

**BUILDING A HOLISTIC CHORAL CLASSROOM:
AN INTEGRATED APPROACH TO TEACHING
WORLD WAR II AND CHORAL MUSIC**

by

Yael Anastasia Haislip

A thesis submitted to the Faculty of the University of Delaware in partial
fulfillment of the requirements for the degree of Master of Music

Fall 2013

© 2013 Yael Anastasia Haislip
All Rights Reserved

**BUILDING A HOLISTIC CHORAL CLASSROOM:
AN INTEGRATED APPROACH TO TEACHING
WORLD WAR II AND CHORAL MUSIC**

by

Yael Anastasia Haislip

Approved: _____
Lynnette Young Overby, Ph.D.
Professor in charge of thesis on behalf of the Advisory Committee

Approved: _____
Russell E. Murray, Ph.D.
Chair of the Department of Music

Approved: _____
George H. Watson, Ph.D.
Dean of the College of Arts and Sciences

Approved: _____
James G. Richards, Ph.D.
Vice Provost for Graduate and Professional Education

ACKNOWLEDGMENTS

I would like to thank my mentor, Lynette Young Overby, Ph.D. for her continued advice, guidance, and academic support throughout my research journey. I would also like to thank my professor and academic advisor, Suzanne Burton, Ph.D. for her support academically and musically throughout my undergraduate and graduate careers. I would like to extend my appreciation to family, personal and professional friends, and colleagues, who have supported and helped me throughout my academic career. Finally and most importantly, I would like to thank and praise the Lord, Jesus Christ for giving me spiritual strength and victory to accomplish my goals and achieve my dreams.

This manuscript is dedicated to:

My husband, Robert Haislip, for his love, patience, and understanding over the past several years. I could not have completed this journey without him.

My parents, Abraham and Yolanda Hernandez, for their continued support, encouragement, and prayers throughout my entire education.

My students, for their encouragement, honesty, and the ways they challenge me to grow as a teacher.

TABLE OF CONTENTS

LIST OF TABLES	vi
LIST OF FIGURES	vii
ABSTRACT	viii

Chapter

1	INTRODUCTION	1
	A Personal Anecdote	2
	Research Problem	3
	Purpose of Study and Research Questions	8
	Significance of the Study	8
2	LITERATURE REVIEW	11
	Arts Integration in Retrospect	11
	Distinguishing Arts Integration	16
	The Role of Teachers in Arts Integration	18
	Collaborations in Arts Integration	20
	Music Educators and Arts Integration	22
	Implementing Arts Integration	24
	Conceptual Framework	33
3	METHODOLOGY	35
	Introduction	35
	Rationale for Mixed Methods Design	35
	Research Questions	37
	Action Research Rationale	37
	Limitations of the Study	39
	Role of the Teacher-Researcher	39
	Data Collection	40
	The Integrated Instructional Approach	41
	Traditional Choral Instruction	47
	Traditional Social Studies Instruction	48
	Procedures	49
	Instruments	51

	Quantitative Data Analysis	53
	Qualitative Data Analysis	56
4	RESULTS	58
	Surveys	59
	WWII Exam.....	67
	Focus Group Interview	70
5	CONCURRENT TRIANGULATION AND FINDINGS	97
	Data Triangulation.....	97
	Interpretation	98
	Summary.....	108
6	DISCUSSION, EDUCATIONAL IMPLICATIONS, AND FUTURE RESEARCH	109
	Discussion.....	109
	Implications for Education	110
	Future Research	112
	REFERENCES	115
Appendix		
A	SURVEY	122
B	WORLD WAR II EXAM.....	123
C	FOCUS GROUP INTERVIEW	128
D	TRIANGULATION MODEL	129
E	EXTERNAL AUDITOR FORM: CONTENT	130
F	EXTERNAL AUDITOR FORM: CODING	131
G	IRB APPROVAL LETTER	132

LIST OF TABLES

<i>Table 1</i>	Complete ratings for all survey items.....	54
<i>Table 2</i>	Complete descriptive statistics results for all survey items.....	59
<i>Table 3</i>	Descriptive statistics for first survey item.	60
<i>Table 4</i>	Descriptive statistics for survey item no. 2.	61
<i>Table 5</i>	Descriptive statistics for survey item no. 3.	63
<i>Table 6</i>	Descriptive Statistics for survey item no. 4.....	64
<i>Table 7</i>	Descriptive statistics for survey item no. 5.	66
<i>Table 8</i>	Simple frequency distribution of participants' exam scores.	68
<i>Table 9</i>	Descriptive statistics for participants' exam scores.	69
<i>Table 10</i>	Categorized cognitive and affective engagement responses.	73
<i>Table 11</i>	Responses within the cognitive domain.	86
<i>Table 12</i>	Responses that reflect the affective learning domain.....	90
<i>Table 13</i>	Multi-domain responses.	94

LIST OF FIGURES

<i>Figure 1</i> First survey criterion.....	59
<i>Figure 2</i> Participants' responses to second survey item.	61
<i>Figure 3</i> Participants' ratings for the third survey item.	62
<i>Figure 4</i> Respondents' ratings for survey item no. 4.	64
<i>Figure 5</i> Graph of respondents' ratings for the fifth survey item.	65

ABSTRACT

The purpose of this action research study was to investigate the effect of a choral integrated WWII unit on students' perceptions of learning through traditional versus non-traditional approaches. A concurrent triangulation design was used to guide this inquiry. Three types of data were collected from the following sources: (a) a focus group interview; (b) surveys; and (c) WWII exams. Participants were seven 11th grade students enrolled in either Honors or College Preparatory U.S. History and Advanced Choir. Succeeding the phase of *data triangulation*, findings suggest that participants perceived the integrated experience to be cognitively and affectively engaging as well as pivotal in helping them access multiple domains (cognitive, affective, and psychomotor) of learning.

Chapter 1

INTRODUCTION

In this action research study, arts integration was implemented as an approach to teaching World War II (WWII) and choral music to students in the high school choral classroom. Arts integration is a non-traditional approach to learning that helps students create innovative connections to academic content through artistic expression. Deasy and Stevenson (2005) described students' experience in arts integration as *third-space learning*. The third space is where one uses artistic self-expression to create meaning for art and non-art content. Effectively, learning in the third space occurs when the art form and academic content are taught co-equally. Bresler (1995) defined *co-equal integration* as an instructional approach in which teachers pay equal attention to artistic and academic learning objectives in their instruction. Together, third-space learning and co-equal integration are the embodiment of the Kennedy Center definition for arts integration:

Arts integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process, which connects an art form and another subject area and meets evolving objectives in both. (Layne & Silverstein, 2010, p. 1)

Through action research, I will investigate arts integration and its impact on students' perceptions of learning through an integrated approach as opposed to traditional approaches.

A Personal Anecdote

Before the commencement of this study, I encountered a former student in the hallway near my classroom, physically and verbally lashing out about his dissatisfaction with our school. When I approached him to calm down, he told me that he realized it might be time for him to drop out of school. He also shared about his frustration with his new class schedule, rooted in the seemingly poor and disengaging instruction he was experiencing in the classes. Knowing and observing this student in my own classroom, I was aware of his potential for academic success as well as his label as an “at-risk” student. “They treat me like I’m dumb,” he said, describing his perception of the way certain teachers approached him.

The conversation progressed into an emotional roller coaster as he unpacked his life before me—a life in which he could not escape a call to the streets. He explained how he attempted to dropout the year before, not attending any classes at the end of the school year. However, after experiencing a traumatic experience in which one of his closest friends past away, he decided to return to school, spending the entire summer gaining back credits toward graduation. “I’m tired of this school,” he continued, as he explained how he felt as if no one cared about his success. One slip of behavior, whether it was occasionally skipping a class, tardiness, or poor attitude, was

means for teachers and administrators to pass judgment—or at least, this was his perception. “I’m trying to do better, but nobody wants to see that,” he said, as tears appeared in his eyes.

The conversation I had with this young man lead me to explore ways to reach out to students like him—students who may not be able to change their geographic or demographic statuses, but make the decision to attend school with the hope that change is not as unattainable as life would dictate. In the next section, I will outline the research problem, focusing on school-related factors that can influence a student’s decision to drop out of school. Furthermore, I will discuss ways in which the present study addresses the research problem at the instructional level.

Research Problem

Among the many issues surrounding education today, disengagement in classroom learning prevails as the fundamental root of a student’s decision to drop out (Bylsma & Shannon, 2005; McNeil, 2005). It should come as no surprise that children who become disengaged from learning quickly become disengaged with school (Appleton, Christenson, & Furlong, 2008), and are at a higher risk of dropping out (Bylsma & Shannon, 2005; Appleton et al., 2008).

Recently, the President’s Committee on the Arts and the Humanities (PCAH) reported that the current high school dropout rate was between 25-30%, with a great number of drop-outs being African American and Latino students (McNeil, 2005; PCAH, 2011). In 2010, the state of Delaware was awarded the Race to the Top grant,

which was intended to bolster academic achievement by implementing “rigorous standards and assessments” (USDOE, 2012, p. 2). In the following school year, the percentage of students dropping out of school by grade 9 increased from 4.7% in the 2009-2010 school year (Kay-Lawrence, Purnell, & Reihm, 2010) to 5.5% in the 2010-2011 school year (Kay-Lawrence, Purnell, & Reihm, 2011), with African American male students comprising the majority of these dropout percentages.

The majority of reasons why students decide to drop out of high school in Delaware are largely school-related. Students experiencing disengagement or disinterest in school and the learning environment are among some of the specific reasons mentioned (Kay-Lawrence et al., 2010; Kay-Lawrence et al., 2011). National dropout reports also demonstrate that school-related factors were a major proponent of dropping out (Bylsma & Shannon, 2005). Research studies have uncovered that in some cases, school counselors have encouraged students to drop out based on their consistently low scores on state tests (Bylsma & Shannon, 2005; Klima, 2007).

What causes students to disengage with learning in the traditional classroom? Several underlying factors, both political and instructional are offered in the following paragraphs.

The No Child Left Behind Act (NCLB) of 2001 was established to address educational concerns, such as low-achieving schools and the achievement gap in the United States. With high-stakes testing as the primary measure of an entire school’s academic achievement in the subjects of math and reading (Klima, 2007), significant pressure was placed upon students for high test performance (Chapman, Davis,

Hardin, Jones, Jones, & Yarbrough, 1999; Barsdale-Ladd & Thomas, 2000; McCarthy, 2008; Au, 2011) and on teachers to deliver test-driven instruction (Chapman et al., 1999; Barksdale-Ladd & Thomas, 2000; McCarthy, 2008; Au, 2011).

In many cases, the amount of time dedicated to test preparation resulted in an increase of students' standardized test scores. However, this outcome occurred at the expense of fostering students' academic engagement and performance in the classroom (Barksdale-Ladd & Thomas, 2000). In one study, researchers found that teachers who shifted their instructional attention to focus on test preparation noticed a gradual change in their students' learning (Barksdale-Ladd & Thomas, 2000). One teacher observed that students were no longer engaging in active exploration and inquiry; instead, students robotically completed their schoolwork (Barksdale-Ladd & Thomas, 2000). In the same study, teachers claimed that oftentimes standardized test scores were a façade for the actual capabilities of their students (Barksdale-Ladd & Thomas, 2000). For example, certain low-achieving students scored high on the tests, whereas high-achieving students received no more than average scores (Barksdale-Ladd & Thomas, 2000; McCarthy, 2008). In another study observing the effect of high-stakes tests on North Carolina schools, researchers observed that narrowed, test-focused instruction inhibited high-order thinking and problem solving. (Chapman et al., 1999, p. 200). From the aforementioned studies, one can deduce that instruction which focuses on standardized test content demands nothing more than lower level thinking processes from students (Au, 2011).

Au (2011) addressed today's learning and instruction as the "New Taylorism" (p. 25) and likened the United States' education system to the model of factory production:

Students are the 'raw materials' to be produced like commodities according to specified standards and objectives. Teachers are the workers who employ the most efficient methods to get students to meet the pre-determined standards and objectives. Administrators are the managers who determine and dictate to teachers the most efficient methods in the production process. The school is the factory assembly line where this process takes place. (p. 27)

Robinson (2010) agreeably discussed that today's education system, cultivated by the demands of the Industrial Revolution, limits students' mental capacity. In the high-stakes driven classroom, recalling and retaining information takes the place of embodying knowledge (Robinson, 2010). In reference to NCLB and high-stakes testing, Chapman (2005) stated, "[t]he law envisions schools as factories for learning, with no child left behind on the assembly line" (p. 12). Based on these insights and research studies, it is evident that the demands of high-stakes testing has limited the learning capabilities of students, treating them as nothing more than the means by which a school is failing or succeeding (McNeil, 2005).

Dewey (1943) and Grumet (2004) warned that students who engage in learning subjects and concepts through repetition and drilling often find school boring and meaningless. Dewey (1943), a 20th century philosopher and pragmatist, identified the *typical classroom* as a learning environment in which rote memorization is the

primary approach to learning and instruction. In the typical classroom, students are “made to absorb and learn as much as possible” (p. 31), engaging in the process of learning through listening rather than learning through experiencing. In accordance with Dewey (1943), Grumet (2004) claimed, “when learning relies only on text for its representation, moving from textbook to homework to classroom discussion, children have difficulty finding a way to connect to curriculum” (p. 56). Similarly, McTighe and Wiggins (2005) defined such learning as *coverage*, where teachers rely on textbooks to guide the instruction of copious amounts of content within brief periods.

Although one of the foundational goals of the NCLB mandate was to close the achievement gap between high-income non-minority students and low-income minority students, it appears to have only done more to widen it (McNeil, 2005; Klima, 2007). The environment of traditional classrooms across America post NCLB has left little room for creative exploration (Barksdale-Ladd and Thomas, 2000; McCarthy, 2008) as well as increased student disengagement with school, leading to an increase in dropouts (Klima, 2007). As suggested in the research problem above, students’ academic decisions and achievements rely heavily on their ability to engage and connect authentically with curricular content. For this reason, I focused on investigating how students’ perceived learning through an arts-integrated approach in comparison to learning through traditional approaches.

Purpose of Study and Research Questions

The purpose of this action research study was to investigate the effect of a choral integrated WWII unit on students' perceptions of learning through traditional versus non-traditional approaches. The following research questions were addressed:

1. What is the effect of a choral integrated WWII unit on students' perceptions of learning through traditional versus non-traditional approaches?
 - a. How do these perceptions compare to students' actual achievement on a WWII unit exam?

Significance of the Study

Students' engagement, achievement, and the quality of their educational experience depend upon their ability to make real-world connections to content (Deasy & Stevenson, 2005). In arts-integrated learning, art forms such as music, visual art, and dance are taught co-equally with academic content to facilitate students' development of such connections. A number of schools and programs have used arts integration as a means to reform teaching, learning, and the school environment systematically (Scripp, 2003). With the present action research study, there is potential to illuminate the possibility of inspiring other educators to explore the avenue of arts integration.

Over the years, music educators across grade levels have displayed hesitancy toward arts integration (Wiggins, 2001; Snyder, 2005). One reason for their irresolute

dispositions is the mistaking of arts integration for arts enhancement (Bresler, 1995). A classic example of arts-enhancement is an academic teacher who uses the song “Old McDonald” to help students learn about the animals that live on a farm. A lack of understanding for the essence of arts integration may lead to the delusion that the authenticity of performance and music making are diminished or non-existent in integrated learning (Wiggins, 2001). Conversely, the arts integrated approach has the potential to provide students with a rich musical experience. Integrated experiences allow students to learn concepts by exploring music through the lens of mathematics, science, social studies, or English. Students are also guided to uncover the inherent connections that exist between music and other areas of study.

The present study demonstrates a potential avenue for integrating that has been least explored in the current compendium of arts integration research. Former studies have observed approaches to integration in which a teaching artist and academic teacher collaborate to provide integrated instruction within the core classroom. I, the researcher-teaching artist, took an opposite approach by collaborating with academic teachers to integrate within the music classroom. After conducting an investigation of research in arts integration, I found a lack of studies that explored the integration of academic content into the arts classroom. One study that was found demonstrated the trials and failures of an elementary music teacher who attempted to integrate academic content into music instruction (Whitaker, 1996). Little to no studies on integrating in the music classroom were found to support the investigation of the present study.

From this action research, I hope to contribute to the arts integration research compendium by investigating a potential model for integrating music and social studies in the choral classroom.

Chapter 2

LITERATURE REVIEW

Arts Integration in Retrospect

Arts integration has been conceptualized among educational thinkers and philosophers decades before it was established as an instructional approach. In the early 20th century, pragmatist and educational philosopher Dewey (1943) was a major advocate of the arts. Throughout his study of children's learning behaviors, Dewey (1943) discovered the importance of art, play, and movement for academic and social development. Dewey (1943) defined four observed interests of children: (a) conversation and communication, (b) inquiry or finding things out, (c) making things and constructing, and (d) artistic expression. From these observations, Dewey (1943) indicated that all of these interests are intertwined by the "the desire to tell, [and] to represent" (p. 47). A closer look into Dewey's (1943) development of progressive education revealed an emphasis on placing students and their experiences at the center of instruction. According to Dewey (1943), children build understanding by expressing what they know through communication, performance, and artistic representation. Therefore, Dewey (1943) maintained that students should be encouraged to participate in the discovery of knowledge through performing and active experiences.

Years after Dewey's (1943) groundbreaking ideas on revolutionizing traditional instruction were introduced, a committee of higher education professors and educational psychologists under the leadership of Benjamin Bloom (1956) identified specific learning domains in order to place higher order thinking at the forefront of learning (Bloom, 1956). In accordance with the work of Dewey (1943), the committee strived to uncover the complexities of human learning that go beyond simple rote memorization (Bloom, 1956). Each learning domain that was identified by the committee and refined by other educational researchers contained subdivisions of simple to complex behaviors that were arranged hierarchically (Bloom, 1956). These behaviors can be viewed as goals within each learning domain.

Specifically, three learning domains were identified by the committee: (a) cognitive (knowledge); (b) affective (attitude/self); and (c) psychomotor (physical skills) (Bloom, 1956). Listed below are the behavioral hierarchies of the cognitive domain from the revised version of Bloom's taxonomy (Krathwohl, 2002):

1. Remembering
2. Understanding
3. Applying
4. Analyzing
5. Evaluating
6. Creating

The primary behavior, *remembering*, addressed what the committee believed to be the surface of human learning potential (Bloom, 1956). As students progress toward

complex levels in the hierarchy, they are required to access higher levels of thinking and learning. The most complex level within the hierarchy is *creating*, in which students embody knowledge by producing organic/original works and ideas to demonstrate their understanding.

The list below displays the hierarchical behaviors of the affective domain (Krathwohl, Bloom, & Masia, 1973).

1. Receiving Phenomena
2. Responding to Phenomena
3. Valuing
4. Organization
5. Internalizing Values (characterization)

The first level of the affective domain is *receiving phenomena*, in which the learner demonstrates an awareness and sensitivity toward the thoughts and opinions of others. As the behaviors increase in complexity, learners demonstrate an organization of values from which they begin to produce their own personal opinions and feelings toward situations, issues, and the thoughts of others around them.

Finally, the behaviors within the taxonomy of the psychomotor domain are listed below (Dave, 1975).

1. Imitation
2. Manipulation
3. Precision
4. Articulation

5. Naturalization

For the behavioral hierarchy of the psychomotor domain, the learner begins their development by mastering the skill of *imitation*. As the learner progresses, they build upon their technique, becoming more precise in their actions and skills.

The sojourn toward understanding how students can achieve higher-order thinking continued with Kolb (1999), who developed the theory of experiential learning. Similar to Dewey (1943), Kolb's (1999) theory places experience at the center of learning. Kolb (1999) believed that learning is a recursive process in which students grasp and transform information in different stages. The cyclical process of experiential learning outlined by Kolb (1999) includes four stages:

1. Concrete experience
2. Reflective observation
3. Abstract conceptualization
4. Active testing

Students begin the learning process with a concrete experience. From that experience, students are able to develop a reflection or observation, which challenges them to understand the experience and observe the outcomes. Following, students can begin to make inferences surrounding a certain outcome of the experience, or possible solutions for a problem encountered during the experience. Students' inferences and possible solutions are the abstract concepts from which they can make implications for future experimentation, or active testing. Kolb (1999) indicated that the final step of

active testing might lead to new concrete experiences, thereby initiating the cycle once again, opening routes for new exploration.

Each stage in the experiential learning model can be grouped according to grasping tasks (Concrete Experience and Abstract Conceptualization) and transforming tasks (Reflective Observation and Active Testing). The individual tasks within each pair are opposites, and learners often build preferences for one stage in the process over others (Kolb, 1999). From this finding, Kolb (1999) developed a Learning Styles Inventory, in which students are asked a series of questions to identify their preferred learning stage. Kolb's (1999) research is beneficial for understanding how educators can cultivate experiences in the classroom that will accommodate and challenge various learners.

Collectively, the ideas of Dewey (1943), Bloom (1956), and Kolb (1999) contributed to the processes and hierarchies of learning. In so doing, they inspired the birth of arts-integration, which is defined by the Kennedy Center as “[a]n approach to teaching in which students construct and demonstrate understanding through an art form” (Layne & Silverstein, 2010, p. 1). In turn, “[s]tudents engage in a creative process which connects an art form and another subject area and meets evolving objectives in both” (Layne & Silverstein, 2010, p. 1). The premise of arts integrated learning is that both the subject and art form are given equal attention in the learning process (Bresler, 1995; Weissman, 2004). Arts integration is therefore progressive, taking a student-centered approach to learning (Ellis & Fouts, 2001) while

emphasizing the creative process of learning in the third space (Deasy & Stevenson, 2005).

Distinguishing Arts Integration

In order to proceed from a conceptual understanding of arts integration to a discussion on its implementation in the classroom, one must be able to distinguish this approach from other variations of arts learning that take place in schools.

Arts as curriculum. There are three main variations of arts instruction in schools (Silverstein & Layne, 2010): (a) arts as a curriculum, (b) arts-enhanced curriculum, and (c) arts-integrated curriculum. The most common of the three is arts as a curriculum. Most schools have programs that offer music and art classes whose teachers are primarily concerned with instructing the art form (Silverstein & Layne, 2010). This variation is considered *arts as curriculum*, where instructors seek to help students gain specific skills within an art form based on national and state standards.

Arts-enhanced curriculum. In the second variation, *arts-enhanced curriculum*, teachers use art forms as tools or strategies for teaching an academic subject. However, explicit objectives in the art form are not embedded within the instruction (Silverstein & Layne, 2010). For example, a math teacher who asks students to represent an equation by creating a drawing is utilizing visual art as a strategy to enhance students' understanding of the equation. In the process, students may gain mathematical understanding without acquiring skills in drawing. Bresler (1995) labels this variation the *subservient integration style*, in which an academic

subject is spiced up (Bresler, 1995) by an art form in an effort to make learning interesting for students. According to Bresler (1995), this variation is among the two most prevalent in schools, the other being *social integration*. The social integration style is the act of promoting school programs and enrollment by exploiting the performance aspect of the arts (Bresler, 1995).

Arts integrated curriculum. Lastly, the *arts integrated curriculum* variation occurs when teachers guide students to achieve learning objectives in both an art form and academic subject (Silverstein & Layne, 2010). Students learn to express and apply academic concepts through an art form, while expressing and applying artistic concepts in an academic subject. Students in the arts integrated classroom continuously engage in the creative process of connecting the art form and academic subject through self-expression. Bresler (1995) described this integration style as *co-equal* where both the art form and academic subject are given equal attention in instruction. This integration style was also noted as the most difficult to implement in schools (Bresler, 1995). It requires classroom teachers to go beyond their traditional instructional approach and discover new visions for student learning that will foster creativity and exploration (Bresler, 1995).

After defining arts integration and distinguishing it amongst other variations of arts instruction, I will now discuss the importance of the teacher's role in students' integrated learning as well as collaboration in the development of integrated curricula. I will also introduce strategies to implement this approach within the classroom.

The Role of Teachers in Arts Integration

According to Deasy and Stevenson (2005), teachers are the determining factor for whether or not the arts integrated learning experience is meaningful and purposeful. Teachers are also responsible for meeting learning objectives in an art form and non-arts subject in their instruction. In order for students to experience *third-space* learning, teachers must act as gatekeepers for exploration (Deasy & Stevenson, 2005). Teachers open the gates when they encourage students to take risks in their pursuit of creating meaning through artistic expression (Appel, 2006; Gullat, 2008). Teachers can foster risk-taking in arts integration by creating a safe learning environment for students (Appel, 2006; Gullat, 2008). In this respect, teachers act as the primary guides of the journey toward self-discovery within the classroom (Deasy & Stevenson, 2005).

In the book *Putting the Arts in the Picture*, a collection of essays on the positive impact of arts integration, Grumet (2004) recounts an experience at the age of five, with a primary school teacher, of learning how to write the letter V. In the prose, Grumet (2004) began by recalling the quiet assignment of writing the letter V many times for memorization. Disengaged with the monotonous task, Grumet (2004) peered out of the classroom window and noticed a V-shape created by the geese flying in the sky. Soon, Vs in many forms became evident in the outside world—on buildings, hats, and street corners. In an overwhelming realization of the letter V, Grumet (2004) laughed and was immediately called on by the classroom teacher. When probed about the sudden outburst amidst a group of concentrating students, Grumet (2004) shared

about the V discovery outside. The teacher dismissed Grumet's (2004) thoughts as silliness and told the student to be seated, stay quiet, and continue writing. In this classroom situation, the teacher's response presents an example of a teacher who pursued the role of a *dispenser of knowledge* rather than a *facilitator of learning* (Gullatt, 2008). Had the teacher entertained Grumet's (2004) silly ideas and discoveries, they could have helped the student create a real-life connection to the letter V.

In light of Grumet's (2004) recounted experience, it is important for arts integration teachers to inspire their students in making deep connections with subjects. It is through these connections that students can develop intrinsic motivation for learning (Grumet, 2004; Moorefield-Lang, 2010). By creating classrooms in which students learn to take risks and create innovative plans for learning (Gullat, 2008; Moore-field-Lang, 2010), teachers cultivate learners who are motivated to tackle challenges and take initiatives in pursuing self-regulated tasks (Moorefield-Lang, 2010). Subsequently, students will think for themselves rather than having to rely on the direction of a teacher (Moorefield-Lang, 2010). This re-affirms Dewey's (1943) belief that students prefer to have something to say versus having to say something.

My role as the teacher in the present study was to facilitate students' integrated learning experience by (a) encouraging students to take risks in choral singing and in their thinking as they developed connections to integrated curricular content, and (b) guiding students in their creative exploration of WWII content and musical performance.

Collaborations in Arts Integration

Creating this type of learning environment involves the participation of several teachers: (a) the non-arts/academic teacher, (b) the arts specialist, and/or (c) a teaching artist (Marron, 2003). Each type of teacher is essential in creating an integrated curriculum with co-equal learning objectives. Therefore, professional development for teachers is essential to the collaborative process of creating a student-centered arts integrated curriculum (Dorfman, 2008).

Professional development. The best types of professional development for teachers preparing to integrate the arts are ones in which they experience the art forms for themselves (Appel, 2006; Deasy & Stevenson, 2005). The Orange County Performing Arts Center (OCPAC) Summer Institute provided such experiences for teachers in a summer professional development conference (Appel, 2006). The conference took place for one week, and teachers engaged in performing and experiencing various art forms (Appel, 2006). Their experiences culminated into a capstone performance and exhibition of what they had learned (Appel, 2006). Lastly, as a follow-up to the arts experience, teachers reconvened before the start of school to re-visit the concepts learned throughout their experience (Appel, 2006). This type of professional development is beneficial for teachers in order to help them “understand their students and have shared learning experience” (Appel, 2006, p. 17). Furthermore, this professional development experience also allowed teachers to gain a greater appreciation for the arts, develop a personal artistic identity, and form partnerships with other teachers.

Partnerships among teachers in a professional development environment have helped educators to cultivate quality curricular content for arts integration programs (Marron, 2003). In addition, the support and partnership of other stakeholders, such as administrators, parents, and the community, is equally as important for developing a successful arts integration program (Dorfman, 2008).

Teacher, administrator, and community partnerships. Partnerships help teachers support one another in the process of developing and disseminating arts-integrated instruction (Burnaford, Brown, Doherty, & McLaughlin, 2007; Dorfman, 2008). Once a partnership between teachers is created, it is important to begin building partnerships with school administration and school communities to increase the endorsement of arts-integration (Burnaford et al., 2007). Researchers in one study observed the success of a co-equal arts integration program through a survey (Kornhaber & Mishook, 2006). They found that three components (the principal and the school, professional development, and county support) worked in conjunction to help implement the arts-integrated curriculum successfully (Kornhaber & Mishook, 2006). Arts integration is a team effort and is built upon a foundation of shared beliefs and goals within an entire community of leaders and learners (Kornhaber & Mishook, 2006; Dorfman, 2008).

The aforementioned research supports the importance of maintaining collaborations during the integration process. Throughout the present study, I actively contacted and collaborated with two social studies teachers in order to develop a holistic curriculum (Sadler & Whimbey, 1985) that would address various levels of

thinking, creativity, and ability. These collaborations opened an avenue for implementing arts integration successfully in place of traditional instruction in the choral classroom. Such an approach in the music classroom has yet to be thoroughly explored by other music educators for various reasons (Bresler, 2002).

Music Educators and Arts Integration

Although music is considered one of the main art forms used for integrated instruction (Scripp, 2003), teachers in music education have expressed hesitancy toward becoming involved with this type of learning. Wiggins (2001) addressed several concerns for the possible conflicts between the co-existence of interdisciplinary learning and the purely music curriculum in schools:

There are instances where arts educators embrace integration as a way to save jobs or justify their role in the schools. This approach may be warranted when school districts see arts classes as another arena for teaching ‘core’ subjects, but this has rarely led to security for arts education and has produced some very poor curricula designs that do not serve anyone’s purpose. (p. 41)

At the time of this article’s publication, research on arts integration was still in development. Furthermore, it is evident in certain research studies (Whitaker, 1996) that music education within the school spectrum was considered a non-serious, non-academic pursuit. Nevertheless, in the argument against arts integration, Wiggins (2001) misinterprets the integration styles described by Bresler (1995). Wiggins (2001) makes the false claim that both the subservient and co-equal integration styles

are synonymous, both intended to “dress” up academic instruction (Wiggins, 2001). Wiggins (2001) then cautions the reader on how arts integration in the music classroom can detract and devalue pure music education and music making.

For some of the reasons outlined by Wiggins (2001), music educators have often disconnected themselves from being involved in any effort to collaborate on arts integration program development (Ellis & Fouts, 2001; Bresler, 2002). This is especially evident in Bresler’s (2002) study on collaborations in arts integrated learning. Bresler (2002) found that music educators commonly did not participate in arts integration collaborations. The challenge for music educators when faced with the decision to collaborate is whether or not learning objectives for music will be better served by integrating or keeping music as a separate curriculum (Wiggins, 2001; Weissman, 2004; Russell-Bowie, 2006). It is therefore important for music educators, as well as other arts teachers, to understand when it is most appropriate or meaningful to integrate instruction (Russell-Bowie, 2006).

In order to develop and successfully implement an arts integrated curriculum that will help students explore academic subjects and music co-equally, music educators must be willing to form partnerships (Snyder, 2005). Snyder (2005) states that when teachers participate in an exchange of knowledge and power, students are able to utilize the art form as a means of exploring all disciplines.

According to the previously discussed studies, music integration requires a collaborative effort from the expertise of both the music specialist and non-arts teacher (Scripp, 2003). Therefore, it is important for music educators to pursue collaborations

in which they can contribute their unique ideas for student-centered exploration in an integrated learning environment (Snyder, 2005). I, the teacher-researcher in this study, participated in collaborating with two social studies teachers in which ideas were equally shared and distributed throughout instruction in the choral classroom.

Implementing Arts Integration

In the next section, studies on the outcomes of arts integrated programs that have been implemented in schools will be addressed. Each study will observe the achievements of different arts-integrated programs and their approaches to integration: (1) the A+ program; (2) the Telpochcalli integrated arts program; (3) integration in the elementary music classroom; and (4) the Integral Vision of the Arts program.

The A+ program. The A+ School program initiated as an effort for arts-based school reform in the state of North Carolina in 1995, and was implemented in 25 rural community schools (Marron, 2003). Leaders of the program chose schools that would be willing to provide pure arts instruction of music, dance, drama, and visual art at least once a week, in order to get students acquainted with the skills necessary to perform these art forms. The after-school instruction was part of Phase One in the process of transforming the entire school curriculum. Phase Two involved integrating the learned art forms into daily academic instruction. The entire process was carried out over a four-year period, in hope that the artistic exposure would help students, teachers, administrators, and staff become acclimated with the arts as an everyday pursuit.

The goal of the A+ program was to accomplish “whole school reform,” focusing on the *how* of instruction, rather than the *what* (Marron, 2003). Partnering with schools that aligned with this mission allowed the program to flourish and remain established in 21 of the 25 schools, which was more than had been expected by the program leaders. The official mission statement for the A+ school program became “[s]chools that work for everyone” (Marron, 2003, p. 92), which included (a) the students, (b) the teachers, (c) the parents, (d) the administrators, and (e) the communities (Marron, 2003). This approach encouraged collaborations between all five groups that inevitably lead to the cultivation of a vibrant and creativity-driven learning environment.

To carry out this mission in each classroom effectively, planning committees, including all teachers and administrative leaders, met over an eighteen-month period to organize and prepare effective arts integrated curricula. Though extensive demands were placed on teachers to plan for such a long period, the professional development that teachers experienced encouraged them to view their competence and expertise as the tools for accomplishing their goals (Marron, 2003). Schools also committed to participate in a five-day arts residency conference where teachers, administrators, janitors, and secretaries came together to learn about the arts by participating in various performing arts activities.

The dedication of educational leaders and the systematic organization and planning for the implementation of arts integrated curricula allowed the A+ program students to achieve success in the arts as well as in academic subjects. The engaging

value of this curriculum contributed to the growing value students placed on learning and attending school. Marron (2003) reported one occasion where a grandmother of one student talked about how she had witnessed a change in her student's desire to learn and attend school. The grandmother shared information about the poor attitude her student had before the introduction of the program in contrast to the student's positive attitude in the A+ program (Marron, 2003). The grandmother's brief testimony is a small vignette of the A+ program's success in transforming student's perspectives and values for learning.

The impact of the A+ program not only resonated in the growth of student achievement, but in the attitudes of students attending school. Investing time and effort into transforming schools strategically through the arts integrated approach resulted in a shift in students' perspectives of school. In the present study, the impact of an arts integrated approach on students' perceptions of traditional versus non-traditional learning was explored.

The Telpochcalli integrated arts program. Researchers have also investigated the success of arts-integration in schools with high populations of low-income and English as Second Language (ESL) students (Weissman, 2004). In the book *Putting the Arts in the Picture*, author Weissman (2004) briefly discussed an arts integration initiative in an under-achieving school, whose students were predominantly of Mexican decent. The school was called "Telpochcalli", because of the student body's Mexican majority, and adopted the arts integrated instructional approach in the early 90s (Weissman, 2004). As with the former study, leaders of the

school came together to initiate school reform by collaborating on the creation of a curriculum built around the art, music, and dance of Mexican culture. The culturally inspired integrated curriculum created a learning environment in which students were given the chance to explore their heritage and identity through the process of acquiring academic and art skills. The research associated with this study involved a mixed methods approach, revealing both quantitative and qualitative gains for students involved in the program.

Placing students and their experience at the center of instruction, the Telpochcalli School reaped both statistical and experiential success. The percentage of students scoring at or above national standardized test scores more than tripled between 1997 and 2002 (Weissman, 2004). Furthermore, students were reported to have a change in their perceptions of what was *hard* in terms of their learning. Before the integrated curriculum was implemented, researchers found that the majority of students' perceived the term *hard* as a barrier that prohibited them from accomplishing their academic goals (Weissman, 2004). Conversely, the experience of arts integrated learning transformed students' perception on what was considered hard. What was formerly perceived as a barrier, students perceived as a challenge they could overcome (Weissman, 2004). This transformative experience allowed the Telpochcalli students to achieve academic and artistic success in school.

The success of the Telpochcalli School's arts integrated curriculum was driven by the dedication of educational leaders to help students succeed. The avenue for success was arts integration, and the outcome was transformational for the students

and their perceptions about learning. The arts integrated approach allowed students to overcome academic obstacles by reforming their perceptions on personal competence and academic performance (Weissman, 2004).

The outcomes associated with the Telpochcalli School program provide an example of arts integration in a school with similar demographics for the present study. In contrast to the Telpochcalli School, participants in this action research study had the opportunity to engage in learning choral singing and WWII within the choral classroom rather than in the core academic setting of the social studies classroom. The results and findings regarding students' perceptions of their integrated learning experience will be presented in chapter 4 and 5 of this study, respectively.

Integration in the music classroom. In a yearlong study, one researcher observed the progress of a music teacher who integrated music in the elementary music classroom. Throughout the course of the school year, the music teacher dedicated 25% of instructional time to teach music-integrated activities in the music classroom (Whitaker, 1996). Contrary to the studies mentioned above where the educational leaders collectively planned and developed the integrated curricula, teachers in this particular school did not collaborate with the music teacher to create the curriculum. In fact, the thought of taking time to collaborate with any arts teachers was overwhelming, as one teacher remarked:

Twenty minutes with music, twenty minutes with art, twenty minutes with creative movement and twenty minutes with drama and I'm supposed to be writing narratives and I have parent conferences and so forth. I would not be

happy to make that commitment [to collaborate with specialists]. It is not that I would not want to, but I am ready to die already. (Whitaker, 1996, p. 93)

The pressure of collaboration placed non-arts teachers in a position to set the priorities of their personal work over meeting with arts teachers.

Additionally, music at this school was viewed as a mindless pursuit in comparison to academic learning. Music class was classified as a break in the day for teachers and a possible means for students to perform for the community (Whitaker, 1996, p. 92). This perception of music education negatively impacted the music teacher's efforts for integrating. Inevitably, the integration produced unsuccessful outcomes with student learning in the music classroom.

With a lack of support from non-arts teachers as well as their resistance to collaborate, the music teacher subsequently resorted to having informal conversations with them about the topics that were going to be covered from week-to-week. The circumstances of this situation led the music teacher to take a misguided approach to integrating academic content into the music classes, which caused non-arts colleagues to develop a negative perspective on the integration efforts. In one interview, a non-arts teacher reflected on their perceptions of the music teacher's integration approach:

Maureen just happened to walk in last week and found that we were growing plants, so she said, 'I can do *this* song'. Usually they, the arts teachers, try to find out what topics you are hitting so they can try to do something at the same time. I guess the integration comes when I ask for it. (Whitaker, 1996, p. 93)

The teacher's comment alludes to an aforementioned integration style known as

subservient integration (Bresler, 1995). Rather than developing integrated learning objectives, the music teacher attempted to reinforce what students were learning by creating songs around specific topics, in hope that music would help students retain academic knowledge. For instance, music and the topic of farm animals was integrated by teaching students to sing a song about them (Whitaker, 1996). As a result, students did not perceive to have gained any musical or academic knowledge from this experience.

When interviews with students were conducted at the end of the study, the researcher found that they were unable to articulate an understanding for the music and academic content that was instructed in the music classroom. Below is one interview the researcher had with a fifth grade student: (Whitaker, 1996, p. 96)

Researcher: 'Does what you did in music have anything to do with what you work on with Mrs. Burgess?'

Student: 'No'.

Researcher: 'Are you studying farm animals with Mrs. Burgess?'

Student: 'Yes'.

Researcher: 'Did you sing songs about the farm in music class just now?'

Student: 'Yes'.

Researcher: 'So do you think these songs are about what you are studying with Mrs. Burgess?'

Student: 'No'.

It is evident that the music teacher's attempt to integrate the farm animal topic into

music class was unsuccessful in helping students build a connection between music learning and what they were learning in their traditional classroom.

The burden of having to meet music and academic goals outweighed the music teacher's enthusiasm for integration. Circumstances that complicated and inhibited the music teacher's efforts to integrate included the disunity among content instruction across classes in each grade level, as well as the frustrations of non-arts teacher's with being held accountable for submitting student progress reports to the music teacher (Whitaker, 1996). As a result, students did not perceive any learning outcomes from the integrated experience.

The above study is an example of why music teachers tend to be hesitant to integrating in the music classroom. Therefore, the goal of the present study is to provide a model for integration in the music classroom that demonstrates outcomes of student learning and engagement. These outcomes were determined by investigating students' perceptions of the integrated learning experience in comparison to traditional learning.

High school student perceptions: arts integration vs. traditional instruction. In a recent study involving a high school career academy, Dorfman (2008) observed the positive impacts of arts integration programming on students' achievement and perceptions of school and learning. With the help of a \$200,000 grant given to Woodlands High School, the Integral Vision of the Arts (IVA) program was established, providing students the opportunity to take arts integrated classes (Dorfman, 2008). Out of the 400 students in this academy, 97% were of European

heritage and 33% qualified for the free and reduced lunch program. Six percent of the juniors and seniors who applied for this program were the first cohort of students to experience arts integrated classes (Dorfman, 2008).

Based on the feedback of parents and students, the cohort had an enriching experience in the program. Some praises by the students were “[w]e are adults and make decisions together” and “[w]e’ve learned about each other through our art; we’ve become a community of artists and friends” (Dorfman, 2008, p. 55). The parents of these students also gave positive feedback regarding students’ newfound purpose in school (Dorfman, 2008). The responses, especially those made by the students, implied that through their involvement in the program, students were able to develop a new self-concept regarding their role in the classroom as well as positive partnerships with peers to achieve both academic and artistic success. The integrated classroom was shaped by a democratic approach, where students were given the authority to make decisions about the direction of class projects, as well as have opportunities to lead their peers in learning and discovery. The democratic learning environment coupled with the arts integrated instructional approach transformed students who were formerly dissatisfied with traditional instruction, to become actively engaged in their learning process (Dorfman, 2008).

In the arts integrated IVA classroom, students were challenged to create real-life connections to academic and arts content. Students pursued this challenge by engaging in purposeful and meaningful activities such as field trips, student-developed community projects, and student-developed professional workshops (Dorfman, 2008).

The integrated learning experience was valuable in transforming students' academic perceptions and ambitions.

The review of this study illuminates high school students' positive perceptions toward the integrated learning experience. The goal of the present study was to investigate students' perceptions of an integrated learning experience in order to explore a potential model for integration in the music classroom.

In the following section, I will discuss how the literature has informed my conceptual framework.

Conceptual Framework

Based on past literature in arts integration, positive impacts on students' perceptions of learning and engagement are evident from the implementation of this approach. Furthermore, studies in low achieving schools with a high minority demographic have also demonstrated positive outcomes, such as high academic achievement, for students who are engaged in arts integration. Because of the increasing rate of high dropouts due to school disengagement, there is a need to utilize arts integration as a means of transform students' perceptions of learning. Therefore, the conceptual framework of the present study is to *understand arts integration through students' perceptions*. This central theme will form a bridge between student disengagement in the classroom and the instructional approach of arts integration. The role of the teacher and the importance of collaboration as outlined by the literature review, will be considered throughout the course of instruction. Furthermore, the work

of Dewey's (1943), Kolb (1999), and Bloom (1956) as well as studies in arts integration will be used to illuminate findings.

Chapter 3

METHODOLOGY

Introduction

Students who become disengaged with learning in school are at a high risk of dropping out (Skinner & Pitzer, 2012; Furlong & Christenson, 2008; Shernoff, Csikszentmihalyi, Schneider, & Shernoff, 2003). Some studies suggest that a correlation exists between student engagement, academic achievement, and overall success in school (Shernoff, et al. 2003; Skinner & Pitzer, 2012; Newmann, 1992; Finn & Zimmer, 2012). Furthermore, studies have shown that students become engaged in what they are learning when the instructional approach facilitates the creation of real-life connections to concepts being learned (Newmann, 1992; Skinner & Pitzer, 2012). The arts integrated learning approach is aimed at building such connections. The goal of the present study was to illuminate students' perceptions of learning WWII and choral music through an integrated approach and how it compared to traditional learning approaches in choir and social studies.

Rationale for Mixed Methods Design

Creswell's (2009) concurrent triangulation model is advantageous for understanding students' perceptions. Through this design, three types of data sources were collected: (a) surveys; (b) a focus group interview; and (c) WWII exams.

According to Patton (2002), the implementation of diverse types of data sources to validate findings in a research study is known as *data triangulation*. The primary goal of data triangulation is to test for *convergence*, or agreement, among data sources in order to determine the consistency of findings (Patton, 2002). Although convergence is a preferred result of triangulation, *inconsistency* is another possible outcome of this method. Inconsistency bears a negative connotation, yet it is valued in triangulation as a result that can illuminate findings in new ways. Inconsistency provides an opportunity for the researcher to develop a deeper understanding of the “relationship between inquiry approach and the phenomenon under study” (Patton, 2002, p. 248). Finally, contradictions, or *divergence*, can also be derived from data triangulation. In a case of divergence, the results of data sources oppose one another in the viewpoint of the social phenomena being studied (Mathison, 1988).

Modeling Creswell’s (2009) design, data were collected concurrently, with an emphasis on the focus-group interview. More weight was placed upon the interview because of the open-ended nature of the data. Interview data was triangulated with the survey and WWII exam scores. Data were mixed in the interpretation phase of the design to determine convergence, inconsistencies, or divergence within the results.

By using data triangulation to interpret the results, I was able to develop a clear picture of students’ perceptions toward their integrated experience in choir in comparison to their traditional learning experiences in the choral and social studies classrooms. Triangulation facilitated the discovery of findings that directly responded to the inquiry of the present study.

Research Questions

In order to understand students' perceptions of integrated learning compared to traditional learning, as well as how these perceptions relate to their academic achievement, the following research questions will be addressed:

1. What is the effect of a choral integrated WWII unit on students' perceptions of learning through traditional versus non-traditional approaches?
 - a. How do these perceptions compare to students' actual achievement on a WWII unit exam?

Action Research Rationale

Based on the research of Chapman (2005), Robinson (2010), and Au (2011), the action research design of the present study was intended to demonstrate an example of a personalized classroom, in which students' development shapes instruction. Rather than following traditional methods where students are viewed as the 'raw material' and teachers as the 'mechanics' (Hopkins, 2002), I designed the present study to focus on crafting and instructing an integrated curricular unit that placed students, experiences, the instructional approach, and reflection at the center of instruction (Hopkins, 2002; Hendricks, 2013; Kolb, 1999).

Action research takes place from within a setting, rather than outside of it (Noffke & Somekh, 2011). In an action research design, participants are

immediately impacted, and a bridge between theory and practice is formed (Noffke & Somekh, 2011). As both the teacher and the researcher of this study, I was able to reflect on my own instruction, collaborate with academic teachers to develop my unit, and decide on ways to improve my instructional approach throughout the study (Hendricks, 2013). In this way, action research can be conceptualized as a cyclical process that continuously perpetuates growth and new understanding of a phenomenon within the researcher-teacher's classroom (Noffke & Somekh, 2011).

Furthermore, my purpose for choosing an action research design was to explore a potential model of arts integration within the setting of a choral ensemble in a Title I high school. According to Elliott (1991), curriculum can be viewed as a hypothesis of the ways one can approach instructing content to students. Elliott (1991) further ascribed that action research is the avenue through which this hypothesis is tested, changed, and re-tested. By conducting this particular study using an action research design, there is the potential to provide other teachers within my district and state an illustration of the arts integrated instructional approach applied in a Title 1 choral classroom setting.

Noffke and Somekh (2009) state “the reason why we do action research is because we want to make something better” (p. 275). The purpose of this action research study was to improve the quality of musical and academic instruction in my classroom. By embarking on a new teaching approach in my classroom, my hope is to not only enrich the learning lives of my students, but also encourage fellow educators to go beyond the limits of their classroom and seek innovative

avenues of instruction.

Limitations of the Study

The sample of participants in this study was limited to seven participants. Participants were chosen based on several criteria: (a) the participant was in 11th grade; (b) the participant was enrolled in the Advanced Chorus class; and (c) the participant was enrolled in U.S. History, CP (College Preparatory) or Honors. The small sample of participants was limiting to the statistical analysis conducted in the quantitative portion of this study. However, qualitatively speaking, the number of participants provided what Creswell (2009) identified as *particularity* in the “description and themes developed *in context* of a specific site” (p. 193). *Particularity* is noted by Creswell (2009) as a “hallmark of qualitative research” (p. 193). Therefore, in regards to the qualitative results of the study, the small sample of participants provided particularity in uncovering students’ attitudes toward their traditional and non-traditional learning experiences.

Other limitations of the present study included the amount of time I was allotted to instruct the integrated curricular unit (8 weeks) as well as the number of exchanges and modes of exchange (5 e-mails) I had to collaborate with the social studies teachers.

Role of the Teacher-Researcher

The role of the researcher in this study was the designer and instructor of the integrated curricular unit as well as the sole collector of all research data. As the

only choral director of the high school at which this study was completed, I was responsible for conducting rehearsals and performances for the Advanced Chorus ensemble. I also served as the musical director of several choir students who were involved in the production that occurred during the time of this study.

Data Collection

The participants of this study were seven 11th grade students enrolled in both Advanced Chorus and US History CP or Honors. Out of the six participants, two were males and the remaining were females. Furthermore, two participants were Caucasian and the remaining were African American. These participants were selected based on their enrollment in both Advanced Chorus and U.S. History CP or Honors classes.

Integrated instruction in the choir classroom took place at the beginning of the high school's spring semester and lasted for approximately 8 weeks. All students, including the participants, were involved in the learning process. The Advanced Chorus class met at a frequency of three class periods per week for varying periods of time. More specifically, these class periods occurred on Mondays (at 8:00am) for 42 minutes, and Wednesdays and Fridays (at 8:05am) for 1 hour and 15 minutes. During the same semester, student participants also attended U.S. History, CP or Honors classes, at a similar frequency.

Before, during, and after the period of instruction, I collaborated with two U.S. History teachers (one CP and one Honors) to develop my integrated curricular

unit. Before planning my instruction, I observed their curricular calendar (see Appendix D) and the sequence of their WWII unit. From this collaboration, I was able to coordinate the instruction of my integrated unit with their traditional instruction. Therefore, the student participants received both integrated and traditional instruction on WWII during the same period of time.

The Integrated Instructional Approach

The integrated curriculum design utilized McTighe and Wiggins' (2005) backwards design model. The big idea of "perspectives" guided the development of the unit's enduring understandings, essential questions, and learning plans. Prior to the integrated unit instruction, the class developed a K-W-L chart of information they knew and wanted to know about WWII. The "Learned" portion of the chart was not completed until the end of the unit. Accompanying this was an introductory assignment entitled "Hearing their Letters." Students were placed in groups of 4 – 5, and each group was assigned one letter from WWII to read and analyze. The letters were either from soldiers to their loved ones, or from loved ones to a soldier. After reading the letters, students were asked to identify common themes that would lead them to decide what the letter was about, what the war was like, who the letter was from, and to whom the author was writing. Following, students were asked to choose a song from present day that best represented the themes of the letter. Each group presented their songs and letters for the class and the themes that tied them together. This introductory activity helped students begin to develop an

understanding of how we can relate to history through overarching and reoccurring themes such as love, despair, hopelessness, fear, and victory.

After the first week of introductory activities, I began to rehearse the selected repertoire for the unit. Each piece was leveraged to focus on specific major events, people, and ideas of WWII:

- Kristallnacht
- Appeasement and Non-Aggression Pact
- The Holocaust
- Germany
- Nazism – the Nationalist/Socialist Party
- Adolf Hitler
- Benito Mussolini
- Fascism
- Dictatorship
- Communism
- Japanese concentration camps and prisoners

The majority of the WWII instruction surrounded the start of the war, roughly 1934-1940. Within this particular moment in history, students explored the perspectives of the following groups: (a) leaders (both Allied and Axis powers); (b) the oppressed; and (c) non-oppressed civilians belonging to Allied and Axis nations. Students gained an understanding of these perspectives through the performance and study of the following repertoire:

- “Buchenwald Lied” by prisoners from the Buchenwald concentration camp
- “Steal Away” from Michael Tippett’s *A Child of Our Time* oratorio
- “Tomorrow Belongs to Me” from *Cabaret* (1966)
- “Die Moorsoldaten (Peat Bog Soldiers) by Johann Esser and Wolfgang Langhoff
- “The Captive’s Hymn” by Margaret Dryburgh

Each piece was introduced to the class in the sequential order listed above.

“Buchenwald Lied” was taught at the beginning of the unit in order to familiarize the students with singing in the German language. Before rehearsing “Buchenwald Lied”, students were guided to explore the sounds of the time, listening to various forms of music belonging to the historical period. In one lesson, students listened to the Nazi National Anthem and analyzed the music in terms of its basic musical elements such as tempo, rhythmic features, and tonality. Following, students were asked to identify what country or people they believed the music represented based on its musical elements. Using their prior knowledge of the war and their ability to distinguish the language as German, many of the students identified it as a representation of either Germany or the Nazi party. Second, they listened to both an instrumental and a cappella version of the “Buchenwald Lied” and followed the same musical analysis. After noticing the similarity in its tonality, march-like tempo, and language, many students claimed it was another representation of Germany or the Nazi party. When I revealed its identity as the “Buchenwald Lied,” a song written by prisoners of the

Buchenwald concentration camp, students began to make inferences about the possible reasons why they sounded similar. Students' understanding of this piece evolved over the course of the integrated instruction as they analyzed the lyrics of the piece and learned to distinguish the "Buchenwald Lied" as a song of hope and resistance to the Nazi regime.

The piece "Steal Away," afforded me the opportunity to help the students understand the perspective of Michael Tippett, a British composer, and his Allied perspective of the atrocities of *Kristallnacht*. As we rehearsed the piece, students were led in a discussion of Tippett's reasons for choosing to arrange a Negro spiritual in response to the Jewish pogrom of *Kristallnacht*. Students listened to recordings of Mahalia Jackson singing "Steal Away" and compared it Tippett's arrangement. As they listened, they discussed the purpose of the music in relation to the time it was performed, written, and arranged. Students began to develop a deeper understanding of these historical perspectives of oppression through the rehearsal and performance of "Steal Away."

To challenge students in their understanding of how elements of music can inform the listener/performer, students learned and arranged "Tomorrow Belongs to Me" from the 1966 movie *Cabaret*. More specifically, "Tomorrow Belongs to Me" was used to exercise students' understanding of the mentality, philosophy, and construct of the dictatorships in Italy (Fascism) and Germany (Nazism), which were the first countries to rise as Axis Powers in the 1930s. Students participated in arranging the piece to best represent each dictator's rise to power musically (Hitler and

Mussolini). To introduce this assignment, students watched the performance of this piece from the movie *Cabaret* in class and were asked to identify different changes in the music as the scene progressed. Students made observations about the changes in musical texture, dynamics, and tonal center (modulations). By developing these observations, students gained a platform from which to build a collective understanding of what these musical changes meant in terms of dictatorship.

As with the introductory assignments, students were divided into groups of 5-6, and were required to work together in order to create an arrangement of “Tomorrow Belongs to Me,” which was rehearsed in class. At first, students were asked to represent multiple people, ideas, and events in WWII, but the assignment was adjusted to allow them to choose at least one (rather than multiple) to represent in their arrangement. Students were also given musical elements, such as rhythm, tempo, and dynamics, to manipulate in order to convey their chosen person, idea, or event. This assignment lasted for a week of instruction, after which time students performed their arrangements for the class. The performances were recorded by the teacher and played back to the class for reflection purposes. After the completion of this assignment, the class created an arrangement of “Tomorrow Belongs to Me” for the spring concert performance, using ideas from some of the group arrangements.

At the end of the unit, the students were divided, males from females, and learned the following pieces respectively: “Die Moorsoldaten” (“Peat Bog Soldiers”) and “The Captives’ Hymn.” The “Peat Bog Soldiers,” written by prisoners in the Börgermoor camp, was a song of resistance, similar to “Buchenwald Lied,” and spoke

of the toils and sufferings of those under the Nazi government. The original song, entitled “Die Moorsoldaten,” was translated into French and English becoming one of the major widespread anthems of resistance during WWII. “The Captives’ Hymn,” composed by Margaret Dryburgh, represented the hope of prisoners in Sumatra, a Japanese prison camp. After being tortured, sexually abused, and forced into labor, teachers, nuns, wives, and mothers came together to perform Dryburgh’s “The Captives’ Hymn,” as well as symphonic transcriptions of works by Beethoven, Schubert, and Chopin (Darling, 1995). Helen Colijn, a Sumatra survivor and author of the memoir, *Song of Survival*, commented on these performances:

I felt a shiver to down my back. I thought I had never heard anything so beautiful before. This music didn’t sound like a women’s chorus singing songs. It didn’t sound precisely like an orchestra either, although it was close. I could imagine I heard violins and an English horn. The music sounded ethereal, totally unreal in our sordid surroundings. (Darling, 1995, p. 1)

Within the divided male and female groups, the students analyzed their respective pieces and developed inferences about the conditions of imprisonment, the prisoners’ feelings about their imprisonment, and newfound hope in their time of captivity. Students were then given a scenario in which they played the role of the captives. According to the historical and compositional contexts of their piece, each group had to choose an existing song that they would arrange for all the prisoners to sing in order to perpetuate hope and resistance to their oppression. Furthermore, students also had to state what specific role they would fulfill in this process—the composer/arranger,

the singer, and/or the conductor—as well as provide a rationale for their choice. This culminating activity allowed students the opportunity to reflect on their own perspectives of those oppressed during WWII.

The capstone of the integrated unit was students' performance of the repertoire at the spring concert. The teacher and the class collaborated on different ways to perform each piece, which resulted in some moments of physical movement throughout the performance. Students also decided to wear all black attire in representation of each perspective of the war studied in class.

Traditional Choral Instruction

At the beginning of the school year, students were introduced to the idea of community and identity within the ensemble setting through team-building activities. One example of a team-building activity was the “human-knot.” Students were placed in a circle with peers from their respective voice parts and had to figure out a way to untangle themselves after grabbing the hands of people across from them in the circle. Students found activities such as these challenging, but purposeful in understanding teamwork within the ensemble setting. Following these introductory activities, students engaged in learning about the functions of ostinato patterns, different harmonic structures, and sight-reading in choral singing through the performance of arrangements created by the teacher. Students exercised their understanding of such concepts through the creation of original arrangements. The ensemble spent the end of August until the middle of October exploring these

concepts.

In October, students began learning their winter concert repertoire, which consisted of both Christmas and Jewish pieces. From the previous instruction that occurred during August to October, students were able to identify the different types of harmonic structures in the songs as well as patterns in the music such as ostinatos. Music was rehearsed both as a whole ensemble and in sectionals. Although songs were analyzed and dissected musically, the historical implications of the music were not discussed during rehearsals. Throughout the semester, the teacher assessed the students' ability to perform the repertoire with sectional singing quizzes. Furthermore, the teacher provided mp3 files of complete voice parts for each piece on the class website so that students could practice outside of class. Students performed the repertoire during the third week of December, as a culminating assessment for the semester, and completed a self/class evaluation during the class period after the concert.

Traditional Social Studies Instruction

Although I was able to collaborate with two U.S. History teachers on the development of the choral integrated WWII unit, I was not able to gather as much information on the pedagogical methods and instructional approaches of these traditional classroom teachers. From some of my exchanges with these teachers, I was able to determine a few ways in which the teachers approached WWII instruction. For example, a PowerPoint presentation was used to introduce the

Holocaust; teachers also used the textbook *America: Pathways to the Present* (1998) to guide their instruction of social studies in general. Lastly, teachers implemented videos to supplement their instruction. Group written assignments were given to students as assessments. More information about the traditional instructional approach is revealed in the participants' responses to the open-ended focus-group interview questions.

Procedures

Quantitative and qualitative data were gathered to support the exploration of students' perspectives on both traditional and integrated learning approaches. In the following sections, the procedures of each method of data collection are discussed.

Quantitative data collection. During the class period after the spring concert performance, all students including the participants were given surveys. These surveys were intended to measure students' attitudes toward learning WWII in the choral classroom as compared to the traditional classroom, and the performance of WWII repertoire at the spring concert in comparison to past performance experiences and repertoire. The survey was based on a 5-point Likert scale, providing a closed viewpoint of students' perspectives.

Secondly, the U.S. History CP and Honors teachers administered a WWII unit exam to participants and their social studies classroom peers approximately one week after the student surveys were collected. The U.S. History teachers collected the exam data to measure students' cognitive understanding of WWII material. In the present

study, this data was utilized to provide evidence of students' learning, after receiving WWII instruction in both traditional and non-traditional settings. Researchers in integrated learning suggest that students who are engaged in making real-life connections to content that is being learned experience high academic achievement (Deasy & Stevenson, 2005; Weissman, 2004). The WWII exam data was intended to illuminate findings that would indicate high achievement among the participants who received both integrated and traditional instruction of WWII content. The participants' scores will not be compared to the scores of their social studies classroom peers. Instead, scores will be used as a third lens from which to view the participants' perceived learning in the context of their actual learning in the traditional and non-traditional classrooms.

Qualitative data collection. During the same class period in which the survey was distributed and collected, I conducted a focus-group interview with the selected participants. After completing the survey, participants were led to the band room, adjacent to the choir classroom, and were seated in a circle for the interview session. The interview was audio-recorded on a laptop, with all identities of students remaining concealed for the duration of the interview.

After conducting the focus group interview with the selected participants, I transcribed the data into a word document. This document concealed students' identity, only referring to students as their assigned letters (A, B, C, D, E, F, and G). After transcribing the data, I entered the interview into an excel spreadsheet, with the intention of coding the participants' responses for emergent themes.

The purpose of the interview data was to investigate the participants' perceptions of their integrated and traditional learning experiences on an open-ended basis.

Instruments

Survey. The survey (see Appendix A) was intended to measure students' attitudes toward criterion statements about their learning experience. A Likert scale was used to measure these attitudes, ranging from a rating of 1 = "strongly disagree" to 5 = "strongly agree."

I arranged the survey criteria in the following order:

1. "I learned about WWII in choir class."
2. "The music I sang in choir helped me to understand and connect to the events and people involved in WWII."
3. "I was able to understand the events and people involved in WWII more in choir than in my regular social studies class."
4. "I felt more connected to the music I sang at the spring concert than in past concerts."
5. "The music I sang in the spring concert was more meaningful to me than music I have sung in past concerts."

The first two criteria prompted the participants to gauge their attitudes toward their cognitive learning about WWII in choir and the extent to which the chosen repertoire facilitated their cognitive and affective learning of WWII concepts. The third criterion

measured participants' attitudes toward the cognitive acquisition of WWII in choir as compared to such acquisition in the traditional social studies classroom. The fourth and fifth criteria focused on measuring the extent to which the integrated learning experience in the choir classroom helped students to engage affectively with the music that was performed at the spring concert as compared to past concerts. The last three criteria utilized the trigger word *more* to lead students into a closed mental comparison of their traditional and non-traditional learning experiences.

Validity and reliability. Content validity was determined by the feedback of one external auditor. The external auditor was asked to identify any confusing terminology or phrasing that existed in each survey item. Items were adjusted and rearranged in a sequential and logical order based on the auditor's feedback.

In order to test the internal consistency reliability of the student survey, I conducted a Cronbach's Alpha analysis of the survey items utilizing the scores of all the Advanced Chorus students. The analysis derived a coefficient of .732, which deemed the survey items to be reliable and consistent within the survey.

WWII exam. The WWII exam was collaboratively designed by two social studies teachers, one CP and one Honors, from the high school and was administered to the student participants during their individual social studies class period. The exam demonstrated the participants' achievement on a social studies exam after receiving instruction in both the choral integrated WWII unit and the traditional social studies WWII unit. The exam provided measurable evidence of student learning of WWII material.

The WWII unit exam (see Appendix B) was composed 43 questions: (a) 30 multiple-choice items, (b) 3 political cartoon analysis short answer items, and (c) 10 short answer items. Altogether, the exam measured students on their knowledge of specific events and people as well as their ability to analyze certain aspects of the war through critical written responses.

Validity and reliability. Since the WWII exam followed the specific guidelines of the 11th grade social studies curriculum, I was unable to control for validity and reliability of this instrument. However, throughout my exchanges with the teachers, I was able to learn that this test was a revised version of one that was administered the year before, which was both pre-tested and post-tested. Given that the social studies teachers worked together to revise the measure's items and conducted another pre-test of the revised exam prior to administering the post-test, I am able to determine that there is a level of content validity for this instrument.

Quantitative Data Analysis

Preliminarily, students' survey response scores were organized into an excel spreadsheet to facilitate the comparison of data between survey items.

Table 1 Complete ratings for all survey items.

Criteria	Rating A	Rating B	Rating C	Rating D	Rating E	Rating F	Rating G
I learned about WWII in choir class.	4	4	4	4	5	4	4
The music I sang in choir helped me to understand and connect to the events and people involved in WWII	3	5	4	3	3	4	5
I was able to understand the events and people involved in WWII more in choir than in my regular social studies class.	4	5	4	3	3	4	5
I felt more connected to the music I sang at the spring concert than in past concerts.	3	4	4	3	2	4	3
The music I sang in the spring concert was more meaningful to me than music I have sung in past concerts.	4	4	5	4	2	5	4

The organization of the data in the table above allowed me to produce individual graphs of students' responses to each survey item and compare responses amongst the group of participants.

Secondly, I entered students' responses into the SPSS data system in order to conduct a descriptive statistical analysis of the survey data. The intension for using such an analysis was to provide the standard deviation, means, and range of responses for each item on the survey (Creswell, 2009). The results of this analysis provided a way to compare students' responses in regards to the group's level of agreement for each item.

Similarly, the percentage results from the WWII exam were also analyzed using a simple distribution of scores as well as descriptive statistics to gain a

perspective on how the group compared to one another in achievement. Completing these analyses for both the survey and WWII exam enabled me to compare the results of each data source statistically.

Threats to validity. According to Creswell (2009), researchers must consider two types of validity when developing conclusions about their results: (a) internal; and (b) external. Internal validity is the extent to which a researcher can determine causal relationships between variables (Creswell, 2009). External validity is the degree to which the researcher can determine if their results are transferable to other populations. In the present study, there were three possible threats to the internal and external validity of the survey data:

- Participants can be selected who have certain characteristics that predispose them to have certain outcomes (e.g., they are brighter) (Creswell, 2009, p. 163).
- Because of the narrow characteristics of participants in the experiment, the researcher cannot generalize to individuals who do not have the characteristics of the participants (Creswell, 2009, p. 165).
- Because of the characteristics of the setting of participants in an experiment, a researcher cannot generalize to individuals in another setting (Creswell, 2009, p. 165).

Due to the selection criteria for the participants in this study, I could not control for student responses that were predisposed to opinions about choir and their involvement in choir. However, the participants were diverse in their learning capabilities as well as

in their amount of ensemble experience (i.e. one student participated in choir for 3 years, while another was in their first year of choir; some students participated in band as well as choir). Secondly, because the present study is action research based, the generalizations of results are restricted to the ensemble of the high school in which the study was conducted. It is my intension to extend generalizations by suggesting research replications for participants in other settings. Further information regarding replication is discussed in chapter 5 of this study.

Qualitative Data Analysis

The focus group interview was entered into an excel spreadsheet in order to begin the coding process. First, I indicated which questions each response referred to within the interview. Secondly, I coded the responses of the participants by underlining key phrases or words that would help to identify appropriate categories for themes within the responses. The excel spreadsheet was advantageous for creating categories of themes that emerged during the coding process.

Upon deriving themes, I categorized phrases and words from the students' responses under each theme. Furthermore, I developed a secondary method for coding the data, which was scoring students' responses based on one of the derived themes. This qualitative analysis procedure facilitated the comparison of data within the interpretation phase.

Reliability and validity procedures. Creswell (2009) identifies *inter-coder agreement* as a way to validate codes in qualitative research. In the present study, an

external auditor, who was not involved with the data collection or analysis of data, observed the coded data to crosscheck codes thereby determining inter-coder agreement. The auditor's codes were compared and adjusted by the researcher according to the auditor's suggestions.

Of the validity strategies that Creswell (2009) suggests, triangulation was primarily used to validate the qualitative results. Furthermore, spending a "*prolonged time* in the field" (Creswell, 2009, p. 192) allowed me to gain a deeper understanding of students' interview responses. My time with the students before data collection and analysis spanned a 5-month period. In this time, I was able to observe and become familiar with the participants' learning capabilities as well as their engagement and participation during class time. This *prolonged time* in the choir classroom enabled me to determine appropriate interpretations of students' responses to the interview questions.

Results of the data analysis from the interview, surveys, and WWII exams are discussed in the following chapter. An interpretation of the results is presented in chapter 5 of this study.

Chapter 4

RESULTS

The purpose of this action research study was is to illuminate students' perceptions of an integrated learning approach as compared to traditional learning approaches in choral music and social studies. In order to understand students' perceptions, as well as how these perceptions relate to their academic achievement, the research questions below were addressed:

2. What is the effect of a choral integrated WWII unit on students' perceptions of learning through traditional versus non-traditional approaches?
 - a. How do these perceptions compare to students' actual achievement on a WWII unit exam?

In order to develop answers to these inquiries, three types of data were analyzed during the research process: (a) surveys, (b) a focus group interview, and (c) a WWII exam. In this section, results from each source of data will be presented separately. In Chapter 5, an interpretation of the data and presentation of findings will be given.

Surveys

I computed a descriptive statistical analysis of the survey data, which is shown in the table below.

Table 2 Complete descriptive statistics results for all survey items.

Survey Item	N	Range	Minimum	Maximum	Mean		Std. Deviation	Variance
	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Statistic
1	7	1.00	4.00	5.00	4.1429	.14286	.37796	.143
2	7	2.00	3.00	5.00	3.8571	.34007	.89974	.810
3	7	2.00	3.00	5.00	4.0000	.30861	.81650	.667
4	7	2.00	2.00	4.00	3.2857	.28571	.75593	.571
5	7	3.00	2.00	5.00	4.0000	.37796	1.00000	1.000
Valid N (listwise)	7							

N=7

Before deriving such results, data was observed in the form of graphs. Each item on the survey was plotted on an X, Y scatter plot using a line to indicate movement from one respondent to the next. The table below displays participants' rated responses to the first survey criterion, which stated, "I learned about WWII in choir class."

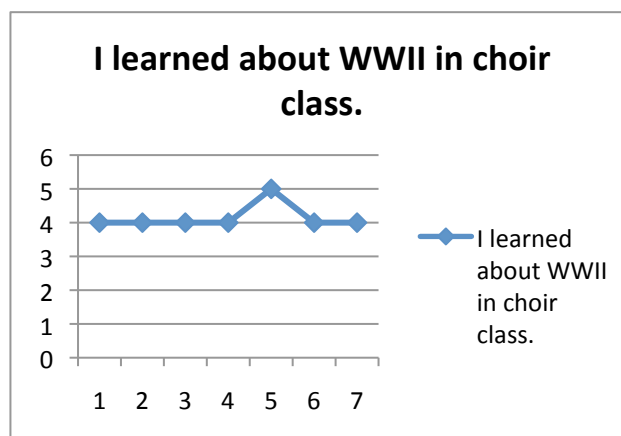


Figure 1 First survey criterion.

The numerical values for the x-axis represent the respondents, and the values for the y-axis represent the range of answers for the survey item. The Likert-scale used for this survey extends the following range: (a) 1=strongly disagree; (b) 2=disagree; (c) 3=neutral, (d) 4=agree, and (e) 5=strongly agree. The graphs extend to a value of 6 on the y-axis to facilitate the observation of data along this axis. By graphing the participant's ratings, I was able to begin developing an understanding of their attitudes, in terms of their level of agreement of each criterion statement. Observing the graph above, all of the participants agreed that they learned about WWII in the choir classroom. The descriptive statistical analysis derived the following results for this particular survey item.

Table 3 Descriptive statistics for first survey item.

	N	Range	Minimum	Maximum	Mean		Std. Deviation	Variance
	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Statistic
Survey Item No. 1	7	1.00	4.00	5.00	4.1429	.14286	.37796	.143
Valid N (listwise)	7							

N=7

Participants' ratings range between 4 (agree) and 5 (strongly agree) with a standard deviation of .37796. Ratings were consistent among most of the participants (4, agree) with the exception of one participant rating of a 5 (strongly agree), yielding a mean of 4.1429 and a slight variance in score of .143. Collectively, the analysis indicated that participants agreed on their cognitive learning experience of WWII in the choir classroom.

The graph below demonstrates the results of survey ratings from the second criterion statement: “The music I sang in choir helped me to understand and connect to the events and people involved in WWII”.

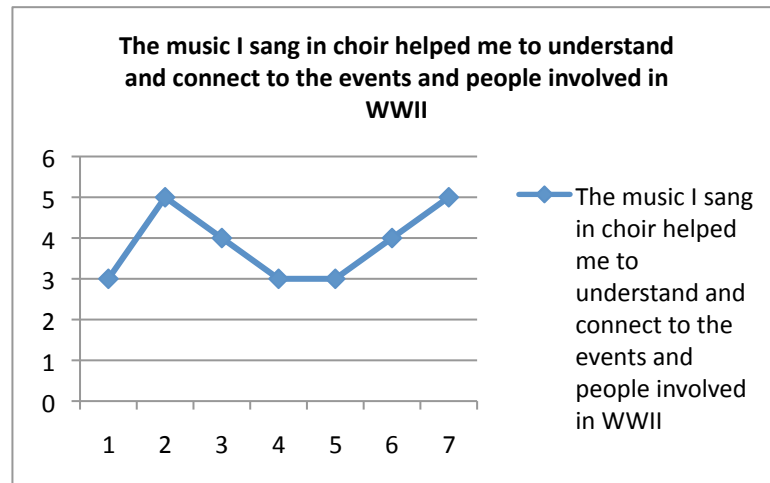


Figure 2 Participants' responses to second survey item.

Contrary to the first survey item, participants' ratings varied within the group. The descriptive statistical analysis below reveals further information about these results.

Table 4 Descriptive statistics for survey item no. 2.

	N	Range	Minimum	Maximum	Mean		Std. Deviation	Variance
	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Statistic
Survey Item No. 2	7	2.00	3.00	5.00	3.8571	.34007	.89974	.810
Valid N (listwise)	7							

N=7

The range of ratings was from 3 (neutral) to 5 (strongly agree). The mean rating for the group of participants was 3.8571 with a standard error of .34007. The standard

deviation of .89974 indicates that participants rated further from the mean, yielding a greater variance of .810 as compared to the first survey item.

The results of participants' survey ratings continued to vary throughout the results of the last three criterion statements. The third criterion, which stated, "I was able to understand the events and people involved in WWII more in choir than in my regular social studies class," yielded the following results in the graph below.

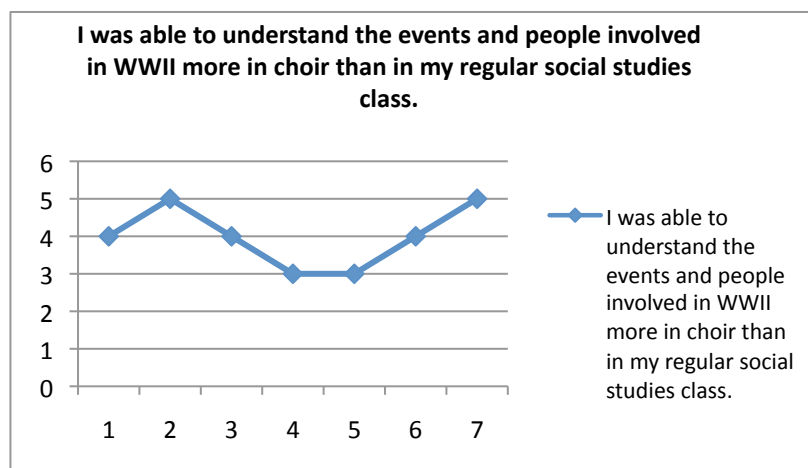


Figure 3 Participants' ratings for the third survey item.

As one can observe from the graph above, ratings between the second and third criterion were similar, with the exception of the first participant, who rated a 4 (agree) for the third criterion statement and 3 (neutral) for the second criterion statement. Interpretations of these results are discussed in Chapter 5 of this study.

Results of ratings for the third survey item are demonstrated in the table below.

Table 5 Descriptive statistics for survey item no. 3.

	N	Range	Minimum	Maximum	Mean		Std. Deviation	Variance
	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Statistic
Survey Item No. 3	7	2.00	3.00	5.00	4.0000	.30861	.81650	.667
Valid N (listwise)	7							

N=7

As with the second survey item, the range of ratings for the third criterion was 3 (neutral) to 5 (strongly agree). Because the first participant rated this item 1 attitude higher than the previous criterion, the mean rating was 4.00 and the standard of error was .30861. The standard deviation for this survey item was .81650, which still indicates that participants' ratings were generally further from the mean. Lastly, the variance between ratings was .667, which indicates that the participants' ratings were still varied among the group. For the most part, participants were in agreement regarding their attitudes toward whether they perceived they learned more about WWII in choir versus their traditional social studies class.

The fourth survey item ("I felt more connected to the music I sang at the Spring concert than in past concerts") demonstrated varied ratings among the respondents that were different from the variations observed in the first 2 survey items. The graph below is included to display each participant's ratings for the fourth survey item.

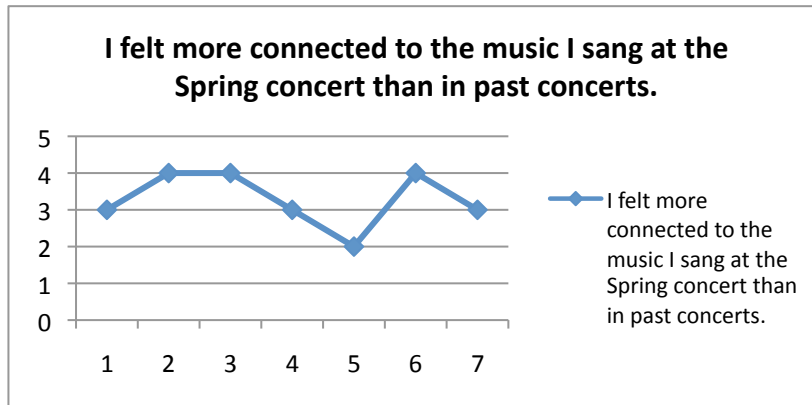


Figure 4 Respondents' ratings for survey item no. 4.

Unlike the ratings for the first three survey items, the ratings for survey item no. 4 were generally lower. The descriptive statistical analysis revealed further information regarding the results of the group's ratings for the fourth survey item.

Table 6 Descriptive Statistics for survey item no. 4

	N	Range	Minimum	Maximum	Mean		Std. Deviation	Variance
	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Statistic
Survey Item No. 4	7	2.00	2.00	4.00	3.2857	.28571	.75593	.571
Valid N (listwise)	7							

N=7

The range statistic, which was 2, stayed consistent between the fourth survey item ratings and the second and third survey item ratings. However, the ratings for the fourth survey item ranged from 2 (disagree) to 4 (agree), which is 1 level lower than the previous criterion ratings. The mean for the group ratings was 3.2857, indicating a group consensus of neutrality, with a standard error of .28571. The standard deviation

resulted in .75593, with a variance of .571 among the participants' ratings. These results demonstrate less deviation from the mean, as well as less variance in ratings when compared to the previous survey item ratings.

Lastly, the fifth and final item on the survey stated "The music I sang in the Spring concert was more meaningful to me than music I have sung in past concerts." The ratings for this survey item were the most varied among the participants, as compared to the other survey items. Below is a graphical representation of each participant's rating for the fourth survey item.

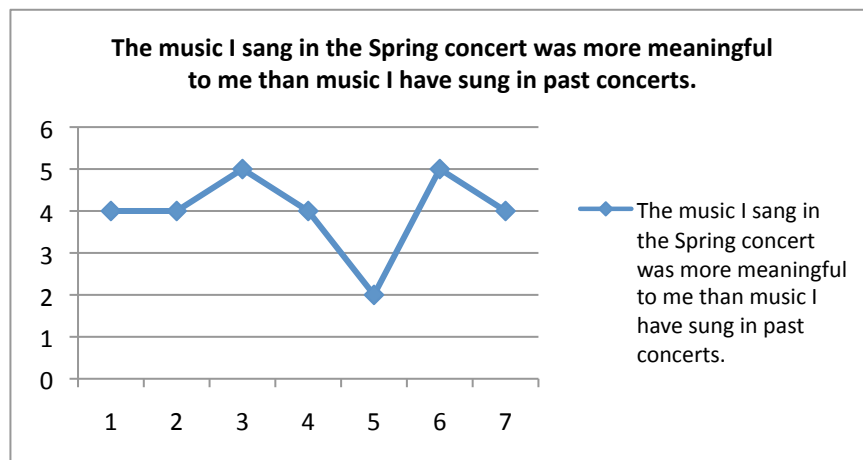


Figure 5 Graph of respondents' ratings for the fifth survey item.

With the exception of one participant who rated a 2 (disagree) for this survey item, the majority of the participants agreed with the criterion statement. It was interesting to observe the results of participants' ratings for this criterion statement in comparison to the fourth criterion statement since both items prompted participants to gauge similar

feelings in regards to comparing their musical experiences. Below is the complete descriptive statistical analysis for the fifth survey item.

Table 7 Descriptive statistics for survey item no. 5.

	N	Range	Minimum	Maximum	Mean		Std. Deviation	Variance
	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Statistic
Survey Item No. 5	7	3.00	2.00	5.00	4.0000	.37796	1.00000	1.000
Valid N (listwise)	7							

N=7

Based on the statistics above, the range of ratings was the widest among the other survey items. Ratings ranged between 2 (disagree) and 5 (strongly agree). The mean between the participants was 4.00 with a standard error of .37796, indicating that the majority of participants agreed with the criterion statement for this survey item. The standard deviation was 1.00 with a variance of 1.00, demonstrating that the ratings were the farthest from the mean score, and the most varied in comparison to all of the other survey items. This statistic occurred due to the wide range of responses for this particular survey item.

Based on the results of the survey, one can determine that the first item had the greatest mean (4.1429) among the other survey items. This survey item also showed the smallest range of ratings (4-5), as well as the smallest standard deviation (.37796) and variance (.143) among the participants' ratings. Therefore, it can be inferred from the data that participants agreed on their cognitive acquisition of WWII concepts in the choir classroom. The survey item with the lowest mean was the fourth criterion

statement, with a mean of 3.2857. Furthermore, the standard deviation (.75593) and the variance (.571) of ratings for the fourth survey item demonstrated that most of the participants rated in an agreement closer to the mean of the group, which was neutral. Lastly, the survey item with the widest range (2-5), the highest standard deviation (1.00), and the highest variance (1.00) was the fifth criterion statement. Participants seemed to have a disparate agreement about the fifth criterion statement, which is clearly demonstrated through the observation of statistical results.

The survey data was triangulated with the interview responses and the WWII exam scores in chapter 5 of this study.

WWII Exam

The WWII Exam was designed and administered by two U.S. History teachers, one CP (College Preparatory) and one Honors. The purpose of the exam was to measure students' cognitive knowledge of specific people, events, and political ideologies of WWII. The exam was both pre-tested and post-tested among the participants and their U.S. History classroom peers. Participants and their social studies peers demonstrated their knowledge by answering 43 questions, which included multiple choice, matching, and short answer. By retrieving the WWII exam results for the participants in this study, I was able to gauge their cognitive acquisition of WWII material after having received both integrated and traditional social studies instruction. Below is a table with the simple distribution of participants' WWII post-test exam data.

Table 8 Simple frequency distribution of participants' exam scores.

WWII Exam Scores		
Range		Frequency
Valid	100+	1
	60-65	1
	75-80	1
	80-85	3
	Total	6

N=6

Scores were categorized by percentage ranges because of the small sample of participants included in the distribution. One of the participant's score is not reported in the data above since they did not complete the exam for medical reasons. The simple distribution above reveals that 3 participants scored within the range of 80-85% on the WWII exam. One participant scored above 100%, with extra credit points, one participant scored between 75-80% and another student scored in the 60-65% range. Because of the uneven distribution of scores, the descriptive statistical results yielded an outstanding standard deviation and variance. The table below displays the descriptive statistics for the participants' WWII exam scores.

Table 9 Descriptive statistics for participants' exam scores.

		Exam Scores
N	Valid	6
	Missing	0
Mean		82.5000
Std. Error of Mean		5.25198
Std. Deviation		12.86468
Variance		165.500
Range		40.00
Minimum		64.00
Maximum		104.00

N=6

The results of this statistical analysis reveal a range of 40 percentage points between the lowest score of 64% and the highest score of 104%. Furthermore, the mean score for the group was 82.5%, with a 5.25198 standard error of mean. The standard deviation from the mean was 12.86468 with a large variance of 165.500. Although participants were enrolled in either the CP or Honors U.S. History classes, participants were given the same exam.

These results were triangulated with the other data in the interpretation section of this study to complete the picture of students' perceptions of their learning and the outcome of the WWII exam as evidence of their cognitive learning.

Focus Group Interview

The collection of focus group interview data was intended to illuminate students' perceptions of (a) an integrated approach to learning about WWII and choral music; (b) learning about WWII through an integrated approach versus a traditional approach; (c) the spring concert performance versus the winter concert; and (d) engagement with music during the integrated choral unit versus past choral units. The interview responses provided vignettes of each participant's learning experience within the integrated and traditional classrooms. Pseudonyms will be used to address participants and their responses to the interview questions.

Two themes were imposed during the coding phase of the interview data to uncover students' perceptions: (a) student engagement; and (b) perceived cognitive, affective, and psychomotor learning. The coding process involved underlining phrases and words that pertained to participants' perceptions, whether related or unrelated to the questions. Coded statements were categorized based on the content of each phrase. For instance, if a participant spoke about the topics learned in class or demonstrated their knowledge of specific content, such a statement would be placed under the theme, "perceived cognitive, affective, and psychomotor learning." Once all underlined statements were organized under the corresponding themes, statements were further categorized into more specified sub-themes. These sub-themes are discussed in the sections below.

Student engagement. Student engagement refers to a student's "motivation and commitment to learning, their sense of belonging and accomplishment, and their

relationships with teachers and peers in school” (Jones, 2009). Previous studies indicate that student engagement is a factor in determining a student’s success in school, academically and socially, and their risk of dropping out (Furlong & Christenson, 2008; Shernoff, et al. 2003; Skinner & Pitzer, 2012). Other studies have shown that students often experience high levels of engagement when they feel connected to what they are learning, and are autonomous in their learning (Newmann, 1992; Jones, 2009; Shernoff, et al. 2003; Skinner & Pitzer, 2012). Some researchers in student engagement have also identified particular types of engagement that may occur throughout the learning process (Newmann, 1992; Furlong & Christenson, 2008; Skinner & Pitzer, 2012). In the present study, students experienced two types of engagement: (a) cognitive; and (b) affective (Furlong & Christenson, 2008; Skinner & Pitzer, 2012).

According to Furlong and Christenson (2008), *cognitive engagement* refers to students’ perceptions of the “relevance of school to future aspirations” (p. 366). Students’ feelings of belonging and connection to different stakeholders in education, including students’ peers, parents, and teachers refers to *affective engagement* (Furlong & Christenson, 2008). In order to observe these types of engagement in the classroom, one must be able to identify *indicators*, or evidences, of engagement (Furlong & Christenson, 2008). Indicators of cognitive engagement included, but were not limited to “attention, concentration, focus, absorption, ‘heads-on’ participation, and a willingness to go beyond what is required” (Skinner & Pitzer, 2012, p. 25).

Indicators of affective engagement included “enthusiasm, enjoyment, fun, and satisfaction” (Skinner & Pitzer, 2012, p. 24).

Participants’ responses to the focus group interview questions revealed indicators of both cognitive and affective engagement. Below is a table that categorizes each response under the sub-themes of cognitive and affective engagement.

Table 10 Categorized cognitive and affective engagement responses.

Interview Question	Cognitive Engagement	Affective Engagement
Question 1 “Describe what you like most, or liked most, about the choir WWII unit.”	<i>“We were able to like focus”</i> <i>“I like ‘Steal Away’”</i>	<i>“It was really awesome”</i> <i>“Music was involved”</i> <i>“I liked how...we were able to...connect and feel like how they would”.</i> <i>“I like how we actually got to feel how they felt throughout the songs”</i> <i>“I like how we marched around the room to feel what they’ve been through while they were singing it”</i> <i>“I liked the songs”</i>
Question 2 “What was the performance experience like for the Spring concert compared to that of the Winter concert?”	<i>“Exposure was really good”</i>	<i>“Exposure was really good”</i>
Question 3 “Do you feel you learned how to engage with the music more during this unit, than last semester?”	<i>“Didn’t go much in depth”**</i> <i>“Dug through it”</i> <i>“With social studies* and then like with here just seeing ...the clips from...the concentration camps and then hearing about it...helped me get into that character”</i>	<i>“The songs had more meaning”</i> <i>“There was more involvement”</i> <i>“Put more emotion”</i> <i>“Meant more to people”</i> <i>“With social studies* and then like with here just seeing ...the clips from...the concentration camps and then hearing about it...helped me get into that character”</i>
Question 4 “(Compare and Contrast) What was it like learning about the people that were oppressed, the allied powers, and the axis powers in your social studies class?”	<i>“Went more in depth of the people”</i> <i>“We watched a lot of videos”*</i>	
Question 5 “Describe your learning experience about perspectives about these perspectives in choir class.”	<i>“More active”</i> <i>“You put yourself more in their shoes than just learning and hearing about it”.</i> <i>“Not just getting to learn about it, just like have it in your head...feel it in your bones”</i>	<i>“You put yourself more in their shoes than just learning and hearing about it”.</i> <i>“It got me out of my comfort zone”</i> <i>“Different stuff I never did before”</i> <i>“Made you feel more involved in what was happening”</i> <i>“Not just getting to learn about it, just like have it in your head...feel it in your bones”</i> <i>“Experience what they did like marching around...it’s depressing”</i>
Question 6 “Compare the two different ways that you learned these things, similarities and differences.”	<i>“Choir was more active”</i> <i>“Social studies class was more writing and more thinking”*</i>	

On the outset of the interview, participants were asked to describe what they liked most about the WWII choir unit. In addition, I gave them examples such as “something you learned, or a singing experience that you had in class, or something you reflected on in class” in order to prepare them for how they could possibly answer the question. The second interview question prompted the students to compare the “performance experience” of the spring concert and the winter concert. Performances are the culminating assessment in which students demonstrate their skills, knowledge, and understanding of the repertoire in the traditional choral ensemble. Given that participants had experienced both traditional and integrated instruction prior to each concert, they were able to compare their overall performance experience as well as the rehearsal and instructional preparation that preceded each performance. The third question prompted participants to discuss their engagement with the music during the spring concert in comparison to the previous semester.

The last three questions of the interview focused on prompting the participants to describe their experiences with learning WWII material in the traditional and non-traditional settings. Question four specifically asked the participants to recall the three perspectives that were explored throughout the integrated unit and how the learning of these perspectives in the integrated choir classroom compared to that of the social studies classroom. After asking the participants to describe their learning experiences within the social studies classroom, participants were asked to describe their WWII learning experience in the integrated choir classroom. In conclusion, participants were asked to compare and contrast each experience, traditional and non-traditional, with

learning WWII content. Not many students responded since most had preemptively made some comparisons between the traditional and integrated learning experiences in previous questions.

Some of the participants' responses were categorized as either cognitive engagement or affective engagement; however, some responses overlapped the two sub-themes. In the next sections, I will discuss responses that were classified as examples of cognitive engagement, affective engagement, or both and the trends that linked the responses within each subtheme.

Affective engagement. Responses that were categorized under the sub-theme of affective engagement shared several common indicators across each interview question. In many of these responses, participants used the words *feel*, *felt*, or *connect* to describe their affective engagement with the integrated instructional approach as well as the repertoire. For example, Gina stated, "I like how we marched around the room to feel what they've been through while they were singing it." This statement demonstrated an example of affective engagement, in which Gina felt a sense of empathetic connection to the prisoners of the Buchenwald concentration camp studied in class.

Some participants also utilized the word *involve* in their responses, which was categorized as another indicator of affective engagement. For example, Alexis offered how she enjoyed the simple fact that "music was involved" in the learning process. The statement "music was involved" was placed under affective engagement because it demonstrated her satisfaction with music as a component of the learning process. In

another response to a question that asked participants to compare the spring and winter concert performances, Felicity noticed that “there was more involvement” with respect to both the audience and the performers at the spring concert. She continued to respond stating,

“[T]he audience got to see us walking around [...], and they got to see like the girls would put their heads down during the boys song [...] so they could see [...] the emotions”.

In the context of Felicity’s entire statement, “more involvement” was interpreted as cognitive engagement, in respect to the attention and focus she perceived during the performance from the audience and performer, as well as affective engagement, because it is implied that the emotions students were portraying stimulated “involvement.”

In some statements, participants displayed their enjoyment and satisfaction with the integrated instruction. Brandon, who was the first to respond to the initial interview question, stated, “I like how I learned more things about the music that they showed their expression” and gave two specific examples of WWII events that were directly related to the music that was learned and performed during the unit. At the end of the response, Brandon stated, “It was really awesome.” Because the word *awesome* was used in relation to what he had learned, I categorized this statement as an example of affective engagement.

Another indicator of affective engagement was the use of the word *meaning* in a response. For instance, Alexis remarked, “the songs had more meaning,” in

reference to the repertoire of the spring concert. In the full the statement, she claimed, “the winter concert was more about Christmas and stuff,” whereas the spring concert had “more background.” Alexis’ contrast revealed the perception that “meaning” was derived from receiving “more background” throughout the course of rehearsals and instruction as compared to the traditional instruction received before the winter concert. In this way, “the songs had more meaning” was labeled as an example of affective engagement, where Alexis felt connected to the material she had learned and had therefore developed personal meaning from it.

In a follow-up to this response, Eric contrasted the repertoire of the winter concert as being “more cheerful” and the spring concert as “more emotion.” In his full statement, Eric claimed that because students put more emotion into the songs, they “meant more to people.” It was interpreted that Eric’s statement about the winter repertoire being “more cheerful” meant that it was not as affectively engaging as the spring concert. Eric’s perception of the winter concert repertoire as “more cheerful” implied that he felt little to no affective connection with what he sang, and that the songs were being performed simply because they were “cheerful”. In contrast, the spring concert repertoire tapped into his emotions, which facilitated Eric’s development of personal meaning. Therefore, Eric’s responses (“[p]ut more emotion” and “[m]eant more to people”) were classified under the sub-theme of affective student engagement.

Some statements that were categorized under the subtheme of affective engagement, also demonstrated participants’ feelings of *empathy* for the different

people groups of WWII that were learned about during the integrated choral unit. For example, Brandon stated, “[e]xperienc[ing] what they did like marching around...it’s depressing”. In this instance, Brandon referred to a specific activity performed during class, which made him empathize with the people who were oppressed, even to the point of developing a feeling of depression. This statement was therefore categorized under the sub-theme of affective engagement.

Lastly, some participant responses indicated a deep personal connection with both the integrated instruction and spring concert performance. Alexis described the integrated experience stating, “it got me out of my comfort zone.” She continued to discuss some of the activities that were done to explore WWII and how it was “stuff” they “never did before”. Taken together, Alexis’ statement was categorized under affective engagement, since she talked about a personal and emotional transformation that was unique from other learning experiences.

Cognitive engagement. Common indicators of cognitive engagement within the responses ranged from key words to statements that demonstrated the participant’s attention and immersion in what they were learning. A key word that was commonly found between some of the statements was *depth*. Participants used this word to describe their absorption in the learning experience. For example, Felicity stated,

“Last semester we learned the basics of the song we didn’t go much in depth into it and this semester we actually, we dug through it and like learned the background of the songs exactly like everything that is behind it.”

The key phrases that were coded in this response were “didn’t go much in depth” in reference to the traditional choral instruction, and “dug through it” which was in reference to the integrated instruction. This statement was categorized as an example of cognitive engagement according to the key words *depth* and *dug* that Felicity used to contrast the differing degrees of absorption they experienced with the traditional and integrated instructional approaches. In response to the fourth interview question, which asked the participants to describe the experience of learning about different perspectives of WWII in the traditional social studies class, Diane stated, “We didn’t learn about that in our social studies class cause that wasn’t what we were focusing on. We were focusing more on the war at home and then like the actual war itself.” I was unsure of how the other participants would react to Diane’s perspective, or how the entire question and the questions that followed would be influenced by this response. Nevertheless, the conversation continued and Gina responded stating, “So this class we basically went more in depth of the people that were like, in the war.” Gina’s response implied that although the material was not similar, the instructional approach of the integrated unit went beyond “the war at home” and “the war itself” by going “more in depth of the people.” As with Felicity’s response, this statement was categorized under the sub-theme of cognitive engagement, because of the way Gina described the experience as “more in-depth.”

Other indicators of cognitive engagement were responses that discussed specific activities that helped participants acquire the knowledge in a memorable way. For example, in order to understand the content of what participants learned and how

they learned in their social studies class, the researcher asked, “[w]hat kinds of things did you do in your class [...] to help you learn about [the war at home]?” Alexis responded, “[t]he things that I remember the most we watched a lot of videos”. Because Alexis referred to watching “a lot of videos” as something she “remember[ed] the most,” this statement was labeled under cognitive engagement with an asterisk to represent the traditional social studies instructional approach.

Finally, the word *active* was also an indicator of cognitive engagement that emerged from some responses. When comparing and contrasting the learning of WWII material in the social studies class versus the integrated choir class, Alexis stated, “Choir was more active and then social studies class was more writing...and thinking”. The first part of the response, “choir was more active”, was similar to a previous response made by Eric (“the learning experience was[...] more active”). Therefore, the label of cognitive engagement was applied in order to provide consistency within the similar codes. The latter part of the response in which she stated, “social studies class was more writing...and thinking” was also classified as an example of cognitive engagement because it represented the type of cognitive engagement (thinking and writing) that took place in the social studies classroom.

Cognitive and affective engagement. Many of the responses from the focus group interview overlapped both the cognitive and affective engagement sub-themes. Indicators of each were similar to those previously stated in the cognitive and affective engagement sections above.

Within the statements that spanned both cognitive and affective engagement, participants often described how one type of engagement occurred simultaneously with the other type of engagement. For instance, in response to the first question regarding what the participants enjoyed most about the WWII choir unit, Felicity stated, “I liked how we were able to like focus[...] and be able to...connect and feel like how they would”. Felicity’s response specifically referred to a learning experience during the integrated unit in which students sang a concentration camp song, *Buchenwald Lied*, while marching around the room in effigy of those imprisoned at the camp. The first half of the statement, “we were able to like focus,” was categorized under cognitive engagement, according to her use of the word *focus*. The latter half of the statement, “be able to...connect and feel like how they would,” demonstrated her affective engagement with the historical figures represented by the music that was being performed in choir. Altogether, Felicity felt that her ability to focus was concurrent with how she was able to affectively connect and empathize with the people they learned about in the integrated choir classroom. Similarly, Eric mentioned, “I liked the songs.” To understand what he meant, I asked if there were any songs in particular he enjoyed, to which Eric answered, “I liked ‘Steal Away’.” Amongst the entire repertoire that was rehearsed and performed during the integrated unit, “Steal Away” was the most vocally challenging piece. Eric’s statement was categorized under both cognitive and affective engagement, since it exemplified both his enjoyment with the music that was learned as well as his ability to enjoy a piece that was cognitively challenging for him.

In another response, Eric stated, “the learning experience was more active cause you put yourself more in their shoes than just learning and hearing about it”. The phrase “more active” was interpreted as an example of cognitive engagement, in which Eric was able to actively participate in the learning process. The latter part of the response, “you put yourself more in their shoes than just learning and hearing about it” was classified as both cognitive and affective engagement, where Eric was demonstrating both absorption and satisfaction with how he learned about WWII in choir class.

Other responses that were identified as both cognitive and affective engagement, were ones in which participants described how one type of engagement led to another. For instance, Brandon gave a detailed explanation of how “many sections [were] exposed” during the performance. At first, it was difficult to decipher exactly what he meant by this statement. However, in his full response, Brandon described exposure in the context of the treatment of different voices (male and female) as well as harmonic parts (sopranos, altos, tenors, and basses) in the performance and how each piece exposed or featured different voices. Brandon completed the statement by stating, “exposure was really good.” In the context of his entire statement, it was determined that the proper categorization would be both cognitive and affective engagement, understanding that because of Brandon’s attention toward and absorption of such specific performance details, he responded affectively, making known his satisfaction with “exposure”.

Another example was Alexis' response to a follow-up question in which I asked, "how did you arrive at [...] getting to the stage and feeling like 'this means something to me' versus last semester?" Alexis offered an intriguing response:

"I think with social studies and then like with here just seeing like the clips from like the concentration camps and then hearing about it, it kind of like helped me get into that character".

In this statement, Alexis not only reflected on her experience in the integrated choir classroom, but the combination of learning experiences from both traditional and non-traditional classrooms. At the end of the response, she stated that these combined experiences helped her to "get into that character." This key phrase allowed me to determine that Alexis' experiences in both traditional and non-traditional settings facilitated her development of a character for the performance. In turn, Alexis was able to cultivate personal meaning for the repertoire that was performed at the spring concert. Overall, this statement revealed both cognitive and affective engagement, developed by the combination of both the traditional and non-traditional learning experiences.

The last example of how one type of engagement led to another was a response by Gina who claimed that the integrated experience "made you feel more involved in what was happening [because] you got to experience what they did and how they felt." Gina mentioned that she felt "more involved in what was happening" during WWII because of the "experience" in which she actively participated in exploring what people "did and how they felt" in that particular moment in history. Gina's emotional

connection to what was being learned as well as her enthusiasm and immersion in the learning process helped me determine that her cognitive engagement was developed by affective engagement.

Another indicator of statements that overlapped both subthemes was phrases that simultaneously reflected each type of engagement. For instance, Brandon stated, “you’re not just getting to learn about it, just like have it in your head...feel it in your bones”. In this statement, Brandon made a contrast between having knowledge “in your head” and feeling it “in your bones.” In making such a powerful contrast, Brandon was able to communicate the depth to which the integrated learning experience had influenced his learning process both cognitively and affectively, and was categorized as such under both sub-themes.

Altogether, the focus group interviews yielded results in which participants’ perceptions of cognitive and affective engagement were made clear throughout their responses. In the subsequent section, I will discuss participants’ perceptions of their cognitive, affective, and psychomotor learning, which was the second theme that emerged from the interview data.

Perceived cognitive, affective, and psychomotor learning. After categorizing responses under the sub-themes of *cognitive* and *affective engagement*, I also categorized participants’ responses according to the cognitive, affective, and psychomotor *learning domains*. To carry out this process appropriately, I consulted the learning taxonomies of Bloom (1956), revised by Krathwohl (2002), Krathwohl et al. (1973), and Dave (1975).

Each underlined key phrase from the focus group interview responses was coded as either “C” for the cognitive domain, “A” for the affective domain, or “P” for the psychomotor domain. Furthermore, each response was given a numerical value in order to represent the behavioral level within the domain. For the cognitive domain, values ranged between 1 (remembering) and 6 (creating). The values for the affective domain ranged between 1 (receiving phenomena) and 5 (internalizing values). Lastly, the values of the psychomotor domain ranged from 1 (imitation) to 5 (naturalization). The categorizations of codes for each response are discussed in the sections below.

Cognitive domain. Responses that were coded as representative of the cognitive domain were those in which participants demonstrated one or both of the following: (1) their knowledge of what they had learned; and/or (2) the experience of learning the content. As previously mentioned, numerical values representing each behavior on the taxonomy hierarchy were assigned to each response. After conducting the coding process, I found links and common trends amongst and between the cognitive responses.

The table below displays a complete list of responses that reflected the cognitive domain. Responses that overlapped other domains as well as cognitive are not included in the table.

Table 11 Responses within the cognitive domain.

Interview Question	Cognitive Learning Domain
Question 1 “Describe what you like most, or liked most, about the choir WWII unit.”	<i>C – 2 “Kristallnacht, peace treaties”</i> <i>C – 2 “people made music to help them get through their sorrow in the time period”</i>
Question 2 “What was the performance experience like for the Spring concert compared to that of the Winter concert?”	-----
Question 3 “Do you feel you learned how to engage with the music more during this unit, than last semester?”	<i>C – 2 “We learned the basics of the song, we didn’t go much in depth into it”*</i> <i>C – 4 “We dug through it, learned the background of the songs, everything that is behind it”</i>
Question 4 “(Compare and Contrast) What was it like learning about the people that were oppressed, the allied powers, and the axis powers in your social studies class?”	<i>C – 1 “We saw like the clips and stuff from the concentration camps**, it was familiar since we got more in chorus” C-2</i> <i>C – 2 “The war at home”**</i> <i>C – 4 “How like the U.S. ...was starting to be a super power at the time so that’s what we were watching”**</i> <i>C – 4 “We learned more about...how America came out of the depression and like how America uplifted and like the how Hitler like tried to invade everyone and how uh America came in and tried to save everyone.”**</i>
Question 5 “Describe your learning experience about perspectives about these perspectives in choir class.”	-----
Question 6 “Compare the two different ways that you learned these things, similarities and differences.”	<i>C – 2 “Social studies class did talk about majority one side**, while [choir] was more</i> <i>C – 4 “In both we learned about the people how...they were treated...really bad and ...Hitler... but in choir we learned more about...the Germans and everything that happened there</i> <i>“In social studies, we learned just about America”**</i>

In response to the first interview question, which asked the participants to explain what they liked most about the integrated unit, Brandon discussed how he enjoyed learning about “Kristallnacht and peace treaties” through performing “music

that...showed their expression.” Subsequently, Alexis stated that before the integrated learning experience, she did not know that “people made music to help them get through their sorrow in the time period.” Together, these statements were examples of how the participants described their cognitive experiences by recalling what they learned, and sharing personal realizations about learning information that was unique to the integrated learning experience. Such responses were given a numerical value of either a 1 or 2, since the participants demonstrated how music and history were linked.

In comparing and contrasting the differences between the winter and spring concerts, Felicity used the phrases *didn't go much in depth*, in reference to the learning experience prior to the winter concert, and *dug through it* to describe the learning experience leading up to the spring concert. Other participants made similar comments, using synonymous phrases and/or words, when distinguishing the winter concert from the spring concert, or the learning approaches of the integrated choir classroom and those of the traditional social studies classrooms. Responses that were similar to Felicity's were given a value of 4 since they analyzed their learning experience keeping in mind the repertoire that was performed and the content that was learned in the traditional and non-traditional classrooms.

In most of the remaining responses from the interview, cognitive responses reflected participants' interpretation of what they had learned in both the traditional and non-traditional settings. For example, Felicity stated,

“We learned more about...how America came out of the depression and like

how America uplifted and like the how Hitler like tried to invade everyone and how ... America came in and tried to save everyone.”

Responses such as these were given a numerical value of 4, because of the participants’ ability to analyze what she had learned. Felicity’s analysis also demonstrated a sequential description of America’s role in the war and their progression of involvement in the war. It is interesting to note that this comment is in reference to the learning experience within the traditional social studies classroom.

Lastly, I noticed an agreement among the participants with how the traditional social studies unit focused more on America’s perspective on the war rather than other perspectives, which explored in the integrated choral unit. For example, Brandon stated, “Social studies class did talk about majority one side, while [choir] was more.” Although the word *more* in this statement is not specified, it is clear that Brandon’s understanding of what was learned in each class led them to draw the conclusion that choir provided more than “one side” of the war. Felicity attempted to provide further clarification of the meaning of *more* with the statement,

“In both we learned about the people how...they were treated...really bad and ...Hitler... but in choir we learned more about...the Germans and everything that happened there and in social studies, we learned just about America.”

Similar to Brandon’s response, Felicity made conclusions based on what she learned from each classroom experience; however, she tried to draw from specific knowledge learned in order to make a proper distinction between the two experiences. Although these responses are similar, they were given different values based on the content of

the responses. Brandon's statement was given a value of 2, since it demonstrated a general understanding of the larger idea that was covered in the social studies class and how the integrated unit provided "more" perspectives of the war. Felicity's statement was given a value of 4, because she analyzed her learning, choosing specific examples of material learned from each experience to draw a comparison.

Affective domain. The general trend between responses that reflected participants' perceived affective learning was their development of different emotions and feelings toward the historical figures and circumstances of the time. This affective connection allowed the participants to build connections to the content being learned and the music being performed. The table below reveals participants' affective domain responses to the focus group interview questions, excluding those overlapping other domains.

Table 12 Responses that reflect the affective learning domain.

Interview Question	Affective Learning Domain
Question 1 “Describe what you like most, or liked most, about the choir WWII unit.”	<i>A – 3 “I liked the songs”</i> <i>A – 3 “Steal Away”</i>
Question 2 “What was the performance experience like for the Spring concert compared to that of the Winter concert?”	<i>A – 2 “They got to see like the girls would put their heads down during the boys song or the boys would put the their heads the during the girls’ song so they could see like uh, like the emotions were sung”</i> <i>A – 2 “This one was more serious”</i> <i>A – 2 “The last one we kind of threw in some playful things during out songs”*</i>
Question 3 “Do you feel you learned hot to <i>engage</i> with the music more during this unit, than last semester?”	<i>A – 1 “Last songs...more cheerful”*</i> <i>A – 4 “Put more emotion into them because it meant more to people”*</i> <i>A – 5 “Seeing the clips from the concentration camps**...hearing about it...helped me get into that character”</i>
Question 4 “(Compare and Contrast) What was it like learning about the people that were oppressed, the allied powers, and the axis powers in your social studies class?”	-----
Question 5 “Describe your learning experience about perspectives about these perspectives in choir class.”	<i>A – 5 “The learning experience was more active”</i> <i>“You put yourself more in their shoes than just learning and hearing about it”</i> <i>A – 4 “Made you feel more involved in what was happening”</i> <i>“You got to experience what they did and how they felt, so it was more involving”.</i>
Question 6 “Compare the two different ways that you learned these things, similarities and differences.”	-----

In response to the initial interview question, Eric stated, “I liked the songs” and in particular “I liked ‘Steal Away’.” As the interview progressed, Eric mentioned how the pieces that were performed for the spring concert enabled him and his peers to “put more emotion into them because it meant more to people.” Lastly, Eric described how the integrated learning experience was “more active” because “you put yourself more

in their shoes than just learning and hearing about it.” Initially, Eric demonstrated *valuing* (3) by attaching worth to learning the song “Steal Away.” Further on in the interview, he revealed that this valuing developed from the emotion he was able to apply to the performance of this piece, demonstrating an *organization* (4) of worth for this piece in comparison to the repertoire performed in the past winter concert. Lastly, Eric’s comment regarding his ability to actively put himself in the “shoes” of the people they studied demonstrated his ability to characterize himself and *internalize value* (5) for what and whom the performed music represented. Altogether, by building an emotional connection to the content and the music being learned, Eric perceived high affective learning within the integrated setting.

In describing the learning experience of WWII content within the integrated classroom, Alexis responded, “seeing the clips from the concentration camps and then hearing about it...helped me get into that character.” In this statement, she discussed how specific learning experiences in both the traditional and integrated classrooms worked in collaboration to help the student develop characterization (5) for their performance of the WWII repertoire at the spring concert. Furthermore, Alexis defined two factors, *seeing* and *hearing*, that led to her characterization. From this response, it is apparent that Alexis valued both learning experiences and how each allowed them to arrive at their perceived affective learning, specifically with characterization.

Another example of perceived affective learning was the demonstration of understanding the affective differences between the spring and winter concert

repertoire performances in terms of the nature of the pieces, *serious* versus *playful*.

Two responses from Eric and Alexis revealed such distinctions.

- Alexis – “This one was more serious...the last one we kind of threw in some playful things during songs”
- Eric – “Last songs...more cheerful...this semester...put more emotion into them because it meant more to people”

Eric makes the distinction that the repertoire from the winter concert was “more cheerful,” complimenting Alexis’ description of the winter repertoire as “playful.” In contrast, Alexis stated how the spring concert was “more serious.” Eric identified the opposite of “cheerful” in his statement as “more emotion” or meaning more. These statements were linked affectively in the ways in which the participants chose to distinguish the winter repertoire from the spring repertoire. However, the response from Alexis was given a numerical value of 2 (responding to phenomena) on the hierarchy of behaviors, whereas Eric’s response was given a 4 (organization) since he demonstrated a comparison organizing his personal values for how the repertoire affected him.

Lastly, perceived affective responses also demonstrated participants’ value for their level of involvement in the learning process. For example, in describing the integrated learning experience, Gina stated,

“It made you feel more involved in what was happening. Like you got to, you got to experience what they did and how they felt, so it was more involving.”

As the statement suggests, Gina’s involvement in “what was happening” during the

war developed out of her ability to connect and empathize with those oppressed during WWII. This statement was given a value of 4 (organization), because of the way she discussed the process of organizing worth for the content being learned in the integrated classroom.

Psychomotor domain. The psychomotor learning domain had the least amount of coded responses since participants focused more on discussing their perceived cognitive and affective learning. However, one main commonality was found between all responses that were coded as examples of the perceived psychomotor learning—marching. Participants’ comments about marching were made in reference to the performance of the Buchenwald Lied concentration camp song, in which students were made to march around the classroom (and auditorium) as they performed in class and in the spring concert. The physical action of marching resonated with the participants because it helped them develop affective and cognitive connections to what they were learning. Marching was the only identifiable evidence of perceived psychomotor learning with the integrated unit. No evidence of perceived psychomotor learning was found in responses that referred to the traditional choral and social studies settings.

Perceived learning spanning multiple domains. The table below indicates the full responses of each participant that demonstrated multiple learning domains.

Table 13 Multi-domain responses.

Gina	A – 3; P – 4 <i>“I like how we actually got to feel how they felt throughout the so like how they felt sad in what they’ve been through, and I like how we marched around the room to feel what they’ve been through while they were singing it.”</i>
Brandon	C – 5; A – 3 <i>“This concert spring concert we had like many sections exposed so, had men had to sing their own song, and then the ladies had to sing their own song so it’s it wasn’t like everybody was singing like one note or just one part in a section and then everybody else corresponds with harmony and melody. Sometimes, all of us had to sing by ourselves really, so exposure was really good”</i>
Alexis	C – 3; A – 3 <i>“Yes, cause the songs had like more meaning to it since the winter concert was more about Christmas and stuff so it was more meaning and more background.”</i>
Gina	C – 4; A – 2 <i>“So, this class we basically went more in depth of the people, that were like, in the war. We learned more like how the people felt, what they went through and in our history class, we learned like what went happened through the war.”</i>
Felicity	C – 2; A – 1 <i>“In choir class, we went into the concentration camps and learned about that and in social studies we went more outside to homeland and just learned about the war really.”</i>
Alexis	A – 2; P – 4 <i>“It got me out of my comfort zone like when we had to close our eyes and walk around and sing so it was like different stuff I never did before.</i>
Brandon	C – 3; A – 5; P – 4 <i>“Your not just getting to learn about it you know, just like have it in your head, just like feel it in your bones it’s like you know, just um experience what they did like marching around like 2 hours just singing “Buchenwald Lied” it’s depressing, even more depressing.</i>
Alexis	C – 1; A – 2 <i>“I think choir was more active and then social studies class was more writing and more I guess thinking.</i>

As with the results from responses in engagement, some responses in participants’ perceived learning within the domains overlapped. Trends within these multi-domain responses remained similar to those previously discussed. First, it is interesting to note that Alexis, Brandon, Felicity, and Gina gave the multi-domain responses. In fact, with

the exception of Felicity, more than one of these multi-domain responses came from Alexis, Brandon, or Gina.

In some responses, participants discussed how different domains worked in conjunction to produce learning. For instance, Gina stated,

“I like how we actually got to feel how they felt throughout the songs like how they felt sad in what they’ve been through, and I like how we marched around the room to feel what they’ve been through while they were singing it.”

In this instance, Gina discussed how the physical act of marching “around the room” contributed to her ability to affectively “feel what they’ve been through”. Similarly, when discussing the spring concert performance, Brandon stated:

“This concert spring concert we had like many sections exposed so, had men had to sing their own song, and then the ladies had to sing their own song so it’s it wasn’t like everybody was singing like one note or just one part in a section and then everybody else corresponds with harmony and melody. Sometimes, all of us had to sing by ourselves really, so exposure was really good.”

After evaluating the performance based on the musical nuances, Brandon demonstrated valuing of the phenomenon of “exposure.”

In other multi-domain responses, participants indicated how one type of learning influenced, impacted, or led to another type of learning. For instance, Alexis stated, “It got me out of my comfort zone like when we had to close our eyes and walk around and sing so it was like different stuff I never did before.” In this response,

Alexis revealed how her personal experience of getting “out of [their] comfort zone” had developed from the physical experience of “walk[ing] around and sing[ing]” certain repertoire. In another example, Brandon demonstrated perceived learning in all three domains with the following statement:

“Your not just getting to learn about it you know, just like have it in your head, just like feel it in your bones it’s like you know, just um experience what they did like marching around like 2 hours just singing “Buchenwald Lied” it’s depressing, even more depressing.”

Brandon discussed the cognitive embodiment of his knowledge by physically “marching” and performing the piece “Buchenwald Lied”, which helped him affectively connect to learning by generating feelings of depression.

Participants’ perceived learning in the cognitive, affective, and psychomotor domains provided key insight into how they compared the traditional and non-traditional learning approaches. In the next chapter, findings from all data sources will be triangulated to develop a more comprehensive picture of students’ perceptions of their learning, engagement, and how this may be linked to their academic achievement.

Chapter 5

CONCURRENT TRIANGULATION AND FINDINGS

The purpose of this action research study was to illuminate students' perceptions of learning WWII concepts and choral music through an integrated approach versus learning each separately through traditional approaches. In order to understand students' perceptions, as well as how they relate to students' academic achievement, the following research questions were addressed:

1. What is the effect of a choral integrated WWII unit on students' perceptions of learning through traditional versus non-traditional approaches?
 - a. How do these perceptions compare to students' actual achievement on a WWII unit exam?

By implementing the method of triangulation to interpret the results of the data sources, I was able to develop findings that provided answers to these inquiries.

Data Triangulation

According to Patton (2002), *data triangulation* is the implementation of diverse types of data sources to validate the findings in a research study. The primary goal of data triangulation is to test for *convergence*, or agreement, among data sources

in order to determine the consistency of findings (Patton, 2002). Although convergence is a preferred result of triangulation, *inconsistency* is another possible outcome of this method. Inconsistency bears a negative connotation, yet it is valued in triangulation as a result that can illuminate findings in new ways. Inconsistency provides an opportunity for the researcher to develop a deeper understanding of the “relationship between inquiry approach and the phenomenon under study” (Patton, 2002, p. 248). Finally, contradictions, or *divergence*, can also be derived from data triangulation. In a case of divergence, the results of data sources oppose one another in the viewpoint of the social phenomena being studied (Mathison, 1988).

After analyzing three data sources including (a) surveys, (b) a focus group interview, and (c) WWII exam scores, several findings were uncovered in relation to

- The effect of a choral integrated WWII unit on students’ perceptions of learning through traditional versus non-traditional approaches.
- How these perceptions compare to students’ actual achievement on a WWII unit exam.

A cyclical approach (see Appendix C) was used to triangulate the data sources. By implementing this approach, both convergence and inconsistencies were derived between the data sources, which will be discussed in the subsequent section.

Interpretation

Through the use of *data triangulation*, I was able to uncover and interpret key findings regarding (a) participants’ perceptions of their learning experience in the

integrated choral classroom and how it compared to their learning experience in the traditional social studies classroom, and (b) participants' perceptions of an integrated choral music learning and performance experience versus a traditional choral music learning and performance experience. Participants' perceptions will be discussed within three topics:

- Perceptions of the integrated unit
- Spring concert versus the winter concert
- Traditional WWII instruction versus integrated WWII instruction

Once all findings are presented, implications for education and suggestions for future research will be presented in chapter 6 of this study.

Perceptions of the choral/social studies integrated unit. Essays on the impact of arts integration have established that students who learn through such an approach experience engagement and critical thinking on both academic and artistic levels (Weissman, 2004; Grumet, 2004; Deasy & Stevenson, 2005). The present study yielded similar findings. Observing the results from the focus group interview and surveys, participants collectively demonstrated two main perceptions about their engagement and learning in the integrated classroom:

1. They were cognitively and affectively engaged throughout the integrated learning process.
2. They accessed various levels of learning in the cognitive, affective, and psychomotor domains throughout the integrated WWII unit.

I uncovered these findings by conducting a side-by-side comparison of questions from both the focus group interview and the survey.

Results from the first survey criterion indicated that participants agreed (mean = 4.14) that they learned about WWII in the choir classroom. In the focus group interview, participants revealed what this learning entailed, describing the experience with phrases like “we were able to connect and feel” and “it got me out of my comfort zone”. From a choral music learning perspective, the participants perceived the rehearsals leading up to the spring concert as having more depth. In the survey, participants agreed (mean = 4) that the music performed in the spring concert was “more meaningful” to them than music performed in past concerts. From the interview responses, participants remarked on how the repertoire had “more meaning” as well as “more background.” Furthermore, another student described the music learning experience as a process of “[digging] through it.” From the results of the survey and interview responses, it is evident that the integrated experience led students into a deep exploration of WWII content and choral music. Such exploration is akin to what Deasy and Stevenson (2005) describe as *third space learning*.

A closer look at the interview and survey data revealed that participants’ positive perceptions about their integrated learning experience was deeply rooted in their affective connection to the music and WWII content. For example, participants would describe how the opportunity to put themselves in the “shoes” of the people they were learning about, aided them in grasping the magnitude of events surrounding the war. One participant said, “it helped me get into that character,” when discussing

the impact of learning about WWII through both integrated and traditional approaches. Results from the student survey converged with these statements, demonstrating an overall agreement among participants regarding the affective connection that was developed through the integrated learning experience.

Shernoff et al. (2003) found that relevance of instruction is an important phenomenological factor in student engagement. Similarly, participants in the present study described their connection to the content in ways that indicated relevance. Once participants were able to empathize with the historical figures and events, they found the material to be relevant, challenging them both intellectually and emotionally. In turn, they used rich descriptions like “feel it in your bones” to describe the intellectual and emotional experience of learning about WWII in the integrated classroom. Deasy and Stevenson (2005) maintain that empathy is an emotional attribute that is developed through involvement in the arts. Findings of the present study indicate that participants were able to empathize because they felt cognitively and affectively engaged in the integrated learning process.

Researchers in engagement suggest that students’ perceived competence is developed by their cognitive and affective engagement in the learning process (Furlong & Christenson, 2008). In the present study, the connections participants were able to make with the content and music in the integrated classroom seemed to result from a combination of engagement and accessing learning in multiple domains. Results from the survey indicated that students perceived a greater understanding of the events and people involved in WWII in the integrated setting than in their

traditional social studies class. In the interview, participants were able to elaborate more on this point. Participants discussed specific examples of what they had learned (cognitive domain), and described how they were able to *feel* and/or *connect* (affective domain; affective engagement) to the content by performing a particular action, such as *singing* or *marching* (psychomotor domain). In particular, several participants mentioned singing the “Buchenwald Lied,” and how participating in the physical movement of marching while singing enabled them to make connections to those oppressed by the Holocaust. More specifically, one participant remarked about how the combination of being “focus[ed]” (cognitive engagement) and “marching” (psychomotor domain) allowed them to “connect and feel” (affective engagement) as the concentration camp prisoners would (affective domain). The overlapping themes of engagement and learning within the interview responses provided support for past research that suggests links between perceived competence and engagement (Furlong & Christenson, 2008).

In the next section, results from the survey and interview data will be triangulated to determine how the participants perceived the spring concert in relation to the winter concert.

Spring concert versus the winter concert. Arts integration reinforces the artistic experience as a “serious pursuit” rather than a “momentary diversion” (Weissman, 2004, p. 24). In accordance with past research, participants in the present study perceived their choral music learning experience in the integrated classroom as profound and in depth. When comparing the performance experience of the spring

concert to the winter concert, participants made the differentiation that the spring concert was “more serious” and the winter concert was “more playful.” Responses indicating such distinctions were linked to feelings of connectedness and meaningfulness toward the music that was performed in the spring concert. However, some inconsistencies regarding this finding were discovered between the interview responses and survey data.

In the interview, all of the responses indicated that participants perceived a higher affective connection to the music performed at the spring concert as opposed to the winter concert. Participants described the performance of the spring concert as “more involving” than the winter concert. Participants also discussed how the repertoire was “more meaning[ful]” to them as a result of the integrated learning experience, because it provided them with “more background” on the music that was learned. Conversely, the survey data demonstrated a less unified agreement of the affective connections participants felt with the music performed at the spring concert. Responses ranged from 2 (disagree) and 4 (agree) for the criterion statement, “I felt more connected to the music I sang at the spring concert than in past concerts.” An obvious answer for why this inconsistency occurred was revealed through close observation of the interview questions and survey items.

In the interview, the researcher asked participants to compare the spring concert with the winter concert, whereas the survey asked participants to compare the spring concert with “past concerts.” Therefore, although participants may have perceived a greater connection to the music performed at the spring concert than that

of the winter concert (as evident from the interview responses), they might have recalled other performances of repertoire to which they felt more connected than that of the spring concert when answering particular survey items.

Furthermore, I found that participants subconsciously defined the words *connected* and *meaningful* differently when comparing the music performed at the spring concert to the music performed at the winter concert. For example, participants' attitudes toward the survey criterion, "The music I sang in the Spring concert was more meaningful to me than the music I have sung in past concerts" (MEAN=4), varied less than the aforementioned criterion statement that measured participants' attitudes toward how *connected* they felt to the music with a mean of 3.286 (neutral). In the interview, the participants' responses about the meaningfulness of the music were often related to depth of the cognitive learning experience that was perceived in the integrated setting. In contrast, participants' responses on their perception of feeling connected to the music seemed to develop intrinsically, relying more on the affective connections they had with the music. Therefore, although students' perceived a development of meaning and connection to the music performed at the spring concert, each of these perceptions seemed to have been cultivated in different ways, thereby distinguishing one from the other.

Because of the depth to which the contextual background of the spring repertoire was discussed in the integrated classroom, the survey and interview data revealed that participants perceived the spring concert as more serious and more meaningful than the winter concert. In the section below, participants' perceptions

regarding their learning experience in the traditional WWII unit will be compared to that of the integrated WWII unit.

WWII instruction: Traditional versus integrated. Dewey (1943) stressed the importance of students doing and performing in the classroom to support their learning process. Kolb (1999) asserts that students learn in a recursive cycle that includes experiencing, reflecting/observing, abstracting, and actively testing. In the present study, participants were given the opportunity to engage in active participation and experiential learning throughout the integrated WWII unit. Participants described the integrated learning experience as “more active” in comparison to the traditional social studies unit, which was “more writing and thinking.” In this respect, participants seemed to experience higher engagement in the integrated WWII unit in comparison to the traditional social studies unit. Cognitively, however, participants perceived the content that was learned in both the integrated and traditional settings as equal in depth and challenge. Survey data converged with these interview responses.

When comparing the integrated and traditional learning approaches, participants distinguished their experiences by discussing differences in the content that was taught and how they learned it in each unit. For example, the participants stated during the interview that the social studies unit focused on America’s perspective of the war and “the war at home.” In contrast, the integrated unit took the students “into the concentration camps” and “went more in depth of the people in the war” as they studied multiple perspectives. These statements suggest that the fundamental difference between the two approaches was in students’ avenues of

understanding WWII concepts. In the integrated unit, participants indicated a more affective understanding of WWII as opposed to the traditional unit, in which students demonstrated a more cognitive-based understanding. The survey results that demonstrated participants' attitudes toward their ability to "understand the events and people involved in WWII more in choir than in social studies" demonstrated that although the majority of participants agreed with this statement (mean = 4), responses were varied, ranging from (3) neutral to (5) strongly agree. These results suggest that participants may have interpreted the word *understand* as cognitive and not affective. In addition, since the participants did not learn the exact same material in the traditional and integrated classrooms, they may have interpreted the word *more* in terms of content thereby deriving varied attitudes in the results of this survey item. The implication of the word *more* was clarified during the interview when a participant remarked on how the integrated experience seemed to cover "more" than the traditional social studies class. Once again, the word *more* in this context was used to describe how the integrated unit covered different perspectives of the war other than the American perspective.

Researchers who have studied student engagement have found that a teacher's instructional approach can be a facilitator of engagement (Newmann, 1992; Skinner & Pitzer, 2012). In the present study, findings indicated that participants perceived the integrated experience to be more cognitively and affectively engaging than the traditional experience. Although the results from the survey criterion, "The music I sang in choir helped me to understand and connect to the events and people involved

in WWII” revealed a mean of 3.857, the interview responses suggested that the integrated activities, rather than the repertoire, allowed participants to engage in learning. For example, when discussing the integrated learning experience, participants made statements like “you got to experience what they did and how they felt,” which was “more involving”. In contrast, the participants made little to no remarks about their engagement in learning WWII through the traditional social studies approach. Some examples of words participants used to associate with the traditional experience included *thinking*, *hearing*, and *writing*. One participant recalled “watching a lot of videos” in the traditional social studies class. This approach to learning is what Bresler (1995) identifies as *responsive*. In contrast, the ways participants described the integrated experience can be viewed as *active* (Bresler, 1995). Therefore, the survey and interview demonstrated how the integrated instructional approach facilitated higher student engagement in comparison to the traditional social studies approach of teaching WWII.

Some researchers in arts integration have found that, students who explore academic content and an art form co-equally (Bresler, 1995), experience high academic achievement (Scripp, 2003; Weissman, 2004). In the present study, I found that although participants perceived competence for the material learned in both the integrated and traditional settings, the results of their WWII exams did not confirm high achievement among all participants. Participants’ scores on the exam ranged from a low score of 64% to a high score of 104%. Scores that fell within this range were 78%, 82%, 83%, and 84%. Since the scores varied greatly from the mean of

82%, I was unable to conclude that participants experienced high academic achievement after receiving integrated instruction. Furthermore, because the content that was instructed in the integrated unit varied from that of the traditional unit, I was not able to draw concrete findings from the exam data.

However, from the interview data, I observed that participants who made cognitive responses that ranked at high levels (3-5) according to the cognitive taxonomy, scored a higher percentage than those whose responses were ranked at lower levels (1-2). For example, the participant whose statements consistently ranked high (3-5) in the cognitive domain scored a 104% on their WWII exam. Nevertheless, this phenomenon was not consistent amongst all participants.

Summary

In summation, the participants in the present study perceived their integrated learning experience to be cognitively and affectively engaging, enabling participants to access greater affective learning than in the traditional choral and social studies settings. Participants also perceived that their engagement and learning was rooted in their ability to affectively understand the content within the integrated unit. The integrated learning approach allowed students to develop more meaning for the repertoire that was performed at the spring concert as opposed to the winter concert.

Based on these findings, suggestions for future research as well as implications for education will be discussed in the next chapter.

Chapter 6

DISCUSION, EDUCATIONAL IMPLICATIONS, AND FUTURE RESEARCH

Discussion

This action research study sought to investigate the impact of a choral integrated WWII unit on students' perceptions of

- An integrated learning experience
- How a traditional social studies learning approach compared to an integrated learning approach to learning about WWII.
- The performance and repertoire of a spring concert versus that of a winter concert.

Overall, findings indicated that participants perceived the integrated learning experience as highly engaging, accessing many levels of learning in multiple domains as compared to the traditional experiences in choir and social studies.

The integrated learning experience helped students access multiple domains of learning while participating in cognitively and affectively engaging activities. Students demonstrated their value for the integrated learning experience by expressing their perspectives through a closed-ended survey and open-ended focus group interview. Although the data did not demonstrate a difference in cognitive gains between the non-traditional and traditional approaches, affective learning and affective engagement

were revealed as distinguishable factors for how students compared the integrated experience with the traditional learning. Overall, students claimed that because they were able to *connect* to the content affectively, they were able to understand the history as well as the music in a deeper way.

Implications for utilizing an integrated instructional approach to teach music and academics in the choral ensemble setting will be discussed in the section below.

Implications for Education

As indicated in the research problem of this study, statistics show that students drop out of high school primarily because they perceive a lack of engagement in the learning process (Bylsma & Shannon, 2005; McNeil, 2005). The present study provided an example of a potential avenue for dropout prevention by creating more opportunities for consistent student engagement with the implementation of an integrated approach to learning. Not only did participants in the present study perceive the integrated experience to be both cognitively and affectively engaging, they found it to be relevant. According to the work of Shernoff et al. (2003), when students find relevance in what they are learning, they will become more engaged in the learning process. Similarly, I found that participants were able to access learning in all three domains (cognitive, affective, and psychomotor) when they were cognitively and affectively engaged. The moments in which participants felt most engaged in the learning process was closely tied to a performance activity accomplished in class. As participants engaged in experiential learning (Kolb, 1999) in the integrated choral

classroom, they were challenged to go beyond the classroom in their thinking and performing, which allowed them to form connections to the content through their engagement in the learning process.

In the music classroom, I found that participants appreciated the background and depth to which the music and WWII concepts were integrated and analyzed. In turn, the participants developed meaningful connections to the music and the WWII perspectives being studied in the integrated classroom. For music educators seeking to help students create deeper connections with music learning and performance in the choral setting, it is integral that music be learned through non-traditional means through integrating academic concepts into instruction. By implementing an integrated approach in the present study, participants were able to understand the music in terms of its historical significance and were therefore able to create a deeper meaning for the music performed at the spring concert.

In order to facilitate students' development of genuine learning connections, Kolb's (1999) theory of experiential learning as well as research on student engagement should inform arts integration pedagogy. By creating an environment that welcomed participants' exploration of WWII and music through various types of experiences in the integrated classroom, participants were more cognitively and affectively engaged in the learning process.

Lastly, I would have not been prepared to develop an appropriate and effective instructional approach for integrating WWII concepts and choral music had it not been for the collaborations that took place between the two social studies teachers and

myself. Therefore, collaborations between core teachers and arts teachers are vital in creating integrated curricula that addresses both an art form and content area co-equally. Snyder (2005) states that when teachers participate in an exchange of knowledge and power, students are able to utilize an art form as a means of exploring all disciplines. In the present study, my collaboration with the social studies teachers allowed me to provide the participants with an opportunity to use choral music as a means of exploring WWII, the outcomes of which resulted in high engagement and learning in all three domains.

Future Research

Throughout the research process, I realized areas in which this study could improve and expand in the scope of inquiry.

In future replications of this action research, it will be important to re-test and refine the measures (focus group interview questions and survey items) in order to yield greater insight from each data source. In the present study, inconsistencies between data were discovered due to variation in questions asked in the interview and survey items. For instance, three survey items asked participants to compare their attitudes about music performed at the spring concert in comparison to past concerts, whereas interview questions prompted them to compare the spring concert and the winter concert. This simple variation resulted in an inconsistency of participants' perspectives on how the spring concert compared to the winter concert. Therefore,

measures should be refined and re-tested to facilitate the triangulation of outcomes from the data sources.

Secondly, future research in similar high school choral settings should take a closer look at musical achievement as well as academic achievement. Some studies have found correlations between involvement in an integrated learning experience and academic achievement (Weissman, 2004). Other studies have found correlations between student engagement and academic achievement (Furlong & Christenson, 2008). Future researchers in this area should consider including data that would provide richer evidence of students' actual learning outcomes after experiencing an integrated learning approach.

Other suggestions for future research include (a) using a larger sample of students to derive greater statistical results, (b) observe specific test items on the WWII exam and categorize them into learning domains, (c) impose themes of engagement and perceived learning within the cognitive, affective, and psychomotor domains, and (d) observe the occurrence of other types of engagement.

In the upcoming school year, my goal is to create a similar action research design that would inform my instruction and the progress of my students musically and academically. I plan to conduct more research in the area of student engagement and use it to inform my instruction. I also plan to collaborate with several arts and academic teachers on interdisciplinary projects to be completed by students throughout the school year. In discussing action research, Noffke and Somekh (2009) state "the reason why we do action research is because we want to make something

better” (p. 275). My goal in continuing action research as a high school music educator is to improve the quality of music and academic learning in my school. I hope to accomplish this goal by building a holistic choral classroom in which students explore music and academics through an integrated approach.

REFERENCES

- Appel, M. P. (2006). Arts integration across the curriculum. *Leadership*, 36(2), 14-17.
- Appleton, J. J., Christenson, S. L., & Furlong, M. J. (2008). Student engagement with school: Critical, conceptual, and methodological issues of the construct. *Psychology in the School*, 45(5), 369-386.
- Au, W. (2011). Teaching under the new Taylorism: High-stakes testing and the standardization of the 21st century curriculum. *Journal of Curriculum Studies*, 43(1), 25-45.
- Barksdale-Ladd, M. A. & Thomas, K. F. (2000). What's at stake in high-stakes testing: Teachers speak out. *Journal of Teacher Education*, 51(5), 384-397.
- Bloom B. S. (1956). *Taxonomy of Educational Objectives, Handbook I: The Cognitive Domain*. New York: David McKay Co Inc.
- Bresler, L. (1995). The subservient, co-equal, affective, and social integration styles and their implications for the arts. *Arts Education Policy Review*, 96(5), 31-37.
- Bresler, L. (2002). Out of trenches: The joys (and risks) of cross-disciplinary collaborations. *Bulletin of the Council for Research in Music Education*, 152, 17-39.
- Burnafor, G., Brown, S., Doherty, J., & McLaughlin, H. J. (2007). Arts integration

- frameworks, research & practice: A literature review. *Arts Education Partnership*. Retrieved from <http://www.aeparts.org/resources/integration2.htm>
- Bylsma, P. & Shannon, G. S. (2005). *Promising programs and practices for dropout prevention*. (Report No. 05-0049). Retrieved from Office of Superintendent of Public Instruction website: <http://www.k12.wa.us/research/default.aspx>
- Chapman, L. H. (2005). No child left behind in art. *Art Education*, 58(1), 6-16.
- Chapman, L., Davis, M., Hardin, D., Jones, B. D., Jones, M. G., & Yarbrough, T. (1999). The impact of high-stakes testing on teachers and students in North Carolina. *The Phi Delta Kappan*, 81(3), 199-203.
- Creswell, J. W. (2009). *Research design: Qualitative, quantitative, and mixed methods approaches*. Thousand Oaks, CA: Sage Publications.
- Darling, E. (1995). The sounds of survival. Palo Alto Online. Retrieved from http://www.paloaltoonline.com/weekly/morgue/cover/1995_Oct_11.Cover11.html
- Dave, R. H. (1975). *Developing and Writing Behavioral Objectives*. (R. J. Armstrong, ed.). Tucson, Arizona: Educational Innovators Press.
- Deasy, R. J., & Stevenson, L. M. (2005). *Third space: When learning matters*. Washington, D.C.: Arts Education Partnership.
- Delaware Department of Education. (2011). *Christiana high school (school year: 2010-11)*. Retrieved from the Delaware Department of Education website: profiles.doe.k12.de.us/SchoolProfiles/.../ReportPrint.aspx?

- Dewey, J. (1943). *The Child and the Curriculum, The School and Society*. Chicago, IL: The University of Chicago Press.
- Dorfman, D. (2008). Arts integration as a catalyst for high school renewal. *Studies in Art Education: a Journal of Issues and Research*, 50(1), 51-66.
- Elliot, J. (1991). *Action research for educational change*. Philadelphia, PA: Open University Press.
- Ellis, A. K., & Fouts, J. T. (2001). Interdisciplinary curriculum: the research base. *Music Educators Journal*, 87(22), 22-26+68. doi:10.2307/3399704
- Finn, J. D. & Zimmer, K. S. (2008). Student engagement: What is it? Why does it matter? In S.L. Christenson et al. (eds.), *Handbook of Research on Student Engagement*. New York: Springer Science+Business Media, LLC.
- Furlong, M. J. & Christenson, S. L. (2008). Engaging students at school and with learning: A relevant construct for *all* students. *Psychology in the Schools*, 45(5), 365-368.
- Grumet, M. (2004). No one learns alone. In N. Rabkin & R. Redmond (Eds.), *Putting the arts in the picture: Reframing education in the 21st century* (p. 49–80). Chicago, IL: Columbia College Chicago.
- Gullat (2008). Enhancing student learning through arts integration: Implications for the profession. *High School Journal*, 91(4), 12-25.
- Hopkins, D. (2002). *A teacher's guide to classroom research*. Philadelphia, PA: Open University Press.

- Hendricks, C. (2013). *Improving schools through action research: A reflective practice approach*. Saddle River, NJ: Pearson Education Inc.
- Jones, R. D. (2009). *Student engagement: Teacher handbook*. New York: International Center for Leadership in Education.
- Kay-Lawrence, S., Purnell, F., & Reihm, J. (2010). *Delaware dropouts 2009-2010 summary statistics*. Retrieved from Delaware Department of Education website: www.doe.k12.de.us/reports_data/dropout/2010DropoutRpt.pdf
- Kay-Lawrence, S., Purnell, F., & Reihm, J. (2011). *Delaware dropouts 2010-2011 summary statistics*. Retrieved from Delaware Department of Education website: www.doe.k12.de.us/reports.../dropout/2011DEDropoutSumReport.pdf
- Klima (2007). The children we leave behind: Effects of high-stakes testing on dropout rates. *Review of Law and Justice*, 17(1), 3-32.
- Kornhaber, M. L. & Mishook, J. J. (2006). Arts integration in an era of accountability. *Arts Education Policy Review*, 107(4), 3-11.
- Krathwohl, D. R., Bloom, B. S., & Masia, B. B. (1973). *Taxonomy of Educational Objectives, the Classification of Educational Goals. Handbook II: Affective Domain*. New York: David McKay Co., Inc.
- Krathwohl, D. R. (2002). A revision of Bloom's taxonomy: An overview. *Theory into Practice*, 41(4), 212-264.

- Layne, S. & Silverstein, L. B. (2010). *Defining arts integration*. Retrieved from ArtsEdge, The John F. Kennedy Center for the Performing Arts website: <http://artsedge.kennedy-center.org/educators/how-to/arts-integration-beta/what-is-arts-integration-beta.aspx>
- Marron, V. (2003). The A+ school program: establishing and integrating the arts as four languages of learning. *Journal for Learning through Music*, 91-97.
- McCarthy (2008). The impact of no child left behind on teachers' writing instruction. *Written Communication*, 25(4), 462-505.
- McNeil, L. M. (2005). Fake equity: High-stakes testing and the education of Latino youth. In A. Valenzuela (Ed.), *Leaving children behind: How "Texas-style" accountability fails Latino youth* (pp. 57-76). Albany, NY: State University of New York Press.
- McTighe, J. & Wiggins, G. (2005). *Understanding by design*. Alexandria: Association for Supervision and Curriculum Development.
- Moorefield-Lang, H. M. (2010). Arts voices: middle school students and the relationships of the arts to their motivation and self-efficacy. *The Qualitative Report*, 15(1), 1-17. Retrieved from <http://www.nova.edu/ssss/QR/QR15-1/moorefield-lang.pdf>
- Newmann, F. M. (1992). *Student engagement and achievement in American secondary schools*. New York: Teachers College Press.

- Noffke, Susan E. & Somekh, Bridget (2011). Action Research. In C. Lewin & B. Somekh, *Theory and Methods in Social Research*, 2nd Ed. (p. 94-101). London: Sage.
- Noffke, Susan E. & Somekh, Bridget. (Eds.) (2009). *The Sage Handbook of Educational Action Research*. London: Sage.
- Robinson, S. K. (2010). *Out of our minds*. West Sussex, UK: Capstone Publishing Ltd.
- Russell-Bowie, D. (2006). To integrate or not to integrate: that is the question! *Proceedings of the Dialogues and Differences, Australia*, 68-76.
- President's Committee on the Arts and the Humanities. (2011, May) *Reinvesting in Arts Education: Winning America's Future Through Creative Schools*, Washington, DC: M. C. Dwyer.
- Sadler, W. A. & Whimbey, A. (1985). A holistic approach to improving thinking skills. *The Phi Delta Kappan*, 67(3), 199-203.
- Scripp, L. (2003). Critical links, next steps: An evolving conception of music and learning in public education. *Journal for Learning through Music*, 2, 119-140.
- Shernoff, D. J., Csikszentmihalyi, M., Schneider, B., Shernoff, E. S., (2003). Student engagement in high school classrooms from the perspective of flow theory. *School Psychology Quarterly*, 18(2), 158-176.
- Skinner, E. A. & Pitzer, J. R. (2012). Developmental dynamics of student engagement, coping, and everyday resilience. In S.L. Christenson et al. (eds.), *Handbook of Research on Student Engagement*. New York: Springer Science+Business Media, LLC.

- Snyder, S. (2005). Connection, correlation, and integration. *Music Educators Journal*, 87(5), 32-39+70.
- U. S. Department of Education, Race to the Top (2012). *Delaware report year 1: School year 2010-2011*. Retrieved from <http://www.ed.gov/programs/racetothetop/.../delaware-year-1.pdf>
- Weissman, D. (2004). You can't get much better than that. In N. Rabkin & R. Redmond (Eds.), *Putting the arts in the picture: reframing education in the 21st century* (pp. 17–48). Chicago, IL: Columbia College Chicago.
- Whitaker, N. L. (1996). Elusive connections: music integration and the elementary classroom. *Bulletin of the Council for Research in Music Education*, 130(2), 88-99.
- Wiggins, R. A. (2001). Interdisciplinary curriculum: music educator concerns. *Music Educators Journal*, 87(5), 40-44.

Appendix A

SURVEY

This survey was used to measure students' attitude toward the integrated choral experience compared to the traditional choral and social studies experiences.

Name: _____

Date: _____

Directions: Please rate each criteria item by circling the appropriate rating.

Criteria	Rating				
I learned about WWII in choir class.	1 Strongly Disagree	2 Disagree	3 Neutral	4 Agree	5 Strongly Agree
The music I sang in choir helped me to understand and connect to the events and people involved in WWII.	1 Strongly Disagree	2 Disagree	3 Neutral	4 Agree	5 Strongly Agree
I was able to understand the events and people involved in WWII more in choir than in my regular social studies class.	1 Strongly Disagree	2 Disagree	3 Neutral	4 Agree	5 Strongly Agree
I felt more connected to the music I sang at the Spring concert than in past concerts.	1 Strongly Disagree	2 Disagree	3 Neutral	4 Agree	5 Strongly Agree
The music I sang in the Spring concert was more meaningful to me than music I have sung in past concerts.	1 Strongly Disagree	2 Disagree	3 Neutral	4 Agree	5 Strongly Agree

Appendix B

WORLD WAR II EXAM

This teacher-designed exam was administered to students to gather assessment data for the social studies class.

Multiple Choice: *circle the correct answer. (1 point each)*

1. How did the US react to German attacks on the US East Coast?
 - A. Attacked Hitler's Empire
 - B. Formed convoys—destroyers and planes accompanied cargo ships across the Atlantic Ocean
 - C. Allowed cargo ships to make trip across the Atlantic Ocean by themselves
2. What did Hitler claim at the Munich Conference?
 - A. Rhineland would be re-militarized
 - B. Sudetenland = last territorial demand
 - C. Would not attack Russia
3. How will white soldiers and black soldiers be treated in the military?
 - A. As equals
 - B. Separate units
 - C. White soldiers were given basic jobs to perform
4. What result was the US hoping for when employing their new strategy of Island Hopping when attacking Japan?
 - A. Weak points were gradually starved out
 - B. Strong points were gradually starved out
 - C. Strong points were defeated directly by US military
5. What was the first country that Hitler added to the Third Reich?
 - A. Sudetenland
 - b. Poland
 - c. Austria
6. What was the US foreign policy before becoming involved in WWII?
 - A. Isolation
 - b. Internationalism
 - c. Neutral
7. "We had a toehold, and behind us there were enormous replacements. Men and equipment were flowing from England in a gigantic stream." This quotation probably describes
 - A. Operation Overlord
 - B. A WRA camp for Japanese Americans
 - C. The Allied invasion of Italy
8. Who was the only head of state (and country) that took Hitler's boasts seriously?
 - A. FDR (USA)
 - b. Tojo (China)
 - c. Stalin (USSR)
9. What new weapon will end the war in the Pacific?

- A. Hydrogen Bomb b. Suicide Bombers c. Atomic Bomb
10. What countries made up the Tripartite Pact (Axis Powers)?
 - A. US, Great Britain and France
 - B. France, Poland and China
 - C. Germany, Italy and Japan
 11. What did King Victor Emmanuel III do on July 25, 1945?
 - A. Keep Mussolini in power b. Stripped Mussolini of his power c. divided Italy
 12. What was Hitler's justification for taking over any new land?
 - A. Jews were persecuted b. Austrians were persecuted c. Germans were persecuted
 13. What were the Nuremberg War Trials?
 - A. Nazi tribunal that tried Jews before they were sent to concentration camps
 - B. US group that tried Japanese before they were sent to internment camps
 - C. Tribunal representing 23 nations that tried Nazi war criminals
 - D. US group that tried Japanese after war was over
 14. What event will bring the US into the second world war?
 - A. Sinking of USS Maine b. Attack at Pearl Harbor c. attack at Normandy
 15. The German people claimed that they did not know the camps existed because
 - A. They did not speak English
 - B. They were brainwashed by Hitler to look the other way
 - C. They feared for their lives
 16. What plan did the Nazis begin to implement as they moved through Poland and Europe?
 - a. All Solution b. Final Solution c. Total Solution
 17. What does genocide mean?
 - A. Anti-jewish feelings b. deliberate killing of people c. interning of people
 18. What is the name of the only ship that was not put back into service following the attack at Pearl Harbor? A. USS Maine b. USS Missouri c. USS Arizona
 19. What were the Jews forced to wear on their clothing?
 - a. Star of Matthew b. Star of David c. Star of Jacob
 20. What new warfare tactic did the Japanese begin to use during the US invasion of the Philippines?
 - a. Kamikaze b. Hurricane c. Blitzkreig
 21. What was the codename for the development of the Atomic Bomb?
 - a. Manhattan Project b. Bronx Project c. Chicago Project
 22. What US vehicle was developed and utilized during WWII symbolizing our creative spirit?
 - a. Duck Boat b. Sherman Tank c. Jeep

23. Who will become an integral part in winning the war at home?
A. Native Americans b. Women c. African Americans
24. _____ beach suffered the most casualties during the D-Day invasion.
a. Utah b. Gold c. Rehobeth d. Omaha
25. What did the Nazis install at the six largest concentration camps?
a. Gas chambers b. Electric chairs c. Firing squads
26. What two Japanese cities did the US destroy with the Atomic bomb?
a. Iwo Jima & Guam b. Hiroshima & Nagasaki c. Tokyo & Okinawa
27. How many people died during the Holocaust?
a. 8-13 million b. 10-16 million c. 5-8 million
28. What US General planned the Normandy Invasion?
a. General Patton b. General MacArthur c. General Eisenhower
29. What were the military reasons behind dropping the Atomic bomb on Japan?
a. End the war quickly
b. Save American lives
c. Kill as many Japanese as possible
30. What is significant about the date, June 6, 1944?
a. Invasion of North Africa
b. Invasion of Occupied Europe
c. Invasion of Japan

31.

Political Cartoons: Answer the following three questions for all of the attached political cartoons on a separate piece of paper. (20 points total)

1. What is going on in this picture? (1 point)
2. Who or what is represented by each part of the drawing? (1 Point)
3. What point is the cartoonist making? (3 Points)



Short Response – *Answer in complete sentences with details on separate piece of paper. (5pts each)*

1. Explain the differences US Soldiers experienced during the invasion of Normandy and Iwo Jima.
2. The Greatest Generation will emerge from this conflict. Why will this group of people be given this name?
3. Why were the Japanese able to surprise the US at Pearl Harbor?
4. What was the best kept secret of WWII? Why were they so important?
5. Why did Dr. Oppenheimer say, “I have become death, the destroyer of worlds”, after the explosion of the first atomic bomb?
6. How did WWII change America?
7. Explain why the Soviet Union military was allowed to be the first to attack Berlin. What controversial event occurred during the invasion?
8. How did the amount of supplies, soldiers, workers symbolize America? How was it the key to US victory in Europe?
9. In 1942 the Japanese Emperor, Hirohito wondered if “the fruits of war are tumbling into our mouths almost too quickly.” Do you think he was correct? Why or why not?
10. Explain the difference between the treatment of POWs in America versus POWs in Japan.

Appendix C

FOCUS GROUP INTERVIEW

These questions were used for the focus group interview session.

Date: March 15, 2013

Interviewer: Mrs. Yael Haislip

Interviewees: Experimental group participants

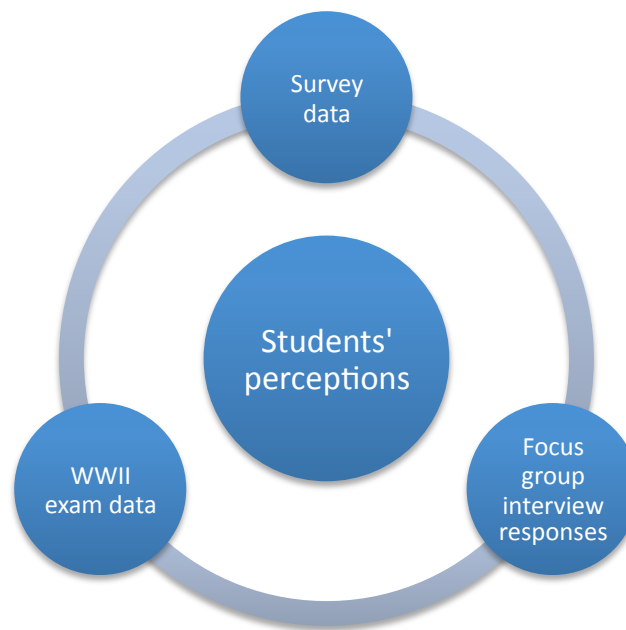
Interview Questions

1. Describe what you liked most about this WWII unit. (This can be something you learned or a singing experience in class)
2. Compare and contrast the spring concert with the winter concert.
 - a. What was the performance experience like for the spring concert compared to that of the winter concert?
 - b. Do you feel you learned how to engage with the music more during this unit than last semester?
3. Compare and contrast your learning experience academically.
 - a. During our WWII unit, we learned about the different perspectives of the war, focusing on the oppressed, Allied Powers, and Axis Powers.
 - i. Describe your learning experience about these perspectives in your social studies class.
 - ii. Describe your learning experience about these perspectives in the choir class.
 - iii. Compare and contrast these two learning experiences.

Appendix D

TRIANGULATION MODEL

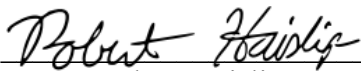
The cyclical approach demonstrated below was used as a model for comparing data sources.



Appendix E

EXTERNAL AUDITOR FORM: CONTENT

I, Robert Haislip, have reviewed the survey items developed by Yael Haislip for a thesis entitled “Building a holistic choral classroom: An integrated approach to teaching World War II and choral music”. I affirm that the items have been adjusted and arranged appropriately.

Signed 
Robert Haislip,
Systems Architect for Pepco Holdings, Inc.

August 18, 2013


Appendix F

EXTERNAL AUDITOR FORM: CODING

External Auditor Signature Form

I, Meghan Scully, have reviewed the focus group interview data coded by Yael Haislip for a thesis entitled “Building a holistic choral classroom: An integrated approach to teaching World War II and choral music”. I affirm that the themes and codes have been identified and organized in an appropriate way.

Signed



Meghan Scully,
Masters candidate at The University of Delaware, Music

August 18, 2013

Appendix G
IRB APPROVAL LETTER

DATE: August 7, 2012
TO: Yael Haislip
FROM: University of Delaware IRB
STUDY TITLE: [364666-1] Building a holistic choral classroom: an integrated approach to teaching World War II and choral music
SUBMISSION TYPE: New Project
ACTION: DETERMINATION OF EXEMPT STATUS
DECISION DATE: August 7, 2012
REVIEW CATEGORY: Exemption category # 1

Thank you for your submission of New Project materials for this research study. The University of Delaware IRB has determined this project is EXEMPT FROM IRB REVIEW according to federal regulations.

We will put a copy of this correspondence on file in our office. Please remember to notify us if you make any substantial changes to the project.

If you have any questions, please contact Jody-Lynn Berg at (302) 831-1119 or jlberg@udel.edu. Please include your study title and reference number in all correspondence with this office.