

Summer 1999

An Integrated Curriculum for Music and Social Studies

Carol Jane Alldredge

Follow this and additional works at: https://digitalcommons.cwu.edu/graduate_projects



Part of the [Curriculum and Instruction Commons](#), [Elementary Education Commons](#), [Music Education Commons](#), and the [Music Pedagogy Commons](#)

ABSTRACT

AN INTEGRATED CURRICULUM
FOR MUSIC AND SOCIAL STUDIES

by

Carol Jane Alldredge

July, 1999

Music exists as a discipline that often enhances other subjects. An integrated curriculum can provide students with connections to the real world, greater depth of study, and can generate enthusiasm. Through integration, many boundaries can be crossed.

The purpose of this project is to create an integrated curriculum for music and social studies for the fifth grade. The curriculum is for the period of the Renaissance and the American Revolution. Topics explored relate to the subject of integration. Guidelines from Washington State Commission on Student Learning as well as national standards for music and social studies are used as the framework for the curriculum development. Through this curriculum it is hoped that educators will be inspired to create their own integration units that cross curricular boundaries.

TABLE OF CONTENTS

Chapter		Page
1	INTRODUCTION.....	1
	The Problem.....	3
	Purpose.....	4
	Definition of Terms.....	6
2	REVIEW OF LITERATURE.....	11
	Introduction.....	11
	Integration.....	11
	Problems.....	14
	Advantages.....	15
	Music as an integrated subject.....	16
	Social Studies.....	18
	Summary.....	20
3	PROCEDURES.....	21
	Introduction.....	21
	Social Studies Guidelines.....	22
	State of Washington EALRS.....	23
	National Social Studies Standards.....	24
	Music Standards-Ellensburg.....	25

Chapter		Page
3	National Standards in Music.....	26
	Renaissance Figure.....	29
4	THE PROJECT.....	P-1
	Unit One-The Renaissance.....	P-1
	Lesson Plans 1-12.....	P-2
	Unit Two- The New World and The American Revolution.....	P-14
	Lesson Plans 1-12.....	P-15
	References.....	P-27
5	CONCLUSIONS.....	30
	Conclusions.....	30
	Recommendations.....	33
	References.....	35

CHAPTER 1

Introduction

The State of Washington has been working for several years to design and implement standards of learning in education. With the formation of the Commission on Student Learning, certain criteria and benchmarks for students' progress have been implemented.

These learning requirements "were designed to be clear learning targets for students and teachers" (Washington State Commission on Student Learning, [WSCSL] 1997, p. 3).

Assessments at the fourth, seventh and tenth grade have become the standard of measurement to see if students are achieving the appropriate goals set by the Commission. Will these assessments have a significant impact on the lives of students and teachers? Already many adjustments are being made to prepare everyone involved in education to meet the standards.

As these adjustments are being made to meet standards, questions arise. How can a teacher get the most out of the school day? Is it possible to unite the disciplines in a more logical way so that everything necessary for assessment purposes is met? How does a teacher get everything in without putting the students on overload? Do the new benchmarks relate to the students' everyday life? Is it important for the students to make connections to their own experiences? According to Burnaford (1993):

Students who have the opportunity in schools to relate learning to real-life experiences, in their own lives and in the lives of their community and society, may be more capable of making new connections between previously learned material and new ideas. (p. 44)

The WSCSL concurs with the idea of real-life connections as well. According to the Commission:

Students must also develop the ability to be independent thinkers who can solve real-life problems and keep up with the latest developments. And students must see the connection between their studies and their world. (1997, p. 3)

Many educators are beginning to make connections. Interdisciplinary teams are becoming more common in schools as teachers are working together to create the optimum learning environment. "We are beginning to acknowledge that making such connections with young people may actually reinforce skills and understandings more effectively than teaching in isolated content areas" (Burnaford, 1993, pg. 44).

Experiences in the arts easily integrate across the curriculum. The arts are able to generate ideas and feelings that other disciplines do not. Music is one aspect in the genre of the arts that has a unique advantage in the life of a student. Shaver (1991) quotes the following from Eisner:

A composer can create a mood that tells us about life in the court of Henry VIII or about the sadness of a dying princess. In this sense, the arts represent. They represent to us by virtue of their form-assuming we know how to read it-how something feels. (p. 554)

Social studies, as well, is a discipline that can span the curriculum. Social Studies is an area that includes history, geography, government, economics, and sociology.

“These themes are illustrated with examples that intersect and overlap with the fundamental forms of experience in the arts” (Barrett, McCoy and Veblen, 1997, p. 141).

The Problem

Since some educators are making connections, the problem arises with those educators who resist loosening their grip on daily class life. Life in the classroom is still removed from real life experiences. Jacobs (1989) states her frustration:

In the real world, we do not wake up in the morning and do social studies for 50 minutes. The adolescent begins to realize that in real life we encounter problems and situations, gather data from all of our resources, and generate solutions. The fragmented school day does not reflect this reality. (p. 1)

In music, another problem arises. Barrett, McCoy, and Veblen (1997) discuss the fact that many music teachers are cautious about interdisciplinary plans because they feel that the goals of their curriculum are very ambitious and they are desperate to use the time that they have with their students wisely. (p. 19-20)

Many music educators may be hesitant, as well, to integrate music with a subject such as social studies because of the lack of research on the subject. As Shaver (1991) quotes Eisner, “Although there are many practically focused essays on the use of the arts in social studies, only one research study could be identified” (p. 556).

Barrett, McCoy, and Veblen (1997) also believe music teachers don’t think they can actively involve students when connecting music with other disciplines. They believe that teaching and learning about music depends on the students’ active participation, in

fact, the participation of the student is the highest goal. They believe that one does not learn music just by reading about it or listening to it without any interaction. (p. 36)

Music teachers generally avoid integration because of all of these issues. Integration just seems like something else to add to a very busy schedule. Burnaford (1993) talks about integration becoming overwhelming to music teachers that have to present performances, teach concepts and help students appreciate all kinds of music. They suggest to start small, and integrate in one area with one teacher. Room can be left for expansion to other areas at a later date. (p. 47)

Purpose

Through all the technological advances that our society has made, we still have the need and desire to reflect on our roots. Barrett, McCoy, and Veblen (1997) elaborate that even as our society changes all the time, we still want to know birth and life stories. When we meet others, we still have a need and desire to identify ourselves by where we are from. (p. 135)

The social studies curriculum is a dialogue with our roots, stories and who we are. The music curriculum can engage itself within the discipline of social studies by searching deeper into itself. Music can be seen as a “window to history”, and according to Barrett, McCoy and Veblen (1997) that:

Music also directs our attention to history through the association of musical styles with particular decades, generations, and eras; associations that are more commonly shared across individuals. When we hear a musical example, characteristic lyrics or elements arranged in recognizable patterns allow us to

pinpoint or approximate its possible time of origin. One expression of musical literacy, then, may be the listener's ability to "stamp" an unfamiliar composition with its historical period, such as the Renaissance, the Baroque, or the 1940s, 1950s, or 1960s. (p. 138)

The purpose of this project is to create a curriculum guide that integrates music and social studies for fifth grade. Thematic units about the Renaissance and the New World and the Revolutionary War Era will be presented using the social studies curriculum guidelines and the music curriculum guidelines of the Ellensburg School District and the State of Washington. The components that are met will be listed. National guidelines for both areas will be another source that will be considered as lesson plans are made.

This project is designed to stimulate other educators to travel the road of integration. The desire is to give students the opportunity to discover the integral part music has played in the development of our country. The focus of the fifth grade social studies curriculum is the study and growth of the United States to 1877. The students will gain a clearer perspective of that time period through the use of music. The arts experience takes the students beyond the knowledge of the completely separate subjects of music and social studies.

Definition of Terms

Affective Style

“Teachers who exemplify the affective style see music as a way to change the overall mood or tone of the classroom using musical activities as a change of pace or break in the day. Music may be played as a background to other activities, such as working on math problems or completing seat-work assignments” (Barrett, McCoy, and Veblen, 1997, p. 27-30).

Coequal, Cognitive Integration Style

“In this approach, teachers draw students’ attention to the aesthetic content of works, leading them to identify characteristic features of the music and refining the quality of perception” (Barrett, McCoy, and Veblen, 1997, p. 27-30)

Curriculum

“A means for organizing the planned learning experiences within the school setting” (Wolfinger and Stockard, 1997, p. 333).

Essential Academic Learning Requirements (EALRS)

The Commission on Student Learning is working to raise academic standards for all students in Washington. Those standards focus on achievement of four stated learning goals.

Goal 1: Read with comprehension, write with skill, and communicate effectively and responsibly in a variety of ways and settings.

Goal 2: Know and apply the core concepts and principles of mathematics; social, physical, and life sciences; civics and history; geography; arts; and health and fitness.

Goal 3: Think analytically, logically, and creatively, and to integrate experience and knowledge to form reasoned judgments and solve problems, and

Goal 4: Understand the importance of work and how performance, effort, and decisions directly affect career and educational opportunities. (Washington State Commission on Student Learning, 1997, p. 2)

Fragmentation

“Fragmentation is dividing time into blocks to parcel out specific responsibilities and to maintain accountability. Frequently, state requirements are stated in terms of minutes per week” (Jacobs, 1989, p. 4).

Integration

“Integrated learning refers to the interrelatedness of subject and skill areas within and across grades of a school program” (North Carolina State Dept. of Public Instruction, 1987, p. 1).

Interdisciplinary

“A knowledge and view of curriculum approach that consciously applies methodology and language from more than one discipline to examine a central theme, issue, problem, topic or experience” (Jacobs, 1989, p. 8).

KWL

A questioning technique based on “What We Know, What We Want to Find Out, What we Learned, What We Still Want to Know” (Gunning, 1998, p. 376).

Multiple Intelligence Theory

Howard Gardner’s multiple intelligence theory is based on the eight intelligences listed below.

1. Linguistic intelligence is the capacity to use language.
2. Logical-Mathematical intelligence understands the underlying principles of the physical world and its properties.
3. Spatial Intelligence refers to the ability to represent the spatial world internally in your mind
4. Musical intelligence is the capacity to think in music, to be able to hear patterns, recognize them, remember them, and manipulate them.
5. Interpersonal intelligence understands the feeling, desires, and ideas of other people.
6. Intrapersonal intelligence refers to having an understanding of yourself, of knowing who you are, what you can do, what you want to do, how you react to things, which thing to avoid, and which things to gravitate towards.
7. Body kinesthetic intelligence is the capacity to use your whole body or parts of your body, i.e., using hands, fingers, arms, etc. to solve problems, make things, or put on a production.

8. Naturalist intelligence designates the human ability to discriminate among living things (plants, animals) as well as natural world feature (clouds, rock configurations) and recognize patterns in science. (Checkley, 1997, p. 8-14)

Ostinato

“A stubborn, repeated rhythm pattern in music. This pattern can either be pitch, rhythm, or both” (Parker, 1998, p. 28).

Rubric System

A method of scoring students’ work based on specifically defined levels of performance. “Overall description of standards, often accompanied by example pieces, for assessing a composition holistically” (Gunning, 1998, p. 112).

Sol-feg System

The system in music that helps children learn how to sing specific pitches with the sounds do-re-mi-fa-sol-la-ti-do on a diatonic music scale.

Shape, Level and Pathway

These are the three elements of movement in music. Shape is just as it sounds, the shape of the movements, either together or individually. Level is the differing heights or widths of the group or individual that is moving. Pathway is the direction in which the movement is going.

Social Integration Style

This style of integration “emphasizes the role of music in the social fabric of schooling. Music is seen as an integral way to build community among students, teachers, administrators, parents, and community members” (Barrett, McCoy, and Veblen, 1997, p. 27-30).

Sound Setting

A student-led idea to set a poem or story to “music” with drama, movement and instruments and sometimes singing. Instrumental music can also be a background for drama, movement and other instruments.

Subservient Integration Style

“The arts are used primarily in the service of other subjects to enliven lessons and to aid memory, but are not necessarily taught as subjects in and of themselves. In other words, activities in the arts, such as singing songs with topical lyrics, or coloring, cutting, and pasting pictures related to chosen themes, are seen as sufficient ways to address teaching music or art” (Barrett, McCoy, and Veblen, 1997, p. 27-30).

Thematic Units

Thematic units are “methods of organizing instructional time and material around a topic which lends itself naturally to the integration curriculum content areas” (Eisele, 1991, p. 53).

Chapter 2

Review of Literature

Introduction

The aim of this project is to provide a curriculum guide for integrating music into the fifth grade social studies curriculum.

This literature review will cover the following: (a) integration and what it is with support from history, brain-based research and current uses; (b) the problems with integration, (c) the advantages of integration, (d) music as an integrated subject, and (e) social studies as an integrated subject.

Integration

What really is integration? Why is integration important? Have others used integration successfully? These are valid questions when implementing a different approach to teaching. The very definition of integration sets a positive tone for its existence. Integration means to “make into a whole by bringing all parts together; unify. (The American Heritage Dictionary, 1973) When learning is integrated, subjects come together across discipline boundaries, grade levels, and even school programs. Students remember and retain things only after hearing it several times, not just from one isolated incident. Integration supports this type of learning, with its reinforcement of ideas that cut across the boundaries of the disciplines.

The importance of integration in education is not to be ignored. Integration provides a meaningful and a valuable educational experience for a student. At the

elementary level, connections are made earlier so that students develop the habit of looking for them. Anderson and Lawrence (1995) discuss the importance of elementary teachers helping students integrate knowledge across subjects. The curriculum is very specialized and includes different teachers for music, art, and so on. Even though specialization has a place, students need to be shown how knowledge in different areas relate to each other. Learning from an interrelated perspective helps students identify relationships between subjects. (p. 2, 3)

The support for integration is found in history. The concept of integration dates back hundreds of years. In the article, The Interdisciplinary Challenge: Connection and Balance, by Richard Cummings (1989) the historical significance of integration is addressed when he discusses that the disciplines originated historically in the middle ages with liberal arts that were:

handed down from classical antiquity and codified in the trivium-grammar, rhetoric, and logic-and the “higher learning” of the quadrivium-arithmetic, geometry, astronomy, and music. Indeed, even the Renaissance with its flowering of learning produced a new breed epitomized by Leonardo Da Vinci, the true “renaissance man”, who is at home in all disciplines. But then with the proliferation of learning during the subsequent centuries, specialization became more and more important, and discipline became more and more clearly defined until, by the end of the nineteenth century, territoriality had begun to rear its ugly head. (p. 2, 3)

More recently, integration has been practiced as part of the progressive movement of the 1930s and 1940s. The strong emphasis was on student-centered, integrative approaches to education, usually under the name of “core curriculum” (Vars, 1991, p. 14).

Recently, the emphasis of the whole language approach to learning and the integrated possibilities that this approach emphasizes has created renewed interest in integrated learning. Many schools are using all-school themes, with integration at every grade-level and within every subject. Other schools are using grade level integration with two subjects being integrated. Whatever the level, integration is being seen once again as an authentic way to teach and to assess. Some schools integrate under the label of theme immersion. Manning, Manning and Long (1994) believe theme immersion is based in part on Dewey and Piaget’s findings on child development. Theme immersion teachers are improving educational quality because students are learning to connect their activities with the real world. Theme immersion is based on sound theory. (p. 2)

Caine and Caine (1990) support integrated curricula for what it does for the brain-based learner. The authors have investigated the principles for brain-based learning. Principle Four is significant.

Principle Four: The search for meaning occurs through “patterning”.

Designed to perceive and generate patterns, the brain resists having meaningless patterns imposed on it. By meaningless we mean isolated pieces of information that are unrelated to what makes sense to a particular student. When the brain’s natural capacity to integrate information is acknowledged and invoked in teaching, vast amounts of initially related or

seemingly random information and activities can be presented and assimilated. (p. 67)

These ideas are supportive of the use of integration. The curriculum comes alive in meaningful and exciting ways.

Problems

There are some problems that can arise without careful consideration when beginning an integrated program. These problems are fear, lack of preparation, lack of support, scheduling, and resources.

Fear is often a big issue for teachers. It is easy to get locked into a comfort zone and follow the plans that the textbook provides. "Many teachers are afraid to let go of professional habits that have brought them comfort in the midst of an onslaught of changing students and changing school policies" (Stevenson & Carr, 1993, p. 193).

Often, coupled with fear is the lack of preparation in planning. Teachers embrace a new idea or thought and are ready to implement it without really taking the time to prepare in a way to make the plan meaningful to their students. "To avoid the potpourri problem, teachers should be active curriculum designers and determine the nature and degree of integration and the scope and sequence of study" (Jacobs, 1989, p. 9).

Teachers are often ready to become innovators and are met with a closed door from their administrators, colleagues, parents and community members. With the goals for excellence in education in place, too many people seem to think that means to go back to the traditional approach to the basics. Stevenson and Carr (1993) urge educators to

forge ahead. “No matter how seemingly small and insignificant an innovation may be, begin somewhere” (p. 194).

Scheduling extra time in a school day is a major road-block in getting an integrated program off the ground. This takes additional communication with staff to discover some creative alternatives. Jacobs (1989) quotes Ackerman in cautioning that “competing needs of other programs may supercede” (p. 31).

With limited budgets, extra resources are usually unavailable. This gives the teachers an opportunity to discover the archives of resources that might be available throughout their own or nearby school districts. “It makes sense to ask for help and to make do with what can be obtained. Besides, most integrated studies are not appreciably more costly than traditional teaching” (Stevenson & Carr, 1993, p. 195).

Advantages

The advantages of an integrated curriculum are many. Connections to the real world, greater depth of study, enthusiasm, and students becoming better learners are some of the advantages of an integrated curriculum.

When students are allowed to connect subject areas, instead of having them as isolated units, they are able to make cohesive applications. The North Carolina State Department of Public Instruction (1987) notes that what we do in everyday life is always related. When we buy a car, vote or go to a concert we mesh together what we know and what we do. (p. 3)

When students are allowed to study and spend more time on one particular theme that crosses curricular boundaries, they can gain a depth of understanding as knowledge in

one area supports knowledge in another area. “Students learn a lot as they immerse themselves in the study. This is in stark contrast to students whose teacher covers merely lots of facts or simply assigns additional homework or pages to read to provide depth” (Stevenson & Carr, 1993, p. 34).

As students are allowed to get into greater depth in their subjects, enthusiasm is generated. “Integrated units or programs create an air of enthusiasm among teachers, students, and the community. Students often consider such study “not like school” and “a real break from textbooks” (North Carolina State Department of Public Instruction, 1987, p. 4).

When a topic is presented in one discipline and reinforced again later in another discipline, students retain knowledge much better. The North Carolina Department of Public Instruction (1987) suggests that research has indicated students learn and remember things integrated and reinforced in more than one area. Students themselves have more meaningful experiences when they relate school subjects across the curriculum. (p. 3)

Music as an integrated subject

Music is a subject that is easily integrated into other areas. Music concepts connect naturally and provide many opportunities to students. “Fundamental musical concepts such as unity through repetition, contrast, and balance—are inherent in many subject areas” (Anderson & Lawrence, 1995, p.3). There is also evidence that music is successful at integration with social studies. In our young nation, many events of history were celebrated or told with the use of music. Our Native American and Black American population have a rich and varied musical heritage. The Anglo American ancestors in the

United States brought music with them from Europe and also created art forms unique to their situations in this country. Music is integrated in our lives daily. "Music is a constant presence in your life, although you may not be conscious of the depth and breadth of your musical experience" (Barrett, McCoy & Veblen, 1997, p. 1). Almost every area in our lives is enhanced with music, from television to the telephone to even our time in an elevator. Since music is such an integral part of life, then music is a natural to fit into school subjects as well.

The rich musical heritage of our nation provides countless opportunities for use in the classroom. Not only are there songs that tell stories, (When Johnny Comes Marching Home, for example) but there are dances, games and various activities that also fall under the musical umbrella. These dances, games, activities and songs were written to enhance whatever might be going on at that time. Anderson and Lawrence (1995) support the idea that music helps with physical coordination, phonics, drama, and appreciation of culture and history. Celebrations such as Halloween, Thanksgiving, Christmas, and Hanukkah have used song to express certain feelings or ideas. (p. 131)

What speaks volumes about successes in integrated curriculum are examples from actual lessons. This lesson in Koebler (1989) is enthusiastically portrayed by the teacher. When doing a Christmas unit, the song, The Twelve Days of Christmas seemed to come to her mind. She started with a filmstrip version of the song and had the students sing along. She then read the book, The Italian Twelve Days of Christmas, and had them create in pairs their own versions for a literature activity. They created such classics as The Twelve Days of McDonald's, and, The Twelve Days of Shopping. They loved it! (p. 102)

Another example is of a project piloted at the University Laboratory School Indiana University in Pennsylvania. The project initiated a whole language curriculum through music. The project used music to enhance literature “themes”, grades 1-6. The results were very positive.

Reflecting on the pilot project at the University School, we believe that children learned a great deal from their experiences through these integrated units. They achieved a sense of accomplishment and pride from successfully completing many a varied learning tasks, the results which were visible or auditory and greatly appreciated by teachers and parents. (Mambo & Wheatley, 1992, p. 20)

As discussed, music is a natural integrator. Through the use of music many opportunities are present to integrate. Music has been successfully integrated into other disciplines.

Social Studies

Social studies is a multi-disciplinary subject. It connects naturally to other disciplines and within its very nature provides many opportunities for exciting, integrated studies. There is also evidence that social studies has been successful as an integrated subject. Social studies is described in the Broman study (as cited in Mansfield, 1993) as “the glue that bonds together the elements of the curriculum for young children” (p. 136). Mansfield (1993) also quotes Charlesworth and Miller in describing social studies as “a subject area that can act as a vehicle for presenting the skills and concepts that permeate the whole curriculum” (p. 135).

Within the social studies curriculum there is a wealth of variety. History, geography, economics, and civics are just some of the subjects that fit under the social studies umbrella. Social studies proves to be a most flexible discipline. By its very definition, social studies is multi-disciplinary.

Since social studies is so flexible, the opportunities abound for integration. A study of history can include dramatization (re-enacting the real life of our pioneers, for example), literature of the time period, music of the time period, art, and so on. Geography naturally incorporates art in mapping. Economics study can easily incorporate mathematics. The “block” schedule in a middle school is one example of teachers utilizing English, social studies and reading under a humanities umbrella. This block idea in the North Carolina Study (1987) is called subject to subject. Subjects are integrated together around a theme or are even presented as block periods of time together. (p. 2)

As in music, there are many evidences of successful integrative social studies units. The interest level is often high and creativity in thinking is an outgrowth. The students’ comments can provide clues about the success of a unit.

In the “Adopt a Business” project at Shelburne Middle School a student commented, “Guess what I did today? I got to work the cash register! Isn’t that neat? This business stuff is great!” (Smith , Mann & Steadman, 1993, p. 107).

In another unit titled “Richmond 4 Corners”, students were given the opportunity to find out about their community by interviewing different people in their communities with different jobs. This study was quite involved and was organized to cross many curricular boundaries. When it was done, the students’ enthusiasm was

evident. "I'm going to remember the whole thing. It was exciting (but not the editing parts). What are we going to plan next?" Jennifer (Girardin, 1993, p. 87). In the book, Integrating Studies in the Middle Grades, Dancing Through Walls, (Stevenson and Carr, 1993) there are many more positive student and teacher comments.

Summary

Through integration, many boundaries can be crossed. There is no longer any need for boring, stilted presentations in isolation, and students have the opportunity to apply practical knowledge in an integrated way. This is just like their daily lives.

There are problems that can exist within a integrated program, but with proper focus these problems can be easily overcome. The support from a historical perspective and the current perspective have been addressed, as well as the different learning styles that are accommodated in this approach.

There are multiple advantages to the students. The students can view their subjects as connected, they can study in greater depth, their enthusiasm is high and as a result the students are better learners.

Within the disciplines of music and social studies, there is a natural ease in integration. There are many opportunities for creative and innovative teaching. The subjects can work together in a complimentary fashion.

Finally, the evidence that similar programs work is with the students' comments themselves. Excited and enthusiastic learning cannot be substituted for anything.

CHAPTER 3

Procedures

Introduction

The primary goal of this project is to develop a curriculum guide to integrate social studies and music for the fifth grade. The two themes of Renaissance and the New World and the American Revolution are the focal point at which planning begins.

In order to achieve this goal, certain areas need to be considered. The first step is to examine the curriculum guidelines for social studies. Broad, national guidelines for Social Studies have been developed. In part from these guidelines, the Washington State Commission on Student Learning has developed Essential Academic Learning Requirements (EALRS) that are more specific goals. Within these goals are individual components, then finally benchmarks, which are places to measure students progress, that have been matched to the curriculum of the Ellensburg School District.

Following the social studies guidelines are the music guidelines for fifth grade from the Ellensburg School District. These guidelines are based on the standards for the State of Washington, as well. In actuality, the state has not adapted EALRS or components, however, the school district has developed a lengthy list of EALRS, components, and benchmarks. In addition to the district guidelines, national guidelines from the Music Educator's National Conference are included. All benchmarks for music are not met within this integrated curriculum, however, the components and benchmarks provide the framework for the unit. The units consist of 24 lessons, two twelve weeks units centered

around the eras of the Renaissance and the New World and the American Revolution. The national standards are considered when making plans, however in the lesson plans themselves these standards are not listed.

Social Studies Guidelines (Ellensburg School District 5th grade)

- ◆ Geography
 - ◆ U.S. regions and states
- ◆ History
 - ◆ Exploration, settlement, and growth of U.S. until 1877.
- ◆ Civics
 - ◆ Internal operations of U.S. government.
- ◆ Economics
 - ◆ U.S. competitive market system.

Social Studies Philosophy, Ellensburg School District. Social Studies for today and tomorrow

Social Studies is a gateway to integrated learning in an increasingly complex and interactive world. Through the perspectives of history, geography, civics, economics, philosophy, sociology, government, and anthropology, PATTERNS are discovered, CONNECTIONS become apparent and MEANING DEVELOPS. (Ellensburg School District, Essential Academic Learning Notebook, 1998)

State of Washington Essential Academic Learning Requirements

History

1. The student examines and understands major ideas, eras, themes, developments, turning points, chronology, and cause-and-effect relationships in U.S., world, and Washington State history.
2. The student applies the methods of social science investigation to investigate, compare and contrast interpretations of historical events.
3. The student understands the origin and impact of ideas and technological developments on history and social change.

Geography

1. The student uses maps, charts, and other geographic tools to understand the spatial arrangement of people, places, resources, and environments on Earth's surface.
2. The student understands the complex physical and human characteristics of places and regions.
3. The students observes and analyzes the interaction between people, the environment, and culture.

Civics

1. The student understands and can explain the core values and principles of the U.S. democracy as set forth in foundational documents, including the Declaration of Independence and the Constitution.

2. The student analyzes the purposes and organization of governments and laws.
3. The student understands the purposes and organization of international relationships and how U.S. foreign policy is made.
4. The student understands the right and responsibilities of citizenship and the principles of democratic civic involvement.

Economics

1. The student understands basic economic concepts and analyzes the effect of economic systems on individuals, groups, and society. (Ellensburg School District Essential Academic Learning Notebook, 1998, p. 85-116)

National Social Studies Standards

1. Culture-Social studies programs should include experiences that provide for the study of culture and cultural diversity.
2. Time, continuity and change-Social studies programs should include experiences that provide for the study of the ways human beings view themselves in and over time.
3. People, place and environments-Social studies programs should include experiences that provide for the study of people, places and environments.
4. Individual development and identity-Social studies programs should include experiences that provide for the study of individual development and identity.
5. Individuals, groups and institutions-Social studies programs should include experiences that provide for the study of interactions among individuals, groups, and institutions.

6. Power, authority and governance-Social studies programs should include experiences that provide for the study of how people create and change structures of power, authority, and governance.
7. Production, distribution and consumption-Social studies programs should include experiences that provide for the study of how people organize for the production, distribution, and consumption of goods and services.
8. Science, technology and society-Social studies programs should include experiences that provide for the study of relationships among science, technology, and society.
9. Global Connections-Social studies programs should include experiences that provide for the study of global connections and interdependence.
10. Civic ideals and practices-Social studies programs should include experiences that provide for the study of the ideals, principles, and practices of citizenship in a democratic republic. (Barrett, McCoy & Veblen, 1997, p. 142)

Music Standards -Ellensburg School District

1. Student acquires the knowledge and skills necessary to create, to perform, and to respond effectively to the arts.
2. Develops creative solutions to problems using arts knowledge and skills.
3. Uses the arts to communicate ideas and feelings.
4. Understands how the arts connect to other subject areas, life and work.
(Ellensburg School District, 1998, p.1)

National Content Standards in Music

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationship between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture. (Barrett, McCoy & Veblen, 1997, p. 40)

Differences in individual learning styles should also be considered important. The eight intelligences from Howard Gardner (Checkley, 1997, 8-14) are considered important when planning integrated units. Additionally, there are differing levels of integration when integrating the arts. The levels of integration are from Barrett, McCoy and Veblen (1997) which are taken from the National Endowment of the Arts ethnographic study done in 1991 of the way that the arts are taught in elementary schools. The levels of integration are (a) subservient style, (b) affective style, (c) social integration style, and (d) coequal, cognitive integration style. (p. 27-30) These styles are specific to the integration of music and the arts.

When making the lesson plans, the theme is the first issue to be explored. Music and Social Studies will be the disciplines that serve the theme. These two disciplines are the next areas to be explored. After deciding how music and social studies would serve the Renaissance and the New World and the American Revolution, the Essential Academic Learning Requirements are considered. The components that serve the requirements are the next areas explored. Although not listed specifically in the plans themselves, the National Guidelines for both the disciplines and the different ways of learning through Gardner's multiple intelligences are important elements to consider when planning. Finally, the units are completed by the assessments. These assessments are the final step in evaluating the success of the units. Figure 1 (p. 29) is the chart of the design flow for the unit of the Renaissance. The unit for the New World and the American Revolution follows the same procedure.

It is a desire that these lessons are just a beginning for a teacher who wants to integrate. Many more subjects can be integrated within these lessons. Literature, art and science can be added to the framework of these lessons at a later date. There are as many different ways to integrate as an educator desires.

The lesson plans are designed to be easy to follow. Objectives are listed in the first column, followed by the Essential Learning Components that are met through the lessons. Materials are listed in the next column. Procedures are listed in the column after that, followed by columns for closure and/or extensions. Extensions and closures are not

listed every time. Some of the materials have the sources listed right on the plans, while there are some listed in the references that follow the lessons. This is clearly stated in the plans. Many of the items listed in the references provide other extensions to these lessons.

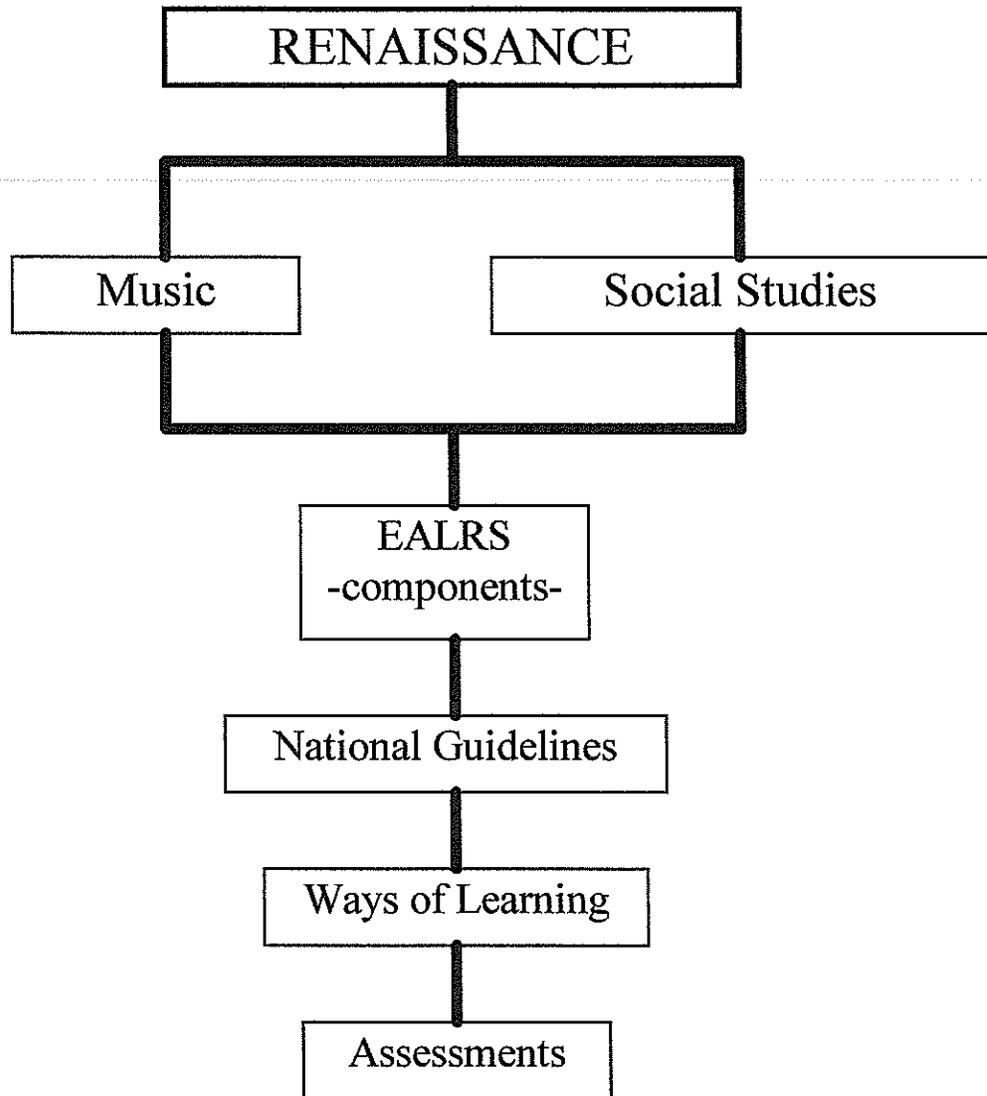


Figure 1: This chart is a design of the lesson plan steps necessary to create the units. See page 27 for a complete explanation. The unit of the New World and the Revolutionary War follows the same procedure as the above.

CHAPTER 4

The Project

Unit One- The Renaissance

Introduction

The Renaissance is a period of history that began in Western Europe in 1430 and went to 1600. The word Renaissance literally means “rebirth”. It refers .. “to the objective of intellectuals and artists of the time to repudiate the previous era (the middle ages) and to restore the philosophical and artistic ideals of classical antiquity.” (Groves, 1988, p. 622) A significant invention during the period of the Renaissance was the printing press. Music was now published instead of circulated by copying manuscripts manually. Publishing music had an influential effect on the general consumption and knowledge of music as musical text became a source for everyone, not just those connected with the church.

In the Americas, exploration was at its height. Not only did Columbus make a significant impact, other explorers were active as well. The musical backgrounds from the explorers countries’ began to take seed in the new world as customs and traditions were extended beyond the boundaries of Europe.

LESSON PLAN 1

OBJECTIVES	To create an awareness of the Renaissance, its impact on history, culture and music of the time period.	Compare and contrast two different versions of the same song as it changes in history.	Reinforce pitch relationships in songs by using the Sol-feg. System.
EALR COMPONENTS	Geography 3.1, History 1.2, 1.3, 3.3, Music-3.1, 4.1, 4.4	Music-3.1,3.2,4.2,4.4	Music-1.1,1.3,1.5,4.4.
MATERIALS:			
<ol style="list-style-type: none"> 1. Butcher paper, marker 2. Recording of Three Blinde Mice, Consort of Musicke (performers) (1991), There were three ravens (CD), London: Virgin Classics. 3. Three Blind Mice-traditional version 4. Overhead and transparency copies of both versions of song 			
Procedures:			
<ol style="list-style-type: none"> 1. Create a large chart entitled "The Renaissance". Have three categories, KWL- What do we know? What do we want to know? What have we learned? 2. Open discussion with- a) Do we know anything about the Renaissance? b) Is the Renaissance important? c) What was the impact of the Renaissance on music/history? 3. Take marker and fill in on chart the students' responses 4. Move right into the song "Three Blinde Mice". Show students a copy of the music. Ask them if they recognize it. Play the recording of this version. Point out that the old version has men's voices, many parts, is slow, sad and has no instrumental accompaniment. 5. Sing the new, "traditional" version of "Three Blind Mice". The modern version has children's voices, one part, is fast, happy, and often used instruments in the background. Compare and contrast the two versions with the students. 6. Try using sol-feg with the modern version of "Three Blind Mice". Discuss how easy sol-feg is with this song and the sequencing that happens with the melody. 7. End the lesson with singing the traditional version of "Three Blind Mice" as a round. 			
Closure: Fill out some of "What we learned" on the KWL chart. Play the old version, "Three Blinde Mice", as students leave.			
Extensions: Research other songs that are "old" and "new" and do comparisons. (Adapted from Barrett, McCoy & Veblen, 1997)			

LESSON PLAN 2

OBJECTIVES	Compare and Contrast two different versions of the same song as it changes in history.	Learn about explorers and their contribution to the Renaissance period.	Identify the recorder as a popular Renaissance instrument.
EALR COMPONENTS	Music: 3.1, 3.2, 4.2, 4.4	Geography: 1.1, History: 1.1, 1.2, Civics: 2.3	Music: 1.3, 4.4
MATERIALS:			
<ol style="list-style-type: none"> 1. KWL chart from Lesson 1 2. Recordings from Lesson 1 3. Description Cards 4. Explorer Cards 5. Recorder music recording from the Renaissance period. Calliope, (1990), Diversions, (CD), Tempe, Arizona, Summit Records 6. History of "Three Blind Mice" (from <u>Sound Ways of Knowing</u>, p. 161) 7. History of the recorder taken from Norton/Groves Concise Encyclopedia of Music, p. 617. 			
PROCEDURES:			
<ol style="list-style-type: none"> 1. Review what was learned by checking KWL. 2. Add to the column of "What you would like to know". 3. Read the students the history of the "Three Blind Mice". 4. Pass around the description cards. Have one side of the room designated "Three Blinde Mice" (old) and "Three Blind Mice" (new). Each student that has a card needs to stand on the correct side. Compare and contrast the differences of the two versions of "Three Blinde Mice" and "Three Blind Mice". 5. Have different cards (about 5) with a paragraphs about an explorer on them. Call up five students that didn't participate in the first activity to take a card. Have the students read aloud and have them decide who the explorer is. Discuss Christopher Columbus, as an explorer and the hardships that he faced to make his journey. The royal court in each country in Europe was very powerful. Discuss with the students how many times and explorer like Columbus would need to have an audience with royalty. Would the explorer been exposed to "court music"? Would this type of music have any impact on him? How would an explorer be influenced by Renaissance Music? 			
Closure: End with playing a recorder selection of Renaissance music. Discuss the piece and a little history about the recorder.			
Extensions: Have some students do more research on other explorers. These projects can be shared at another time with the class.			

LESSON PLAN 3

OBJECTIVES	The students will learn to play a Renaissance piece on the recorder.		
EALR COMPONENTS	Music- 1.3,1.4.1,.5,2.3,3.1, 4.5.		
MATERIALS: 1. Recorder selection of Renaissance music. 2. Recorders for everyone in the class. 3. Alto, tenor and bass recorders to show to the class.			
Procedures: 1. Play the recorder selection from lesson two. Discuss qualities of recorders performed in Renaissance style. Does the music sound different from today's recorders? 2. Pass out the recorders to the class. Review the notes on the recorder and on the staff. The students already played recorder in fourth grade and know how to play, but will probably need a bit of review. 3. Put the piece of Renaissance music on the overhead. Name and finger the notes. If necessary, write the names of the notes under the notes. Work through the piece, phrase by phrase until the students appear to have it down fairly well. 4. Have a few students demonstrate and lead song. Play your recorder with the students, or at least finger the recorder notes.			
Closure: Bring out the tenor, bass and alto recorder and play for students. Discuss the differences in the sounds of these instruments and where they play on the music staff. If time, fill out some more of the KWL chart.			
Extensions: Get a video recording of people playing the recorder and show it to the class. This is listed in the references. (Adapted from Barrett, McCoy, & Veblen, 1997)			

LESSON PLAN 4

OBJECTIVES	The students will learn how to play a Renaissance recorder piece	The students will learn about explorers who lived in the time of the Renaissance.	The students will learn about customs, classes, governments, etc. during the Renaissance through the Medieval Feast.
EALR COMPONENTS	Music 1.3,1.4,1.5,2.3,3.1, 4.5	Geography 1.1, History 1.1,1.2, Civics, 2.3.	Geography 3.3, History 1.1,1.2,1.3, Civics, 2.3
MATERIALS:			
<ol style="list-style-type: none"> 1. Recorders and transparency from lesson three. 2. Copy of the book, A Medieval Feast, written and illustrated by Aliko 3. Explorer biography re-written in first person. Source-<u>Explorers All</u>, by Barbara K. Anthony and Maricllen Barnes, 1942, The Fidler Company, Grand Rapids, Michigan (there are probably newer books but this is a classic if you can find it) Hernando De Soto p. 52, is a good one to re-write. 			
Procedures:			
<ol style="list-style-type: none"> 1. Begin with recorder piece from the last lesson. Review any difficult spots. 2. Record the students' performance. Listen to the recording and analyze the playing with the students. 3. Try and play "Three Blind Mice" on the recorder. Then play "Three Blind Mice as a round. 4. Introduce the song, "Sing a Song of Sixpence". Talk about the reality of that song, that there were actual live blackbirds in the pie, sometimes even people. 5. Read "A Medieval Feast" by Aliko. Talk about what types of planning would be needed for a medieval feast. In a feast, the more showy, the better. 			
Closure: Close with doing KWL.			
Extensions: Share any other books or information on the Medieval Feast.			

LESSON PLAN 5

OBJECTIVES	The students will learn about the music of the Madrigal, how it fits into Renaissance history, what it is, and how to identify the madrigal.	Students will learn a Renaissance dance.	
EALR COMPONENTS	Music- 1.1,1.3,2.1,2.3,4.4, History 1.3	Music- 1.2,1.3,1.5,3.3,4.5	
<p>MATERIALS:</p> <ol style="list-style-type: none"> 1. Selections of Madrigal music. Consort of Musicke (1991) There were three ravens (CD) London: Virgin Classics. 2. Renaissance Dance selections, Sutton, J. (1991), Il ballarino (The dancing master) : The art of Renaissance dance. Pennington, NJ: Dance Horizons (video) 3. Copy of music, Greensleeves, (What Child is This?) 			
<p>Procedures:</p> <ol style="list-style-type: none"> 1. Play a couple of selections of madrigals for the students. Discuss the quality of sound, words, tempo, singers, accompaniments if any, styles. How would we recognize a madrigal? What is the characteristic of a madrigal as compared to other multi-part singing? 2. Play the song, "Greensleeves", (What Child is This?). This is another song that the students are familiar with, and should be noted that the song came out of the madrigal period, and is often performed in a madrigal arrangement. Discuss that Renaissance music was not only instrumental music to sit and listen to, but also music to dance to. Show the students a simple Renaissance dance. The source for the would be <u>Il Ballarino, The Dancing Master</u>. This is a Dance Horizons video. 3. Play Renaissance dance music for students. Teach the dance. Practice the dance. 			
<p>Closure: Closure-Discuss madrigals and dances. Fill in more things on the KWL chart Close with doing KWL.</p>			
<p>Extensions: More Renaissance dances can be taught. Additionally, more recorder music can be played as well.</p>			

LESSON PLAN 6

OBJECTIVES	The students will successfully do a Renaissance dance.	The students will hear authentic Renaissance music.	
EALR COMPONENTS	Music- 1.2,1.3,1.5,3.3,4.5	Music 1.3	
MATERIALS:			
<ol style="list-style-type: none"> 1. Renaissance Music recordings from above. 2. Guest musician (if not available, try and bring either authentic instruments or even large photos of these types of instruments.) 			
Procedures:			
<ol style="list-style-type: none"> 1. Review the Renaissance dance. 2. Then bring in a lute player or another live performance by a local performer. Have them perform for the class. Allow time for questions. Be sure to fill out KWL chart again! If performers are unavailable bring in some instruments of the Renaissance, or photographs of instruments, the larger the better. Play examples of recordings of these instruments and talk about them with the students. 			
Closure:			
Extensions:			

LESSON PLAN 7

OBJECTIVES	To reinforce the objectives of lesson one.		
EALR COMPONENTS	History 3.3, Music 1.4,4.2		
MATERIALS:			
<ol style="list-style-type: none"> 1. Recording of "The Marriage of the Frogge and the Mouse", from There Were Three Ravens (Consorte of Musicke, 1991) 2. Recording of Mr. Frog went a Courtin', from Silver Burdett Music, second grade text, "The World of Music". 3. Book- "The Medieval Feast" by Alik 4. Information on the printing press. Taken from "Printing" Microsoft @ 98 Encyclopedia © 1993-1997 Microsoft Corporation. Encarta Encyclopedia. (CD Rom) 			
Procedures:			
<ol style="list-style-type: none"> 1. Play the recording of "The Marriage of the Frogge and the Mouse" for the students. Ask if they recognize this melody and/or text. A good source would be <u>Mr. Frog went a-courting</u> by Chalk. This is listed in the references. Give the students a brief history of this song. 2. Sing the traditional version that is popular today. Compare and contrast the two versions. 3. Discuss the invention of the printing press and how this impacted the publishing of a folk song such as this. 4. Pass out the manuscript paper. Have the students copy by hand the notation and the words from the second grade text, <u>World of Music</u>, by Silver Burdett. This is found on page. Give them about ten minutes and see how far the students get. Discuss how difficult it must have been to write all of those manuscripts by hand. Discuss that their pay would probably be based on how fast, how neat and how accurate their copying had to be. Also discuss the fact that accuracy would be compromised, and that often different versions of the same song would result. <ul style="list-style-type: none"> • Assessment- A possible assessment could be to collect the manuscripts that the students have produced. Score with a rubric 4-Exceeds standards (complete one verse with everything completely correct as far as notation, words, neatness, rhythm.) 3-Meets standards (All of the notation correct as far as rhythm, note placement, words. Could probably be neater.) 2-In Development (Most of the notation correct, most of the text correct) 1-Needs Rethinking (Less than half done or correct as far a notation, rhythm and words). 			
Closure: Closure of the lesson would be a re-read of some sections of the book, <u>Medieval Feast</u> , by Alik. Tell the students that they will be planning their own Feast			
Extensions: Read the book, <u>Knights in Shining Armor</u> , by Gail Gibbons, 1995. This is a great book that talks about the Middle Ages and the "Age of the Knights."			

LESSON PLAN 8

OBJECTIVES	The students will plan a Medieval Feast of their own, researching food, music, dances and entertainment of the time of the Renaissance.		
EALR COMPONENTS	Music- 1.2,1.3,1.4,1.5,2.2, 2.3,3.1,3.2,3.3,4.1, 4.2,4.3,4.4,4.5. History-1.3, Civics 2.3		
MATERIALS: <ol style="list-style-type: none"> 1. Recordings from previous lessons 2. Extra research supplies and books on the Renaissance for research available to the students. Listed in references. 			
Procedures: <ol style="list-style-type: none"> 1. Divide the class into five groups. <ol style="list-style-type: none"> 1. Meal-food and invitations 2. Instrumental music-recorders and recorded music 3. Games/explorers 4. Dance group 5. Decorations 2. Give the students the entire period to plan their own medieval feast. Provide research for them, supplies and music. Have the students decide who they want to invite, whether it be teachers, parents or another class. Set a small limit on the number of people invited, especially since this is the first feast. Try and get an adjoining room if possible for dance and recorder practice so that the teacher can separate the students' activities yet keep an eye on the proceedings. Some groups can be in the hallway-like the meal planners or the game planners. Rotate in and out of all of the activities and offer advice and suggestions. 			
Closure- Analyze the progress of the group towards the project. (Adapted from Barrett, McCoy & Veblen, 1997).			
Extensions:			

LESSON PLAN 9

OBJECTIVES	This lesson should be devoted again to the planning of the feast. The teacher should check on the progress of every activity and allow for extra time in the schedule to complete unfinished projects and/or allow for extra practice times. Group cooperation should be stressed and quality work noted.		
EALR COMPONENTS	All previous.		
MATERIALS: <ol style="list-style-type: none"> 1. Recordings from previous lessons 2. Extra research supplies and books on the Renaissance for research available to the students. Listed in references. 			
Procedures: Assessment- A group participation assessment should be given during the class. Tell the students that you will be giving them a score as you go around the room for their individual active participation. Use the following rubric: 3-meets requirements (active participation) 2-in development (participation less than half of the time) 1-needs rethinking (participation hardly noticeable).			
Closure- Analyze the progress of the group towards the project. (Adapted from Barrett, McCoy & Veblen, 1997).			
Extensions:			

LESSON PLAN 10

OBJECTIVES	The students will perform a model Medieval Feast		
EALR COMPONENTS	All previous EALR's will be met		
MATERIALS:			
<ol style="list-style-type: none"> 1. Recordings from previous lessons 2. Extra research supplies and books on the Renaissance for research available to the students. Listed in references. 			
<p>Procedures: Extra time needs to be allowed for the feast. The feast will probably last about an hour and a half. Depending on the size of the crowd, probably the school cafeteria would be the best place to have the feast. This could be an after school activity, or even an evening activity.</p> <p>Recorder music, dancers dancing and game activities should be a part of this feast. The meal committee should be at the head table. That group will lead the program. A few explorers should be chosen from that group to stand up and talk about their exploration activities, giving all kinds of historical details, like where they want to go exploring, why and how much money they will be needing from the court. There should be a royal court overseeing the feast at a head table, following the Aliko model of a feast.</p>			
Closure-			
Extensions:			

LESSON PLAN 11

OBJECTIVES	To assess the student's knowledge of the time period of the Renaissance.	To recognize the importance of music during the time of the Renaissance.	To recognize the impact of exploration of the Americas during the time of the Renaissance.
EALR COMPONENTS			All previous EALR's will be met
MATERIALS:			
<ol style="list-style-type: none"> 1. Recordings from previous lessons 2. Extra research supplies and books on the Renaissance for research available to the students. Listed in references. 			
<p>Procedures: A review of the Renaissance should take up this class time. Finish going over the KWL chart that the students have completed. If the chart is not yet completed, finish filling out any missing information until the students and the teacher are satisfied. Review any additional information that might be necessary for the students to know. Allow time for study of the KWL chart. Ask a few questions that you know that you will be asking on the examination.</p>			
Closure-			
Extensions:			

LESSON PLAN 12

OBJECTIVES	This lesson will be a written evaluation of the unit. The objectives will be the same objectives from lesson eleven. Following is a sample evaluation. Both the knowledge of social studies and music will be examined.		
EALR COMPONENTS			All previous EALR's met
MATERIALS:			
<p style="text-align: center;">Procedures: The Renaissance</p> <ol style="list-style-type: none"> 1. What does the word Renaissance mean? 2. What was the time period of the Renaissance?. 3. What of the following things would be used in a Medieval Feast? <ol style="list-style-type: none"> a. A jester b. a monkey c. unusual decorations d. music 4. Who were some famous explorers during the Renaissance? Name at least four. 5. Describe Madrigal music. Use at least four musical words in your description. 6. What were some important musical instruments in the Renaissance? Name at least two. 7. Compare and contrast the two versions of "Three Blinde Mice" and "Three Blind Mice". Use comparisons of words, notes, rhythms and voicing. 8. Describe Renaissance society. What were the people like? 9. What was a Renaissance dance like? 10. How did the period of the Renaissance affect the development of the Americas? <p>Personal Evaluation-</p> <ol style="list-style-type: none"> 1. What did you like best about this unit? 2. What was your least favorite activity in this unit? 3. Would you do a unit like this again? <p>subjects will allow teachers to analyze the effectiveness of the unit and make any changes necessary as they prepare for another integration unit.</p>			
<p>Closure- This is just a sample evaluation. The evaluation should be adjusted according to time allowed, KWL chart, and individual emphasis. This would probably be a good time to focus on something else in the music curriculum. Usually after the first 12 weeks, classes spend the remaining time before the new year focusing on some sort of a holiday program. A break from integration of both students and teachers.</p>			

Unit Two-The New World and the American Revolution

Introduction

The age of the Renaissance led right into the exploration of the New World. Culture, style, music, and religion were brought over by the early immigrants. When those influences from Western Europe were combined with the Native American culture that already existed, an interesting mix resulted. Additionally, a great many of the early settlers desired their own individual identity as well. They rebelled against their backgrounds, and were selective in the customs and traditions they chose to honor. Many new traditions were created in response to what they viewed as oppression and hardship. The revolution was in fact, a response to the attempted expansion of the British Monarchy. The new Americans were determined to form their own identity, and used every opportunity to do so.

Music played an important role in early America. While Bach was in Germany composing minuets, Americans were busy stealing British tunes (like Yankee Doodle and America) and making them their own. While Mozart wrote "Twinkle, Twinkle, Little Star", the new Americans were having a tea party. There were not great American composers during the time of the revolution because Americans were too busy to devote time to such endeavors. However, the revolution itself spawned many literary achievements which were often set to music, or at the very least catchy rhythmic exercises. Midnight rides and courageous battles were a wonderful stimulus for poems written much later than the actual events. Lofty speeches, which much of the general public learned to recite and quote, have survived through the generations.

LESSON PLAN 1

OBJECTIVES	The students will learn about the music that the immigrants brought over from their native lands during pre-revolution and revolution times.	The students will compare and contrast a songs' evolution, from it's basic beginnings to what it eventually becomes.	
EALR COMPONENTS	Geography 1.1,3.3,History 1.1,1.2,1.3,Civics 2.3, Music 3.1, 4.1,4.4	Music- 4.1,4.4,3.1,2.2,1.5	
<p>MATERIALS:</p> <ol style="list-style-type: none"> 1. Copies or overhead transparency of the song, Sarasponda. This is in the fourth grade text, The World of Music, by Silver Burdett. The series also has CD's available. 2. Copies or overhead transparency of the song, Simple Gifts, a traditional Shaker Hymn based on an English folk tune. 3. Recording of Appalachian Spring, by Aaron Copland. 			
<p>Procedures:</p> <ol style="list-style-type: none"> 1. Play the recording of Sarasponda for the students. Have them learn the ostinato, and sing the song as a round. Discuss that this song is made up of nonsense syllables and does not necessarily have any particular meaning. Do an informal class poll to see if the students have any idea how old this song might be. 2. Explain the history of the song, reading pg. 40 from the book, <u>From Sea to Shining Sea</u>, compiled by Amy L. Cohn. Tell the students that we are going to find out the origins of many of the traditional folk songs that are popular in our country. Many of the roots of these songs are not American, but are an adaptation of another countries' song. 3. Create a classroom bulletin board with European countries listed. Have a student fill in Sarasponda under the Netherlands. 4. Pass out copies of the tune, Simple Gifts. Have the students sing this song. Discuss the meanings of the song. Discuss the Shakers, who and what they are. Show some pictures of Shaker communities today. 5. Have a student go and put the song, Simple Gifts, under England on the bulletin board, as the tune originated from that country. 6. End class with playing Aaron Copland's version of Appalachian Spring, which is based on the tune of "Simple Gifts". Discuss the differences and similarities of Appalachian Spring with the original tune. 			
<p>Closure: Play Appalachian Spring as students leave.</p>			

LESSON PLANS 2 and 3

OBJECTIVES	The students will successfully perform two rhythm ostinatos.	The students will expand their knowledge of immigrants and Native Americans and the important role that both played in our history and music history.	
EALR COMPONENTS	Music- 1.1,1.3,1.4,2.1,2.3, 3.1,3.2,4.1,4.3,4.5	Geography 3.3,History 1.2, 1.3	
MATERIALS: <ol style="list-style-type: none"> 1. Ostinato charts for immigrants and Native Americans 2. Simple Gifts recording 3. Rhythm Instruments 			
Procedures: <ol style="list-style-type: none"> 1. Play the recording of Simple Gifts from Appalachian Spring by Aaron Copland as the students enter. 2. Review with the students the last lesson, discussing the impact of immigrants on the history and the music history of the New World. Ask the students what events or people might have influenced the direction of our county. List the students suggestions on the board. Hopefully, Native Americans will be on the list. 3. Read the story, The Creation, retold by Joseph Bruchac from the book From Sea to Shining Sea, p. 4. Discuss the impact of this culture on the new immigrants. 4. Put up the chart, "Native American Blessing." Lead the students through the ostinato chant. Discuss rhythms, rests and things to watch for. 5. Bring out the Immigrant Ostinato. Go through the same procedure as the Native American Blessing. Compare and contrast the two ostinatos. Ask for student input on the appropriate rhythm instruments for these ostinatos. 6. Use the rhythm instruments with the ostinatos. Divide the class in half, each doing one of the ostinatos. Have the students switch ostinatos. 			
Closure: Close by discussing the performances of both ostinatos and analyze the performances.			

Extensions: Have the students create ostinatos of their own. The subjects can be Native Americans, the New World, or any idea relating to the Revolutionary War Era. The students will need to chant the rhythms to original text, use rhythm instruments or body percussion, and create at least two ostinatos to go with the main body of text. This would also be a great project to design an assessment for.

Native American Ostinato

Blankets warm, breezes warm, treasure what you find.

Burdens bear, bounties share, some good behind.

Ostinato #1- Live peace prosper, good life (repeat)

Ostinato #2- Native blessing native song!

Immigrant Ostinato

When all the immigrants settled this land,

New dreams of liberty, were their plans!

Ostinato #1- English, Swedish, and Dutch! (repeat)

Ostinato #2- All the other Nations too Native tribes helped all those passing through!

LESSON PLAN 4

OBJECTIVES	The students will learn about the events that culminated in the famous "Boston Tea Party".	The students will learn the song, "Revolutionary Tea", a traditional song inspired by the Boston Tea Party.	
EALR COMPONENTS	Geography 3.3, History 1.1,1.2,1.3, Civics, 1.2,2.3, Economics 1.1,1.4	Music- 1.1,1.3,1.5,2.1,3.1,4.1 4.4 Elements of the music will be analyzed.	
<p>MATERIALS:</p> <ol style="list-style-type: none"> 1. Jackdaw: The American Revolution. Amawalk, NY: Jackdaw Publication, 1995 David Johnson, compiler. Contains a reproduction of a letter from a colonist about the Boston Tea Party. 2. Overhead transparency of the song, Revolutionary Tea, arranged by Ruth and Norman Lloyd 3. Keyboard 			
<p>Procedures:</p> <ol style="list-style-type: none"> 1. Start class by reading the document of the letter from a colonist to the East India Tea Company. Discuss the what, when and why of the Boston Tea Party 2. Make a chart on the board of these under the columns of what, when and why 3. Introduce the song, "Revolutionary Tea", and play it and sing it for the students. Discuss the words. Show the song on the overhead. Discuss the time signature, tempo and key signature. 4. Have the students sing the song. 			
<p>Closure: Close the lesson with brief discussion of how the song parallels with what went on at the Boston Tea Party.</p>			
<p>Extensions: Assign research projects to students that cover other events that led up to the Revolutionary War. These can be presented in the classroom at a later date.</p>			

LESSON PLAN 5

OBJECTIVES	The students will participate in a reenactment of the Boston Tea Party.	The students will use music as the background for their dramatic reenactment.	The students will recognize one of the final stimuli for the Revolutionary War.
EALR COMPONENTS	Geography 3.3, History 1.1,1.2,1.3,Civics-2.3,3.1,Economics, 1.4	Music 1.2,1.3,1.4,2.2,1.5,3.1 3.3,4.1,4.3,4.4,4.5	History 1.11.2,1.3,2.2,2.3
MATERIALS:			
<ol style="list-style-type: none"> 1. Recording of Instrumental Music of Colonial times 2. Recording of several Mozart pieces 3. Scarves and props (anything that is available in the room, such as chairs, tables, etc. 			
Procedures:			
<ol style="list-style-type: none"> 1. Divide the class into groups of five or six each. Review the Boston Tea Party from last lesson. Play the song, Revolutionary Tea, and make sure the students really concentrate on the words 2. Provide music for each group as a back drop. Have the students rehearse a reenactment of the Boston Tea Party, using the music as their backgrounds. Use the whole class time for rehearsal. 3. Evaluate the students' participation within their groups by going from one group to another and observing the participation of the students. Give each group up to 4 participation points, and each individual up to 4 participation points. The movements have to use rhythm, (moving within the beat) shape, level and pathway. 			
Closure:			
Extensions:			

LESSON PLAN 6

OBJECTIVES	All objectives and materials from lesson five will be used.		
EALR COMPONENTS			
MATERIALS: <ol style="list-style-type: none"> 1. Recording of Instrumental Music of Colonial times 2. Recording of several Mozart pieces 3. Scarves and props (anything that is available in the room, such as chairs, tables, etc.) 			
Procedures: <ol style="list-style-type: none"> 1. Allow the students at least 10 minutes of class time for rehearsal of their reenactment of the "Boston Tea Party". Each group will perform for the class. 			
Closure: Evaluate with a rubric: <ol style="list-style-type: none"> 4-exceeds requirements-students must have all gotten an eight from the last lesson, and during performance must demonstrate rhythm, shape, level and pathway. 3-meets requirements-students must have gotten at least a six from previous lesson, and during performance must demonstrate rhythm, shape, level and pathway. 2-in development- students must have gotten at least a 5 from last lesson, and during performance demonstrate at least two of rhythm, shape, level and pathway. 1-needs rethinking-students receive less than a 5 from last lesson, and only demonstrate one of the aspects of rhythm, shape, level and pathway during performance. 			
Extensions: Any book, video or tape about the Boston Tea Party can be shared.			

LESSON PLAN 7

OBJECTIVES	Students will use instruments to create a sound setting to "Paul Revere's Ride".	Students will learn about a specific event in history and the effect that this event had in the course of history.	
EALR COMPONENTS	Music- 1.2,1.3,1.4,2.2,3.1, 4.1,4.5	History 1.1,1.2,2.2,3.1	
MATERIALS:			
<ol style="list-style-type: none"> 1. Six copies of the poem, "Paul Revere's Ride 2. Classroom instruments 			
Procedures:			
<ol style="list-style-type: none"> 1. Read to students, "Paul Revere's Ride". Briefly discuss. Divide the class into 6 groups. 2. The groups will do the following: 1. Pick a reader/readers 2. Decide on instruments needed and how to read the piece rhythmically 3. Practice in a group 4. Perform for class. 3. Students need to use a minimum of three types of instruments. The instruments must fit into the reading; in other words, having a cymbal crash for Paul Revere riding his horse would not be a good idea. Body percussion may be used as well. The students will be given 2-3 stanzas of the poem. The poem will be performed in order, one section right after another. The evaluation will be a self-evaluation-discussion. No grades should be given for this. 			
Closure:			
Extensions: For the girls, another great book to read would be, <u>Sybil Rides for Independence</u> , by Drollene P. Brown. This is listed in the references.			

LESSON PLAN 8

OBJECTIVES	The students will learn the significance of the Declaration of Independence as a document.	The students will learn the significance of the song, Yankee Doodle, as a part of the revolutionary war era.	
EALR COMPONENTS	History 1.1,1.2, Civics 1.1,1.2, 2.3	History 1.3, Music- 3.1, 4.1, 4.4	
MATERIALS:			
<ol style="list-style-type: none"> 1. Painting by John Trumbull of The Declaration of Independence 2. Recording of the song, Yankee Doodle 3. Historical brief of Yankee Doodle from the Rusty McNeil cassette tape 4. Recording of the Fifth Dimension, "Declaration of Independence" 5. Overhead transparency of a copy of the document of the Declaration of Independence 			
Procedures:			
<ol style="list-style-type: none"> 1. Show students the painting of "The Declaration of Independence", by John Trumbull 2. Discuss with the students the identity of the gentlemen in the picture, and what they were doing and why 3. Play the recording by the Fifth Dimension of "The Declaration of Independence". Follow along with the words on the overhead. Discuss some of the terms that the students may not understand. Play the recording again and have the students follow along with the overhead. 4. Pass out copies of the song, "Yankee Doodle". Have the students sing the song. Use the recording to give a brief history of the song. Discuss how this song might have become an American anthem instead of a song intended to poke fun at the Americans. 			
Closure: Sing the song, Yankee Doodle again, and if time allows, use some classroom instruments with the song.			
Extensions:			

LESSON PLAN 9

OBJECTIVES	The students will learn the early influence that African-Americans played in the musical life of our young nation.	The students will learn the participation that African-Americans provided in the Revolutionary War Era.	The students will perform two early African-American folksongs.
EALR COMPONENTS	Geography 3.3, History 1.2, 2.2, Music-3.1, 4.1, 4.2, 4.4	Geography 3.3, History 1.2, 2.2	Music-1.1, 1.3, 1.4, 1.5, 2.1, 3.1, 4.1
MATERIALS:			
<ol style="list-style-type: none"> 1. Recording of Michael Row the Boat Ashore and Jubal from American History Through Folksongs, Narrated and Sung by Keith and Rusty McNeil, WEM Records, Riverside, CA. 2. Book, From Sea to Shining Sea, compiled by Amy L. Cohn, p. 42,43,376. 3. Book, Black Heroes of the American Revolution by Burke Davis. 			
Procedures:			
<ol style="list-style-type: none"> 1. Play the recording with the narration for the students of Michael, Row the boat Ashore, and Jubal, from the <u>American History Through Folksongs</u> recording. Discuss 2. Read the poems from the Sea to Shining Sea text, page 42 and 43. Discuss and contrast with the two songs. 3. Learn the hand motions for the poems that are found on page 376. Practice and perform the poems together, reading as a whole class. 			
Closure: . Close the lesson with a brief discussion about African-Americans and their part in the American Revolution taken from excerpts from the book, Black Heroes of the American Revolution, by Burke Davis.			
Extensions: Possible extensions could be Sound Settings created to African American Folktales			

LESSON PLAN 10

OBJECTIVES	The students will learn a fun song that dates back to revolutionary times, and compare and contrast it to a more serious song of the times.	The students will recognize the link between Europe and the Americas in folksongs.	The students will compare the evolution of songs about love.
EALR COMPONENTS	Geography 3.3, History 1.3, Music 3.2,4.1,4.2,4.4	History 1.3, Music 3.2,4.1,4.4	Music-1.1, 1.3,1.5, 2.1, 2.2, 3.1, 3.2, 4.4
MATERIALS:			
<ol style="list-style-type: none"> 1. Overhead transparency of the song, Jennie Jenkins 2. Overhead transparency of the song, Johnny Has Gone for a Soldier 3. Piano 4. CD of "My Heart Will Go On", performed by Celine Dion. 			
Procedures:			
<ol style="list-style-type: none"> 1. Play and sing the song, Jennie Jenkins. Explain that this tune is probably based on English tune 2. Discuss the significance/non-significance of nonsense songs. Teach this song to the class. 3. Next, play and sing the song, Johnny Has Gone for a Soldier. Explain that this song has Irish roots. Compare and contrast the two songs, the words, the rhythms, the possible hidden meanings. Discuss love songs and folk songs in general. 4. Play the recording, "My Heart will Go On" from the Titanic. Compare and contrast the two songs as love songs. 5. Make a Venn Diagram on the board of love songs of today and the revolution times, comparing differences and similarities. 			
Closure:			
Extensions: Many types of songs can be compared in a historical context.			

LESSON PLAN 11

OBJECTIVES	The students will learn about how the constitution was put together.	The students will learn the amendments to the constitution.	The students will learn how to adapt a musical solution to a problem.
EALR COMPONENTS	History 1.1, 1.2, Civics 1.1, 1.2, 1.3, 4.1	Civics-1.1,1.2,1.3,4.1	Music-1.3, 1.4, 3.1,4.2, 4.5
MATERIALS:			
<ol style="list-style-type: none"> 1. Copy of the Constitution and the amendments on overhead transparency 2. Video of the movie, "Born Yesterday", forwarded to the part of the constitution 3. Television, VCR 4. Copy of the book, "We the People: The Story of the U.S. Constitution, by Peter Spier 			
Procedures:			
<ol style="list-style-type: none"> 1. Open class by reading "We the People: The Story of the U.S. Constitution, by Peter Spier. 2. Show the students the copy of the constitution and the amendments. Read most of it off the overhead to the students. Discuss the difficulty in remembering all of the amendments. 3. Play the video of the constitution song from the movie, "Born Yesterday". This Twelve Crazy Amendments to the Constitution will provide the stimulus for the students to write their own version of the amendment. 4. Divide the class into groups and assign each group one amendment to work on. They will be allowed to use the "Twelve Days of Christmas" as their tune. Practice in groups. 			
Closure: Perform once as a class for closing			
Extensions: This lesson may take more than one class period. It also may generate all kinds of ideas on how to remember the amendments to the Constitution.			

LESSON PLAN 12

OBJECTIVES	The students will gather the knowledge from this unit and review.	All previous objectives can apply.	
EALR COMPONENTS	All previous.		
MATERIALS: All materials from the previous lessons that are necessary.			
<p>Procedures:</p> <ol style="list-style-type: none"> 1. Explain to students that this lesson will be a review of everything we have learned in this unit. 2. Do all of the songs in order, starting with Sarasponda and ending with the Constitution Song. 3. Pass out an evaluation to the students to be completed either in extra class time, or even taking another class period. 			
Closure:			
<p>Extensions: Evaluation:</p> <ol style="list-style-type: none"> 1. What part did music/songs play in the history of our country? 2. What cultures had a significant impact in the birth of our nation? 3. What is the first line of the Declaration of Independence? 4. What made the colonists want independence? 5. What did you like best about this unit? 6. What did you like least about this unit? 7. Comments about the unit that you feel are important. <p>The score from this evaluation will be as follows: 4-exceeds requirements-all seven questions are answered, with correct answers given for the first four and thoughtful answers given for the last three questions. 3-meets requirements-all of the first four questions answered correctly with questions five and six answered thoughtfully. 2-in development-at least two of the first four questions answered correctly, with obvious attempts to answer the other questions. 1-needs rethinking-only one question answered correctly and the last four not answered.</p>			

References

- Adler, D.A. (1991). A picture book of Christopher Columbus. New York: Holiday House.
- Aliki, (1983). A medieval feast. New York: Thomas Y. Crowell.
- Anthony, B.K. & Barnes, M. (1942). Explorers all. Grand Rapids, MI: The Fiderer Company.
- Bangs, E. (1976). Steven Kellogg's Yankee Doodle. New York: New York Parents Magazine Press.
- Barrett, J.R., McCoy, C.W., & Veblen, K.K. (1997). Sound ways of knowing: Music in the interdisciplinary curriculum. New York: Schirmer Books.
- Brown, D. (1985). Sybil rides for independence. Niles, IL: Whitman.
- Chalk, G. (1994). Mr. Frog went a-courting. London: Dorling Kindersley.
- Cohn, A.L. (1993). From sea to shining sea: A treasury of American folklore and folksongs. New York: Scholastic.
- Davis, B. (1976). Black heroes of the American Revolution. New York: Harcourt, Brace & Javonovich.
- Johnson, D., compiler. (1995). Jackdaw: The American Revolution. Amawak, NY: Jackdaw Publications.
- The Norton/Grove Concise Encyclopedia of Music. (1988). New York: W.W. Norton & Company.
- The World of Music. (1991). Silver Burdett & Ginn. New York: Silver Burdett.

Recordings & Videos

Calliope, (1990). Diversions, (CD), Tempe, AZ: Summit Records.

Consort of Musicke (1991). There were three ravens (CD), London: Virgin

Classics.

Conte, D.C. (Producer), & Madoki, L. (Director). (1991). Born Yesterday.

(Film). (Distributed by Buena Vista Home Video, Dept., CS, Burbank, CA. 91521).

Copland, Aaron. (1944). Appalachian Spring. On The Copland Album. (Album).

New York: Columbia Records. (1970).

Horner, J. & Jennings, W. (1997). My heart will go on. (Recorded by C. Dion).

Let's Talk About Love. (CD). New York: Sony Music.

Johnsen, J. & Deknight, R. (1970) Medley: The Declaration. (Recorded by the Fifth Dimension). The Fifth Dimension. The Definitive Collection. (CD). New York: Arista.

Sutton, J. (1991). Il ballarino (The dancing master). The Art of Renaissance dance. Pennington, NJ: Dance horizons video.

American History Through Folksong, Narrated and Sung by Keith & Rusty McNeil, Colonial & Revolution Songs. (1998). WEM Records. Riverside, CA. (cassette).

References for Medieval Feast

Caselli, G. (1986) The Renaissance and the new world. New York: Peter Bedrick.

Fisher, G. (1994). The use of voices and instruments at a sixteenth-century wedding feast, Choral Journal 35 (1), 9-12.

Fraser, K. (1968). Stilts, somersaults, and headstands: Game poems based on a painting by Peter Breughel. New York: Atheneum.

Fritz, J., Paterson, K., Mahy, M., McKissack, F., McKissack, P., & Highwater, J. (1992). The world in 1492. New York: Henry Holt.

Gail, M. (1968). Life in the Renaissance. New York: Random House.

Lasker, J. (1976). Merry ever after: The story of two medieval weddings. New York : Viking.

CHAPTER 5

Conclusions

Integration can be a daunting task. There seem to be discrepancies regarding levels of integration and which type of integration works best. Jacobs (1989) describes the “continuum of options for content design” (p. 14) as a possible solution to the integration question. Discipline-based programming, where there is no attempt to integrate in the curriculum, is the first option on the continuum. Next, parallel disciplines exist as those types of disciplines that do topics at the same time but do not attempt integration. An example would be when the history teacher is teaching WWII, the English teacher might save a novel on WWII to read at that time. The next option on the continuum is the multi-disciplinary option, where several disciplines are centered around one topic, but no integration is attempted. Inter-disciplinary units follow, which bring together most or all of the disciplines within a common theme. The inter-disciplinary unit is usually for a specific period of time. The last two options on the continuum are the integrated day, where integration is done all day, followed by complete integration, where students actually plan out every day themselves as needs arise. (p. 14-18) This continuum leaves the educator the decision to change and not feel compelled to stay at one place.

Beane (1997) believes that integration is only organized by educators and young people together for personal and social possibilities and does not have any subject-area boundaries. (p. x-xi) This places integration almost exclusively at the secondary level.

My own decision on calling my project an integrated curriculum design was based on my belief that total integration (all school) is the umbrella over units and themes, multiple disciplines, related disciplines, (such as chemistry and physics) and parallel disciplines. Again, the educator can move in and out of different phases of integration at different times, depending on the needs of the curriculum.

Most experts do agree, however, that one of the most important aspects of good integration is to maintain integrity within the disciplines that are to be integrated. The underlying question then, is, how can this integrity be accomplished? What role/roles do educators have in achieving a model of integration that is authentic and at the same time interesting to students? Using the thematic approach has been a way to creatively involve multiple disciplines. Music is a valid tool to aide in the understanding of social studies. Hackett and Lindeman (1997) discuss this fact:

When music is integrated with other subjects, instructional goals need to be established for both music and the other subjects. For example, a start at integrating social studies and music might be to sing “Yankee Doodle” during Revolutionary War study. But singing the song is just a beginning, because if students are to learn something about music they must also explore the song’s elements (e.g., melody, rhythm, tempo) and its use and importance during the war. Music should be more than a tool for learning other subjects. A valid integrative experience should deepen the understanding of music as well as that of social studies, language arts, or science. (p. 96)

Throughout my research, I discovered another aspect in the integrative curriculum was to have common planning time with another teacher. While this would be truly ideal, my approach was to do it alone. As this approach was challenging, it was also a good way to learn. The responsibility then will rest on how well I communicate the ideas with my students, and there will be no one else to blame. My desire is that once teachers see what I am doing, they will want to offer assistance and join in the integration.

The guidelines that the Essential Academic Learning Requirements provided helped to keep my focus on what was important in my planning. As stated before, not every Essential Academic Learning Requirement Component was met. I was pleasantly surprised to discover, however, that many of the requirements were easily met. When keeping subjects authentic, everything else seems to fall into place. National guidelines are met because they are more broad than the state goals. Different learning styles are evident throughout the plans.

Assessment is another area that proved challenging. The assessments that I designed are not the only ones that should be done. With music, ongoing assessments are possible. Having one group sing a section is a simple performance assessment. Watching students perform rhythms is easy, just by jotting down progress in the grade book as students go along. Participation assessments are easy to do in the same manner, with a simple checkmark written in the grade book.

A student questionnaire at the end of each unit is another way to see if the integration is successful. Students are very honest regarding their likes and dislikes, and when worded carefully, a questionnaire can provide invaluable help.

These lessons are provided to inspire and stimulate other educators to continue to try innovative ways to reach students. There is plenty of room to change or alter the lessons to fit the needs of the students, and many resources listed to extend the themes and ideas. Hopefully by researching materials on integration, other educators can become risk takers and stimulate a student population of enthusiastic, knowledgeable and well-rounded individuals.

Recommendations

The most important recommendation that I would give to anyone attempting any type or level of integration would be to start small. As a specialist, my approach had to be framed with my own discipline in mind from the beginning. I can not only think with the theme in mind, and let everything fall into place. I need to teach music, so that is the approach I need to start from. Additionally, a classroom teacher needs to make sure that disciplines are being addressed, and objectives are being met, especially in light of the age of accountability.

The next recommendation I would give would be to teach the units. Then the units can be adjusted and designed to meet whatever situation that comes along. It is probable that in the near future more formal guidelines and assessments will be the standard for music as well. Musicians need to be ready to meet those standards. I discovered that many of the EALRs were met with using a theme to teach around. There may be more EALRs met with adjustments to the units.

Finally, I would recommend that these lessons be approached with enthusiasm.

Social Studies can be brought to life through music, and music can be brought to life through Social Studies. As discipline lines blur, learning is unified and whole.

References

- Aaron, J. (1994). Integrating music with core subjects. Music Educators Journal, May, 33-36.
- Anderson, W.M. & Lawrence, J.E. (1995). An integrated approach to learning and teaching. Integrating music into the elementary classroom. Belmont, CA: Wadsworth Publishing Company, 2-3.
- Anderson, W.M. & Lawrence, J.E. (1995). Integrating songs with other subjects and activities. Integrating music into the elementary classroom. Belmont, CA: Wadsworth Publishing Company.
- Anthony, B. & Barnes, M. (1942). Explorers all. Grand Rapids, MI: The Fidler Company.
- Barrett, J., McCoy, C., & Veblen, K. (1997). Sound ways of knowing. music in the interdisciplinary classroom. New York: Schirmer Books.
- Beane, J. A. (1997). Curriculum integration. Designing the core of democratic education. New York: Teachers' College Press.
- Boston Port Act. (1998). In Encarta Encyclopedia. (CD Rom). Redmond, WA: Microsoft Corporation.
- Boston Tea Party. (1998). In Encarta Encyclopedia. (CD Rom). Redmond, WA: Microsoft Corporation.
- Brady, M. & Gleason, P. (1994). Artstarts. Drama, music, movement, puppetry, and storytelling activities. Englewood, CO: Teacher Ideas Press.

Burnafor, G. (1993). The challenge of integrated curricula. Music Educators Journal, May. 44-47.

Caine, R. & Caine, G. (1990). Understanding a brain-based approach to learning and teaching. Educational Leadership, 48, (2), 66-70.

Cohn, A.L. (1993). From sea to shining sea. A treasury of American Folklore and Folk Songs. New York. Scholastic.

Cecil, N.L. & Lauritzen, P. (1994). Literacy and the arts for the integrated classroom. White Plains, N.Y: Longman.

Conte, D.C. (Producer), & Mandoki, L. (Director). (1991). Born Yesterday. (Film). (Distributed by Buena Vista Home Video, Dept, CS, Burbank, CA. 91521)

Copland, Aaron. (1944). Appalachian Spring. On The Copland Album. (Album). New York: Columbia Records. (1970)

Cummings, R.J. (1993). The interdisciplinary challenge: Connection and balance. Phi Kappa Phi Journal, 69, (2), 2-3.

Eisele, B. (1991). Planning instruction around themes: How do themes help me plan an integrated curriculum. Managing the whole language classroom: A complete teaching resource guide for k-6 teachers. Cypress, CA: Creative Teaching Press, Inc. 53-66.

Ellensburg School District. (1998). Music Essential Learnings Update. Ellensburg, WA.

Ellensburg School District. (1998). Social Studies Guide, Ellensburg, WA.

Eisner, E.W. (1991). Art, music, and literature within social studies. In J. Shaver (ed.), Handbook of research on social studies teaching and learning (pp. 551-558). New York: Macmillan Publishing Company.

Gibbons, G. (1995). Knights in shining armor. Boston, MS: Little, Brown and Company.

Girardin, S. (1993). Richmond four corners. Integrating Studies in the Middle Grades "Dancing Through Walls". New York, NY: Teacher's College Press. 77-87.

Gunning, T. G. (1998). Assessing and correcting reading and writing difficulties. Needham Heights, MA: Allyn & Bacon.

Hackett, P. & Lindeman, C. (1997). Musical classroom. backgrounds, models, and skills for elementary teaching. (4th ed.) Upper Saddle River, N.J: Prentice Hall.

Horner, J. & Jennings, W. (1997). My heart will go on. (Recorded by C. Dion). Let's Talk About Love. (CD). New York: Sony Music.

Jacobs, H.H. (1989). The growing need for interdisciplinary curriculum content. Interdisciplinary curriculum: Design and implementation. Alexandria, VA: Association for Supervision and Curriculum Development. 1-18.

Kaltsounis, T. (1990). Interrelation between social studies and other curriculum areas: A review. The Social Studies, November/December, 283-286.

Koebler, K.A. (1992). Story and song: Integrating music into the literature curriculum. In N.D. Padak, T.V. Rosinski, J. Logan (Eds), Literacy Research and Practice for the Year 2000. In B. Dawson & J. Fike (Assistant Eds.), Yearbook of the College Reading Association. Pittsburg, KS: College Reading Association.

Krensky, S. (1991). Christopher Columbus. New York: Random House.

Lewis, A.C. (1989). Getting unstuck: Curriculum as a tool of reform. In R. Fogarty (Ed.), Integrating the curricula, A collection. Palatine, IL: IRI/Skylight Publishing Company. 49-60.

Mambo, M. & Wheatley, S. (1992). Curriculum Design: Whole language through music and art. Indiana University School. Pittsburgh, PA: Indiana University Press.

Manning, M., Manning, G., & Long, R. (1994). Theme immersion. Inquiry-based curriculum in elementary and middle schools. Portsmouth, N.H: Heinemann.

Mansfield, B. (1989). Students perceptions of an integrated unit: A case study. Social Studies, 80 (4), 135-140.

McNeil, K. & McNeil, R. (1989). Colonial & Revolution Songs with historical narration. (Cassette). Riverside, CA: WEM Records.

Miller, W. J. (1997). U.S. History through children's literature. From the Colonial Period to World War II. Englewood, CO: Teacher Ideas Press.

Morris, W. (Ed.). (1973). The American Heritage Dictionary of the English Language. (4th Ed., Vol. 1). New York: Houghton/Mifflin Publishing Company.

Norton/Grove Concise Encyclopedia of Music. (1988). New York: W.W. Norton & Company.

Printing Press. (1998). In Encarta Encyclopedia. (CD Rom). Redmond, WA: Microsoft Corporation.

Silver Burdett & Ginn. (1991). Introduction. World of Music. Grade 5. Morristown, NJ, Needham, MA: Silver Burdett & Ginn.

Shaver, J. (1991). Art, music and literature within social studies. Handbook of research on social studies teaching and learning, (551-558). New York: Macmillan Publishing Company.

Smith, C., Mann, L. & Steadman, W. (1993). Adopt a business. In C. Stevenson & J. Carr (Eds.), Integrating studies in the middle grades, "Dancing through walls". New York, NY: Teachers' College Press. 100-107.

Stamp Act. (1998). In Encarta Encyclopedia. (CD Rom). Redmond, WA: Microsoft Corporation.

State of Washington. Commission on Student Learning. (1997). In T. Bergeson (Exec. Dir.), Essential Academic Learning Guide. Olympia, WA: Washington Commission on Student Learning. 2.

Stevenson, C. & Carr, J.F. (1993). Daring to dance. . . or not. In C. Stevenson & J.F. Carr (Eds.), Integrating studies in the middle grades, "Dancing through walls." New York, NY: Teachers' College Press. 183-201.

Stevenson, C. & Carr, J.F.. (1993). Integrated studies planning framework. In C. Stevenson & J.F. Carr (Eds.), Integrating studies in the middle grades, "Dancing through Walls". New York, NY: Teachers' College Press. 26-39.

Sugar and Molasses Acts. (1998). In Encarta Encyclopedia. (CD Rom).

Redmond, WA: Microsoft Corporation.

Thompson, S.C. (1998). Folk Art tells a story. An activity guide. Englewood, CO: Teacher Ideas Press.

U.S. Department of Education. (1987). Integrated learning: What, why, how? (NCDDI Publication No. 1). Raleigh, NC: Instruction Service Curriculum.

Vars, G.F. (1991). Integrated curriculum in historical perspective. Educational Leadership, 49 (2), 14-15.