ask them to put them in the right order as they listen to the music once more. See if they could follow the call chart and identify the changes in meter, from usual duple, usual triple to usual duple, and the changes in tonality, from minor to major tonality, and the form (ABA).

4. "Catch the Crabs" (Yu Pentatonic, Usual Duple, Tzo Folk Song, Appendix B)

a. Sing the song "Catch the Crabs." Ask the students to identify the meter and the tonality (Usual Duple, Yu Pentatonic).

b. The song is from the Tzo people. They live in the A-Li Mountains and are very good at hunting. The song describes a child who is bitten by a crab when he catches it in the river. (Translation: Hay Yo! Hay Yo! Let's go to catch the crabs. I don't know there is a large crab crawling from the cave. The crab bit my finger. It hurts! Ai Ai Yo!)

c. Show the students the notation of the song and ask them to audiate it. Guide the students to sing the song using tonal syllables and then chant the rhythm of the entire song using rhythm syllables. Then play the entire song using soprano recorders.

Possible Integration Activities:

1. The other arts teachers could introduce the culture of the Tzo people, such as their weaving, clothing, hunting tools, traditional dance, and festivals. The visual art teacher could teach the students to make traditional hunting tools, such as fishing tackle. The theater teacher could teach the traditional dance of Tzo people. Then small groups of students could create their own dance for hunting. The teacher could invite one group to wear the hunting tools and demonstrate their created dance while another group plays the song "Catch the Crabs" using the recorders.
2. Students could go on a field trip to one of the museums of Taiwanese aboriginal people.

Lesson Plan 10

Objectives:

Students will:

1. Identify the tonality (Lydian) and the meter (Usual Triple) of the song "The Wind" and explore direct and indirect space to the song.
2. Play the song "Catch the Crabs" using soprano recorders in two-part canon.
3. Learn about the Ha-Ga people, and sing and identify the tonality (Gong Pentatonic) and the meter (Usual Duple) of the song "To-Fa Koi."

Materials:

Piano, soprano recorders, and a map of Taiwan.

Procedures:

1. Learning Sequence Activities (Rhythm Unit 20, Section A, Criterion 1, Unusual Paired).

   Chant patterns in unusual paired meter using "bah" and invite the student to chant it using "bah."

2. "The Wind" (Lydian, Usual Triple, *Music Play*, p. 109)
   a. Sing the familiar song. Ask the students to identify the meter (Usual Triple) and tonality (Lydian).
   b. Ask the children to walk in a straight line while you sing the song and walk in a curvy line while you stop singing the song.
3. "Catch the Crabs" (Yu Pentatonic, Usual Duple, Tzo Folk Song, Appendix B)
   a. Invite the students to play the familiar song "Catch the Crabs" using soprano recorders.

b. Have two groups of students play the song in a two-part canon. The second group plays the song after the first group at a one-measure interval. Let each of the groups begin the canon.

4. "To-Fa Koi" (The Peach Blossoms) (Gong Pentatonic, Usual Duple, Ha-Ga Folk Song, Appendix B)

a. Sing the Ga-Ka folk song "To-Fa Koi." Ask the students to identify the tonality and the meter (Gong Pentatonic, Usual Duple).

b. Show the map of Taiwan and locate where the Ha-Ga people live. Many Ha-Ga people live in the hills of the western Taiwan and earn their living by planting tea trees and selling tea. There are many Ha-Ga folk songs and chants that describe their work in the hills and their living style. Most Ha-Ga folk songs are pentatonic and are in the Chinese poetic form with four lines and seven characters in each line.

c. Show the students the notation of the song and ask them to audiate it. Guide the students to sing the song using the tonal syllables, chant the rhythm of the entire song using rhythm syllables, and read the text in the language of Ha-Ga. Sing the entire song without text and then sing the song with text. (Translation: The peach blossoms bloom and the chrysanthemums turn yellow. Father gives me three orders. The first is to study hard. The second is to have good health. The third is to love our country).

Possible Integration Activities:

1. All arts teachers could cooperate to teach the students to perform the traditional theater of Ha-Ga people, "Picking Tea." The theater teacher could teach the students to play the roles in "Picking Tea." The visual art teacher could teach the students to make

baskets, hats, and other stage properties. The music teacher could teach the students to play the music for the play.

2. Students could go on a field trip to the museum of Ha-Ga people.

Projects and Assessments

1. Assessments for Big Questions (Arts):

Each student will answer the big questions in a written paper that is completed outside of class. Each arts teacher, including the music, visual art, and theater teacher, will evaluate each student response. The final grade will be reported using a 100-point scale, which is typical to the Taiwanese grading system.

(1) Questions for Students

Student Name:

Choose one of the areas of Taiwan that you are interested in, and answer the following questions.

Focus of Area or People:

(A) What is the historical/cultural background of the area or the people?

(B) What are the characteristics of their arts?

(C) What is the performance practice of their arts activities?

(D) Write a brief journal entry (log) about an arts activity that you attended or participated in that is representative of the area discussed above. Describe your emotional experience response to the activity.

(2) Sample List for Assessment:

Student Name:

Focus of Area or People:

Grade: 1= poor; 2= in need of reflection; 3= average; 4= good; 5= excellent.

I. Content: (Appropriate sources, thorough presentation, and accurate information.)

1. The student's answer to question A 1 2 3 4 5
   (the historical/cultural background of the area or people)
   Comments:

2. The student's answer to question B 1 2 3 4 5
   (the characteristics of their arts)
   Comments:

3. The student's answer to question C 1 2 3 4 5
   (the performance practice of their arts activities)
   Comments:

4. The student's answer to question D 1 2 3 4 5
   (the journal entry)
   Comments:

II. Presentation: (Appropriate words, well-written sentences, and logical flow of ideas.)

The student's presentation of the answers 1 2 3 4 5
Comments:

Composite:

Composite Rating x 4 =

Final Grade (Numerical scales of 100):

2. Assessments for Discipline-Specific Adaptations of Big Questions:

(1) Rating Scales for Music Performance

The music performance of this unit contains the tonal achievements and rhythm achievements in both Gordon's Learning Sequence Activities and Classroom Activities. The music teacher will use Tonal Unit 19 and Unit 20 of *Jump Right In, The Music Curriculum: Tonal Register* (Gordon, 1990) and Rhythm Unit 19 and Unit 20 of *Jump Right In, The Music Curriculum: Rhythm Register* (Gordon, 1990), which include record-keeping systems, to evaluate students' tonal and rhythm achievements in Learning Sequence Activities as well as the following sample assessments to evaluate the students' tonal and rhythm achievements in Classroom Activities, including singing a song, playing a song using a soprano recorder, and playing ostinati using a tonebar instrument or a soprano recorder.

Sample 1. Singing

Ask a student to choose a Taiwanese folk song that he/she has learned in class and sing it without accompaniment in class. Use the rating scales to rate the performance on the tonal and rhythm dimensions and convert the ratings to a 100-point scale.

(a) Assessment for Singing

Student Name:

Song:

Tonality:

Meter:

Music Performance:(Use rating scales on the following pages.)

(a) Rhythm 1 2 3 4 5

(b) Tonal 1 2 3 4 5

Composite:

Composite Rating of Performance x 10 =

Final Grade (Numerical Scale of 100):

(b) A Dimension of Tonal

Student Name:

Song:

Tonality:

Meter:

5. The student sings the song with accurate pitches and intonation.
4. The student sings the song with 1 mistake in pitch or intonation.
3. The student sings the song with 2-3 mistakes in pitches and intonation.
2. The student sings the song with 4-5 mistakes in pitches and intonation.
1. The student plays the song with more than 5 mistakes in pitches and intonation.

Comments:

(c) A Dimension of Rhythm

Student Name:

Song:

Tonality:

Meter:

5. The student sings the song in a consistent tempo with correct rhythms.
4. The student sings the song in a consistent tempo with 1 rhythmic mistake.
3. The student sings the song in a consistent tempo with 2-4 rhythmic mistakes.
2. The student sings the song in a consistent tempo with more than 5 rhythmic mistakes.
1. The student sings the song with no sense of consistent tempo.

Comments:

Sample 2. Playing the Soprano Recorder

Ask a student to choose either "Song of Farm Village" or "Catch the Crabs" and perform it using a soprano recorder. Use the rating scales to rate the performance on the tonal and rhythm dimensions and convert the ratings to a 100-point scale.

(a) Assessment for Playing the Soprano Recorder

Student Name:

Song:

Tonality:

Meter:

Music Performance:(Use rating scales on the following pages.)

(a) Rhythm 1 2 3 4 5

(b) Tonal 1 2 3 4 5

Composite:

Composite Rating of Performance x 10 =

Final Grade (Numerical Scale of 100):

(b) A Dimension of Tonal

Student Name:

Song:

Tonality:

Meter:

5. The student plays the music with accurate pitches and intonation.
4. The student plays the music with 1 mistake in pitch or intonation.
3. The student plays the music with 2-3 mistakes in pitches and intonation.
2. The student plays the music with 4-5 mistakes in pitches and intonation.
1. The student plays the music with more than 5 mistakes in pitches and intonation.

Comments:

(c) A Dimension of Rhythm

Student Name:

Song:

Tonality:

Meter:

5. The student plays the song in a consistent tempo with correct rhythms.
4. The student plays the song in a consistent tempo with 1 rhythmic mistake.
3. The student plays the song in a consistent tempo with 2-4 rhythmic mistakes.
2. The student plays the song in a consistent tempo with more than 5 rhythmic mistakes.
1. The student plays the song with no sense of consistent tempo.

Comments:

Sample 3. Playing Ostinati Using a Tonebar Instrument or a Soprano Recorder

Ask a student to choose either " Walking Memory" or " Song of Farm Village" and play the specific pentatonic ostinati using a tonebar instrument or a soprano recorder while you play a recording of the song. Use the rating scales to rate the performance on the rhythm dimension and convert the rating to a 100-point scale.

Student Name:

Song:

Tonality:

Meter:

5. The student plays in a consistent tempo with correct pitches.
4. The student plays in a consistent tempo with 1 pitch mistake.
3. The student plays in a consistent tempo with 2-4 pitch mistakes.
2. The student plays in a consistent tempo with more than 5 pitch mistakes.
1. The student plays ostinati with no sense of consistent tempo.

Comments:

Rating of Performance x 20 =

Final Grade (Numerical Scale of 100):

(2) Portfolios:

Each student will develop a portfolio including a recording of his or her own instrumental or vocal performance of a piece of Taiwanese music and answer the questions about the piece of music in a written paper.

A. Questions for students

Student Name:

The Title of the Music:

Choose a piece of Taiwanese music that you are interested in, and answer the following.

(A) Describe the historical/cultural background of this piece of music.

(B) What are the musical characteristics of this work (including tonality, meter , form, etc.)?

(C) Record your instrumental or vocal performance of this piece of music using a cassette tape recorder.

B. Sample List for Assessment

Student Name:
Focus of Area or People:

I. Written Work:
Grade: 1= poor; 2= in need of reflection; 3= average; 4= good; 5= excellent.
(a) Content: (Appropriate sources, thorough presentation, and accurate information.)
1. The student's answer to question A 1 2 3 4 5
(the historical/cultural background of the music)
Comments:

2. The student's answer to question B 1 2 3 4 5
(the musical characteristics of this work)
Comments:

(b) Presentation: (Appropriate words, well-written sentences, and logical flow of ideas.)
The student's presentation to the answers 1 2 3 4 5
Comments:

Composite:

II. Music Performance:(Use rating scales on the following pages.)
(a) Rhythm 1 2 3 4 5
(b) Tonal 1 2 3 4 5
(c) Expression and Style 1 2 3 4 5

Composite:

Composite Rating of Written x 2.5=

Composite Rating of Performance x 3.34 =

Final Grade (Numerical Scale of 100): Written + Performance=

Three dimensions of rating scales for the music performance are as follows:

(a) A Dimension of Tonal

Student Name:

Song:

Tonality:

Meter:

5. The student performs the song with accurate pitches and intonation.
4. The student performs the song with 1 mistake in pitch or intonation.
3. The student performs the song with 2-3 mistakes in pitches and intonation.
2. The student performs the song with 4-5 mistakes in pitches and intonation.
1. The student performs the song with more than 5 mistakes in pitches and intonation.

Comments:

(b) A Dimension of Rhythm

Student Name:

Song:

Tonality:

Meter:

5. The student performs the song in a consistent tempo with correct rhythms.
4. The student performs the song in a consistent tempo with 1 rhythmic mistake.
3. The student performs the song in a consistent tempo with 2-4 rhythmic mistakes.
2. The student performs the song in a consistent tempo with more than 5 rhythmic mistakes.
1. The student performs the song with no sense of consistent tempo.

Comments:

(c) A Dimension of Expression and Style

Circle any of the criteria below that are satisfied by the student.

Grade: 1=one circle; 2=two circles; 3=three circles; 4=four circles; 5=five circles.

Student Name:

Song:

Tonality:

Meter:

a. The student breathes at appropriate points in the song.
b. The student performs with a feeling of continuity and direction within each phrase.
c. The student performs in an appropriate tempo.
d. The student performs with good tone quality.
e. The student performs in an appropriate style.

Comments:

CHAPTER 5

CONCLUSIONS

This final chapter contains a summary of the study, conclusions drawn from the study, and recommendations for implementation and future research.

Summary

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. These ten music lesson plans are based on Gordon's Music Learning Theory, the Arts & Humanities Domain of *The Curricular Guidelines for a 9-Year Joint Curricular Plan for Elementary and Junior High Schools* in Taiwan, and Snyder's Integration Model. Not only would students learn music content and skills sequentially but they would also engage in arts integration activities. The holistic learning in this integrated arts unit would help students learn about Taiwan from different perspectives of Taiwanese vernacular music, visual art, theater and culture. In addition, a set of assessments to evaluate students' music achievement and integrated arts learning are designed to accompany the plans.

Conclusions

Charles Fowler (1994, p. 4) says, "The arts humanize the curriculum while affirming the interconnectedness of all forms of knowing. They are a powerful means to improve general education." Educators acknowledge the importance of arts education, not because they increase test scores, but because they are valuable and essential to human life and the development of a sound person. Although the arts do not share a point-by-point

correspondence, art forms may serve as metaphors for one another. For example, music is often described through mood, texture, contour, color, accents, balance, dynamics, and form; each descriptor is related to properties in another arts metaphorically (Veblen & Elliott, 2000). Arts often share the same cultural background. In addition, people experience arts integration in their lives on a daily basis through the media.

Heidi Hayes Jacobs (1989, p. 2) states, "Effective interdisciplinary programs must meet two criteria. They must have carefully conceived design features: a scope and sequence, a cognitive taxonomy to encourage thinking skills, behavioral indicators of attitudinal change, and a solid evaluation scheme. They must use both discipline-field-based and interdisciplinary experiences for students in the curriculum." Each art, like other disciplines, needs to be taught with its integrity and sequential learning processes in tact. When curricular integration occurs within the school curricula, music teachers could cooperate with teachers in other discipline areas to choose a theme and adopt appropriate integrated approaches that are helpful for students' holistic learning and are meaningful and respectful to music. Moreover, teachers must design authentic assessments to evaluate students' achievements.

Recommendations for Implementation

Interdisciplinary curriculum experiences provide an opportunity for students to learn in a more relevant, less fragmented, and stimulating environment. Students learn to break with the traditional view of knowledge and start to actively foster a range of perspectives that will serve them in the larger world (Jacobs, 1989). Curricular integration helps students to learn in a holistic way; however, music sometimes becomes the servant of other content areas or is devalued in a superficial attempt at curricular integration. In

order to prevent music from being marginalized, several recommendations for integrating music within curricula follow:

(1) Music should maintain its integrity and be taught for its own sake in an integrated curriculum.

(2) Teachers of music, visual art, and theater should find time to cooperate in designing an integrated arts curriculum, using their own or other educators' integration models.

(3) There should be a sequential process of learning and authentic assessments of that learning in curricular integration.

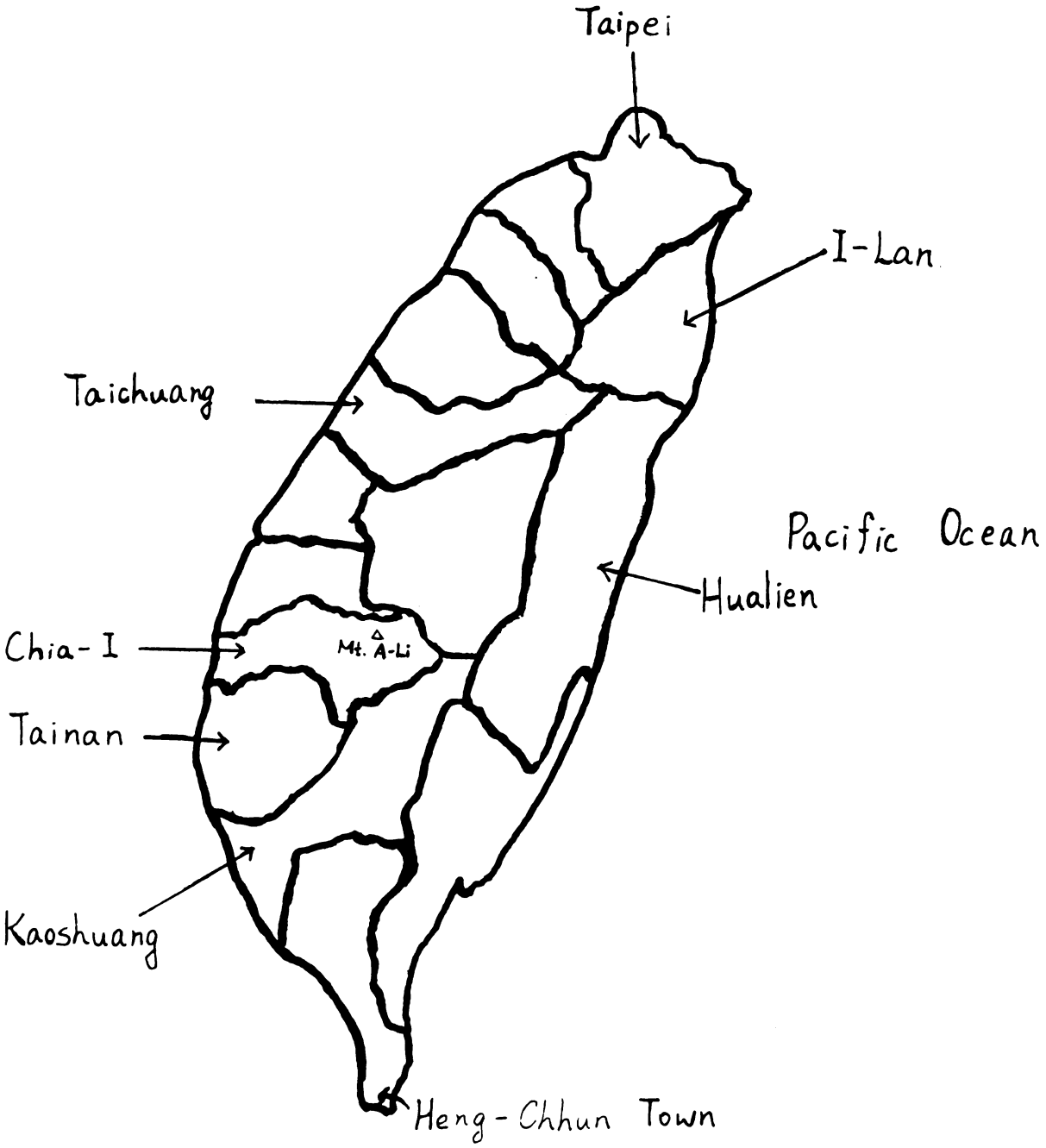
(4) Students, teachers, administrators, parents, and communities must support curricular integration when integration meets students' needs.

Recommendations for Future Research

Following are several recommendations for future research: (1) design an integration model and develop an integrated curriculum with it; (2) compare educational outcomes or music achievements of integrated arts curricula with those of non-integrated arts curricula; (3) investigate the implementation of integrated arts curricula at different levels of schools; (4) document how schools convey or implement integrated curricula.

APPENDIX A

MAP OF TAIWAN

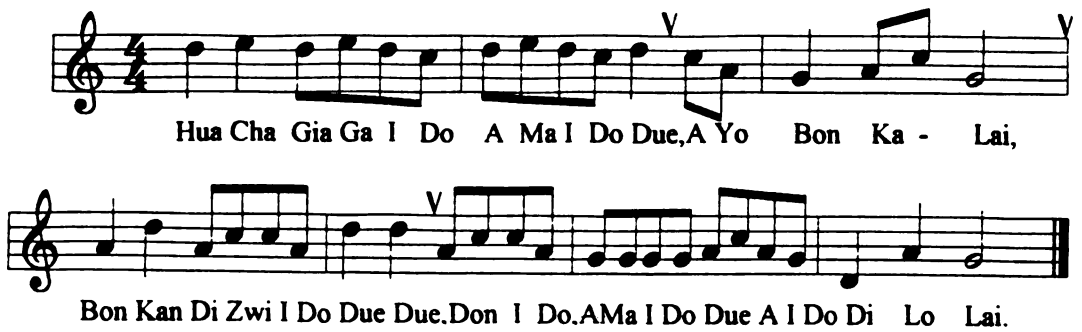

Taipei
I-Lan
Taichuang
Pacific Ocean
Hualien
Chia-I
Mt. Ā-Li
Tainan
Kaoshuang
Heng-Chhun Town

APPENDIX B

MUSIC SCORES OF TAIWANESE SONGS AND LISTENING ACTIVITIES

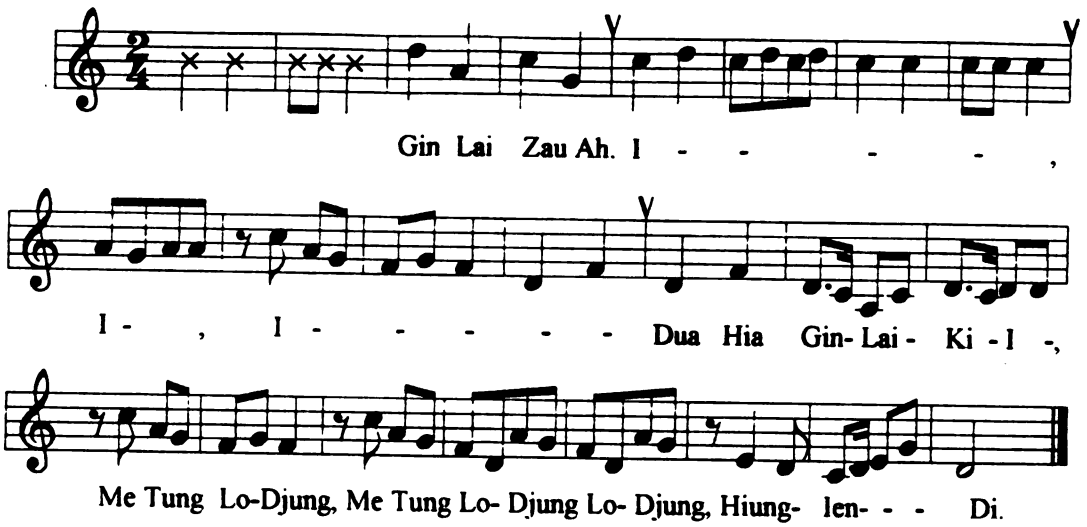
Due-Due Don

I-Lan Folk Song



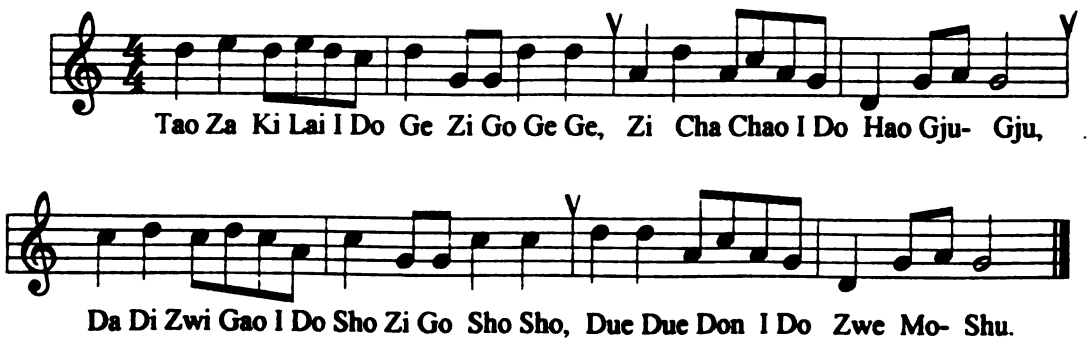
Walking Melody

Taiwanese Aria



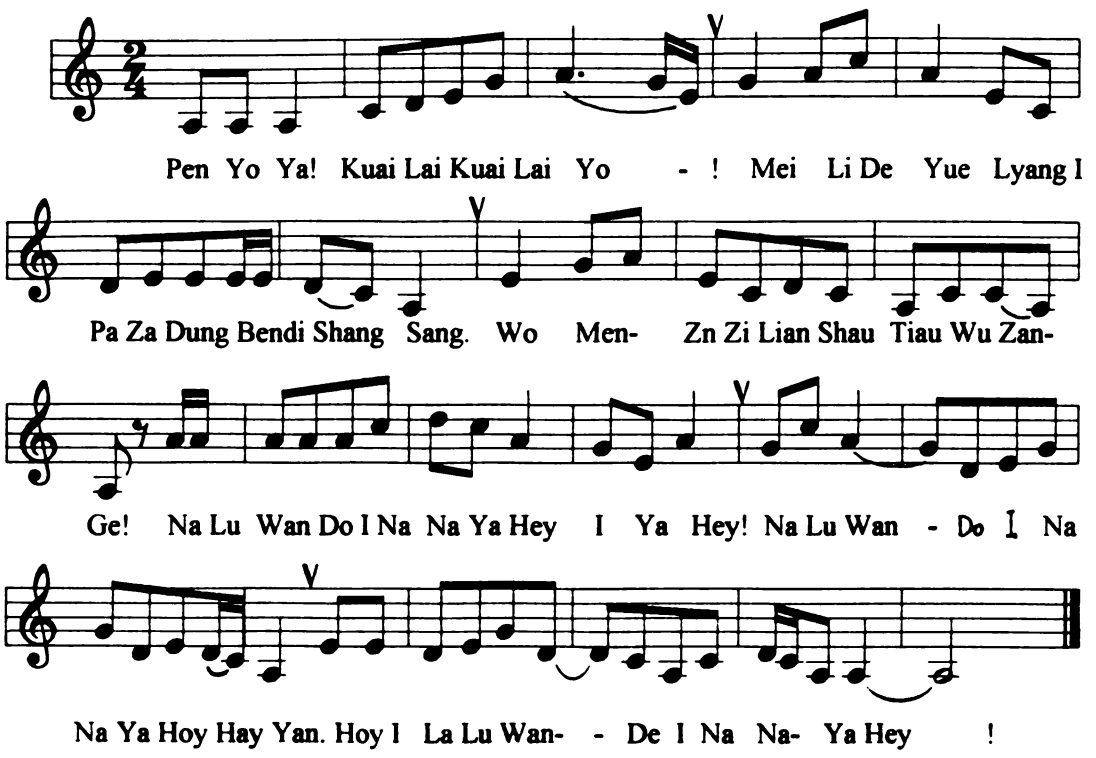
A Crying Bird

I-Lan Folk Song



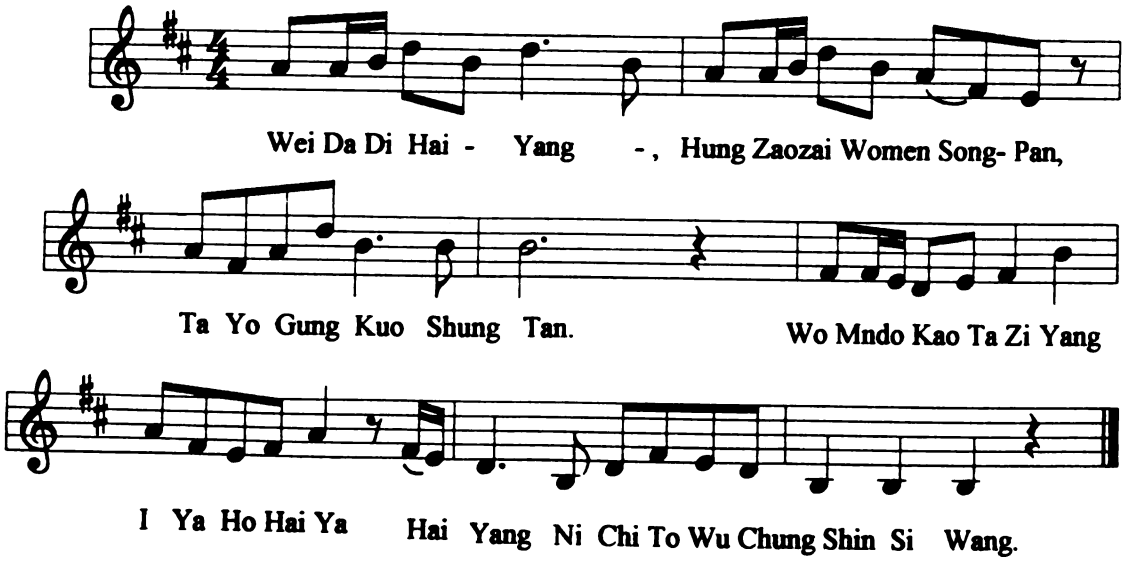
Dance with the Moon

A-Mis Folk Song



Song of the Ocean

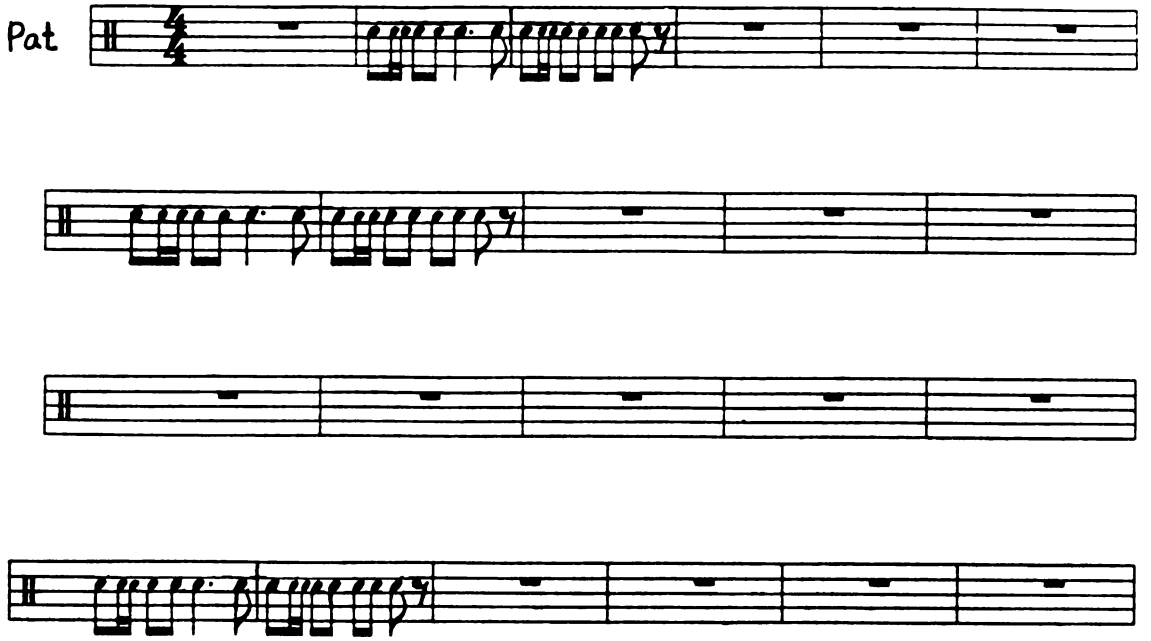
A-Mis Folk Song



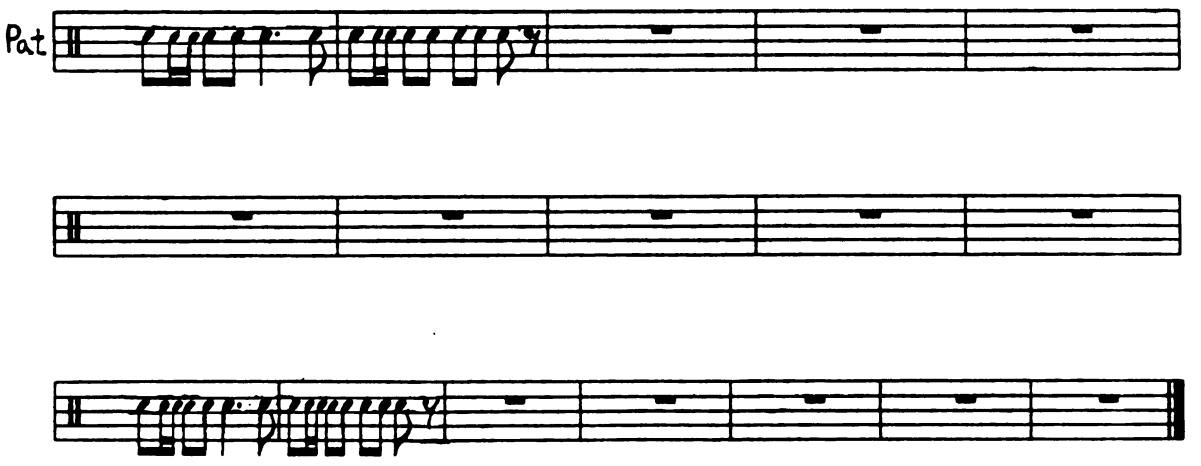
Listening Activity

Recording: The Song of A-Mei, from the first piece of " The Highlander's Suite" by Tyzen Hsiao.

Time: 3"05

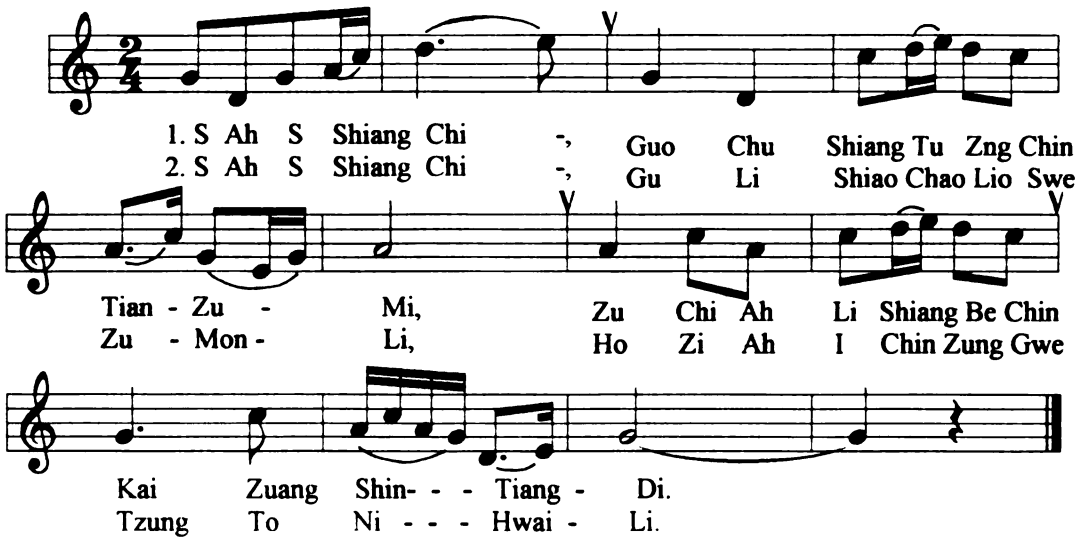


Piano and Strings are making conversation.



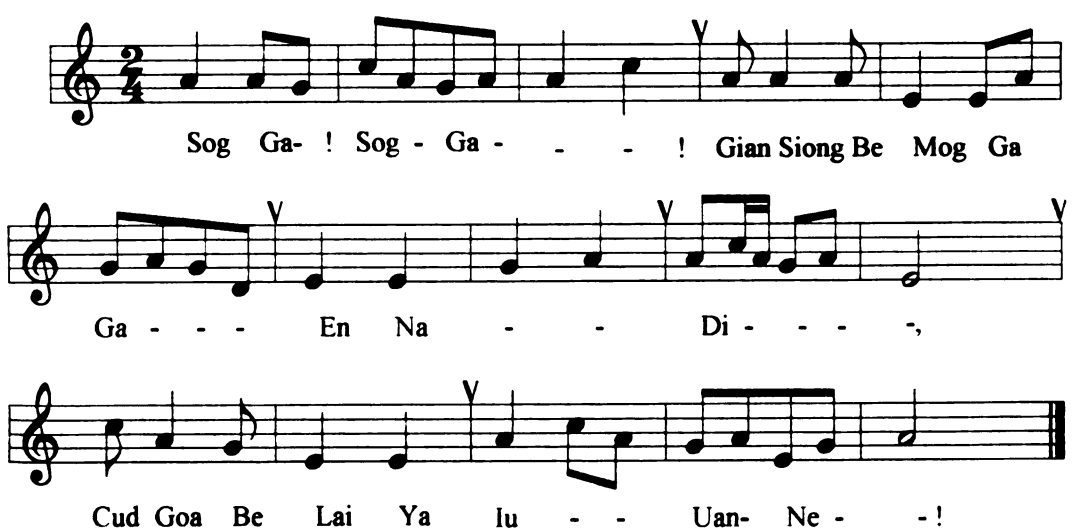
Memory

Heng-Chhun Folk Song



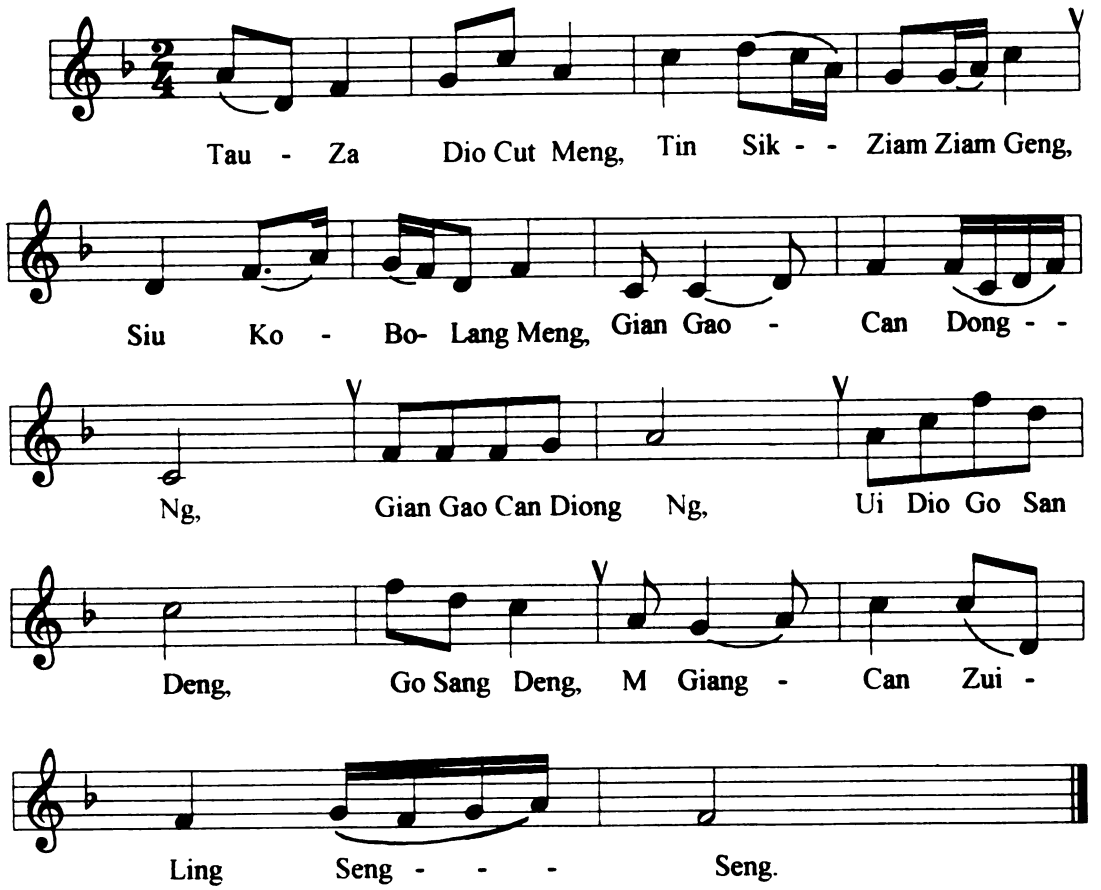
Nuo-Za

Taiwanese Theater Song

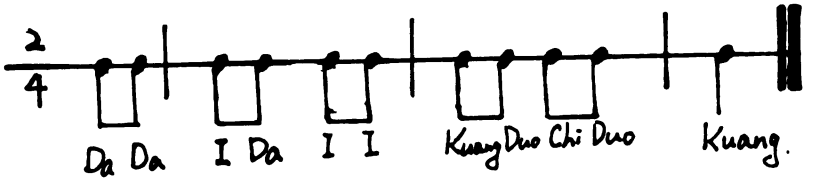


Song of Farm Village

Taiwanese Folk Song



The Longu Chant



Da : Small Drum

I : Woodblock

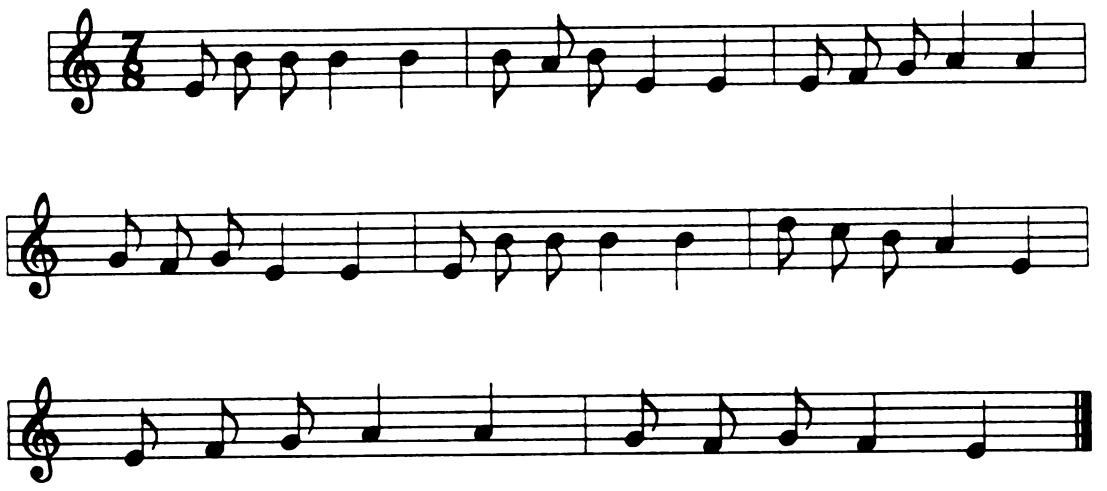
Kuang: Large Gong

Duo : Tan-gu Drum

Chi : Small Cymbal

Song Without Words

Yu-Ting Chen



Song of A-Li Mountains

Call Chart

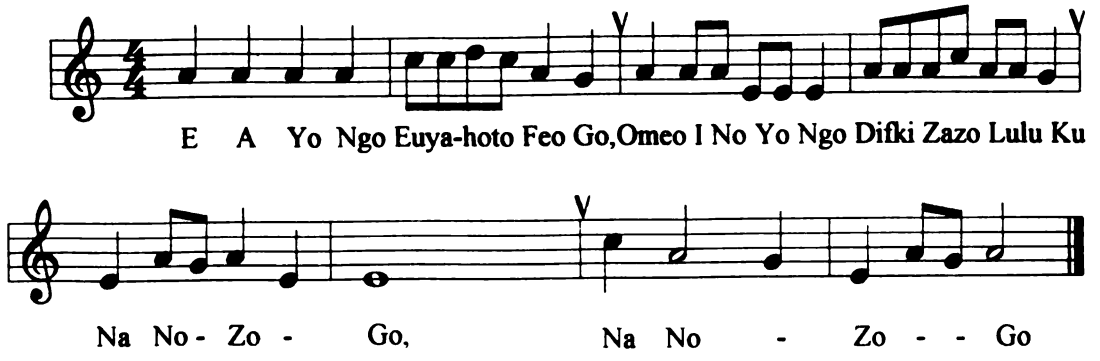
1. 2/4 Du De Du De + Resting Tone "La"
   Usual Duple + Minor Tonality

2. 6/8 Du Da Di Du Da Di + Resting Tone "La"
   Usual Triple + Minor Tonality

3. 2/4 Du De Du De + Resting Tone "Do"
   Usual Duple + Major Tonality

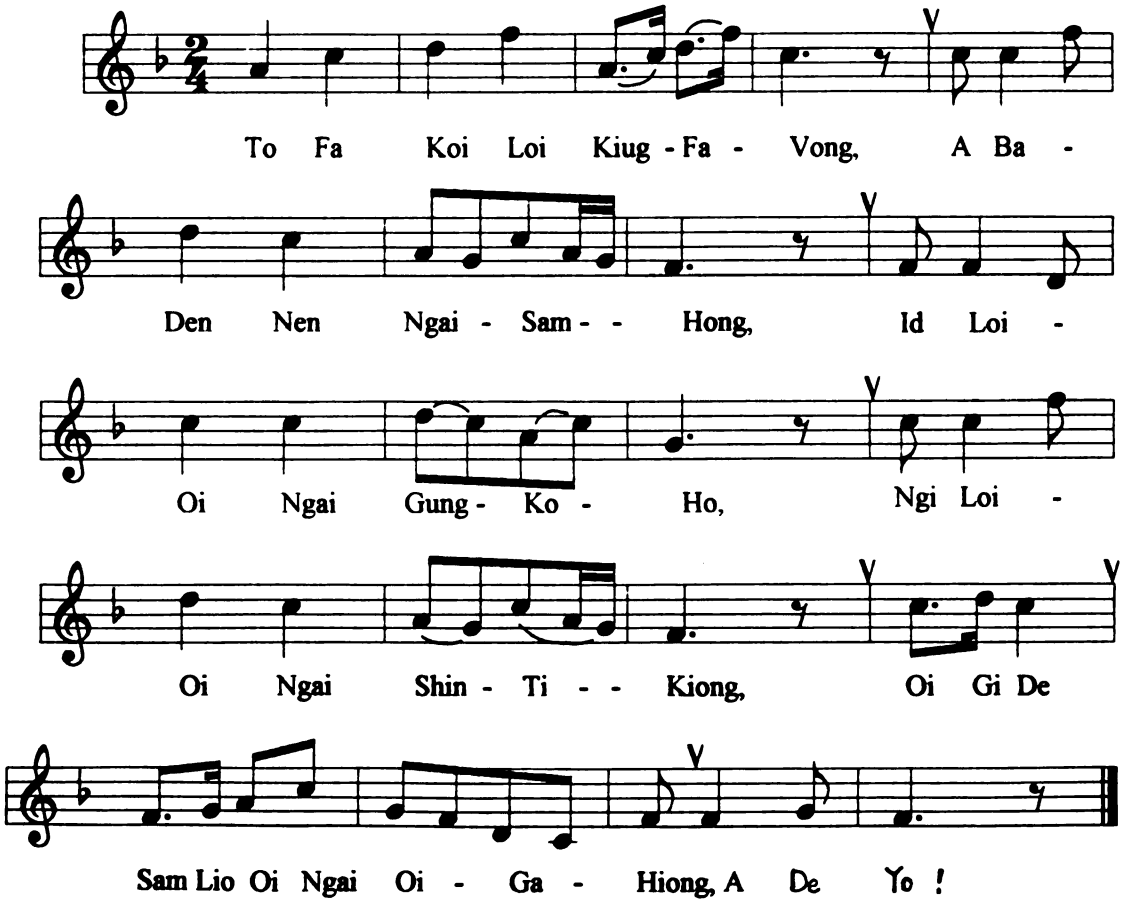
Catch the Crabs

Tzo Folk Song



To-Fa Koi

Ha-Ga Folk Song



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