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# Exploring Integrated Curriculum for Music Education in China: Music with Children's Literature and Visual Arts

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EXPLORING INTEGRATED CURRICULUM FOR  
MUSIC EDUCATION IN CHINA:  
MUSIC WITH CHILDREN'S LITERATURE  
AND VISUAL ARTS

by

Xiyao Zhao

A Thesis Submitted in  
Partial Fulfillment of the  
Requirements for the Degree of

Master of Music

at

The University of Wisconsin – Milwaukee

August 2017

## ABSTRACT

# EXPLORING INTEGRATED CURRICULUM FOR MUSIC EDUCATION IN CHINA: MUSIC WITH CHILDREN'S LITERATURE AND VISUAL ARTS

by

Xiyao Zhao

The University of Wisconsin-Milwaukee, 2017  
Under the Supervision of Associate Professor Sheila J. Feay-Shaw

The use of an integrated curriculum approach for music education in China is in the beginning stages of implementation. The current National Standards for Music teaching in China are limited in this approach. The purpose of this thesis was to develop some novel and creative teaching methods for music utilizing an integrated approach for children's literature and visual arts that could be applied to future music classes in China. Research on the integration of children's literature and visual arts into music teaching were reviewed in this thesis for general approaches, and application both broadly and specifically within Chinese music education. The thesis includes one lesson plan developed for children in the United States, and the other specifically designed for children in China to draw on cultural connections to materials used.

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# CHAPTER ONE

## Introduction

With the development of technology, the whole world has become more connected, not only in terms of geographical location, but also intellectual material. Intellectual connections have included the scholarly world of education in general, as well as music education in particular. These connections lead to collaborations by people in different countries and different fields. In the same way finding connections between music education and other educational subjects would encourage collaborations among teachers in schools, it could also promote an integrated model of music teaching. Hope (1994) identified that there are so many ways to look at the world—the intellectual world is full of disciplines, subdisciplines, and disciplinary combinations—which leads us to discover the connections between objects. Barrett described connections for music by saying: “because music is inextricably linked with artistic expression, history, and culture, other disciplines within the curriculum that are also concerned with these broad concepts—such as language, art, dance, theater, and social studies—may be the most logical areas with which to forge interdisciplinary connections” (Barrett, McCoy & Veblen, 1997, p. ix). With interdisciplinary connections between music education and other curriculum areas, the integrated curriculum in music education will enhance students’ learning experiences, improve their abilities of creativity, understanding, imagination, and more importantly, it will bring students lots of fun in the music class.

## Rationale

Scholars, administrators, and educators have been interested in interdisciplinary or integrated curriculum for at least the past three decades as part of the educational reform movement in the United States (Youm, 2007). Ongoing efforts by researchers from other

countries have also approached the investigation of interdisciplinary curriculum (Brown, 1999; Na, 2003; Wang, 2000).

Overland (2013) claimed that “integrated, interdisciplinary, blended, or collaborative teaching, combines ideas, terminology, or examples from multiple, unrelated subjects in ways that encourage a deeper understanding of the material—more than could be accomplished by presenting them separately” (p. 32). Teaching through Overland’s idea, educators offer students integrated, interdisciplinary and combined ideas, which provide various ways to help students think about and understand the material in a better way. Meanwhile, this approach improves students’ abilities in understanding, creativity and imagination, by allowing all students to analyze, express and build an understanding of knowledge in their unique way that suits their thinking. Interdisciplinary teaching in the arts, and music in particular, not only benefits the students, but also teachers themselves. For teachers, the preparation of integrated curriculum is a process of learning knowledge from other areas and determining how it relates to music. Youm (2007) wrote the National Association of Secondary School Principals (NASSP) in 1998 emphasized the necessity of integrative curriculum for teaching and learning for both teachers and students. Teacher teaches basic skills which apply to real life situations that allow students to make connections. The NASSP described the benefits of interdisciplinary curriculum as encouraging development of students’ skills in team work, increasing creativity, improving work quality, classroom management and communication, and strengthening teachers’ instructional practice.

### **Current Practice in China**

Music, as an element of integrated curriculum in China, is still new, needing more time and space to be able to develop. As I began my teaching career in Taiyuan in 2011, having taught in



several schools, and communicated with music teachers in others, I found that most schools in my city included only learning about music, singing, listening, and choir in music classes. In the textbook materials, there were some activities, such as composing a phrase of music, playing singing games, rhythm and note reading games or using instruments to accompany music activities. Usually, music classes were held once each week (approximately 30-40 minutes), and the teaching syllabus required that one unit be taught during each class period in primary school, or one unit across two classes in middle or high school based on substantially more content. Each unit (5-6 pages in primary school textbooks, and 10 pages in middle & high school textbooks) was based on a theme, including related knowledge and background of either history or culture, one or more songs which were used both for singing and appreciation, related instrumental or musical knowledge, suggested class activities, and questions. Balancing this variety of content in one unit often forced teachers to value the music (song or listening experience) more highly than enrichment activities in the units, which may offer additional practice or understanding to students beyond the music itself. The process of using an integrated curriculum model might provide a better balance for teaching the music, concepts, and related materials within these units while also allowing for inclusion of other curricular connections.

Some connection was made in the Chinese curricular materials to pedagogical ideas utilizing movement related to the music. Few if any activities were provided which allowed teachers to combine visual arts with music in their lessons. Children's literature, unless depicting the songs themselves as a poem, or a classic story would rarely be used intentionally in a music lesson. The purpose of this thesis, then, was to outline the connections between children's literature, visual arts and music, which can be used to enhance the music education of children in China.

## **Literature Review**

### **Beginning of Integrated Curriculum in Music Education**

Leonhard (1991) conducted several surveys about the status of arts education in the United States. The surveys showed that the music classes offered in elementary schools were insufficient at the time of his research. The average class time allotment of 55-60 minutes each week is less than four percent of the weekly school time. Approximately one half of the middle schools in the U.S. offered music classes, and even fewer of the secondary schools offered music lessons in their programs, even though the band, orchestra, or chorus were offered as electives. Barrett, McCoy, & Veblen (1997) claimed that, based on Leonhard's survey, the instructional time provided to music teachers was valuable and important for children's musical learning. Because of that reason alone, many music teachers cautiously approached the concept of interdisciplinary planning.

### **Defining Terminology**

Barry (2008) stated the approach of interdisciplinary curriculum has been used to achieve educational goals since antiquity. During the last thirty years, this approach has attracted attention through the work of psychologist Howard Gardner (1983), whose multiple intelligences improved the interests and popularity of interdisciplinary curriculum. Gardner suggested disciplines should be presented in a variety of ways and learning would be assessed through different ways.

Karpati (1984) wrote about interdisciplinary curriculum in Hungarian education identifying that the arts should be taught in an integrated way, because all the arts share similar characteristics. This sustained an earlier idea from Hungarian composer and music educator

Zoltán Kodály, who believed in the coexistence of all the arts in schools saying, "All the arts for all the children!" (Karpati, 1984. p. 14).

In the National Association for Music Education (1994)'s original National Standards for Music Education, standard eight emphasized "Understanding relationships between music, the other arts, and disciplines outside the arts." This standard particularly stressed the importance of interdisciplinary efforts in music education. According to May (2013), arts integration has been a popular topic for many years within the National Association for Music Education.

Integration is a collaboration of various works from teachers in different areas. According to Barrett, McCoy and Veblen (1997), teachers should share a responsibility and cooperate to work on the integration of subjects. Interdisciplinary curriculum requires quality connections to be made among the areas of curriculum that will be addressed.

In many circumstances, integration and interdisciplinary share similar meanings, but looking deeper, the concepts of "integration" and "interdisciplinary" are slightly different in development and outcome. Based on the course material of "Interdisciplinary Arts for Teaching" on the San José State University website, Kratochvil (2013) shared the differences between interdisciplinary and integrated curriculum. Integrated curriculum focuses on only one discipline, while other disciplines are brought in to support the key discipline. The status and importance of the disciplines are not considered equal, while interdisciplinary focuses on two or more disciplines that share equal status and importance in the teaching/learning setting. When talking about integration in music curriculum, music is the main element to which is added other ideas that enrich the curriculum and help to create curriculum integration. "Interdisciplinary", on the other hand, happens when all the areas of curriculum have the same weight in planning and presentation as music. For the purpose of this thesis, curriculum integration was the prevailing

term used to mean that the music curriculum plays the main role in the process of material development.

### **Challenges Of Practice**

The concept of integrated curriculum is not always easy to achieve across interdisciplinary goals. May (2013) stated that three types of issues have been identified in creating integrated curriculum: First, music teachers find it difficult to collaborate with teachers from other courses, because ideally the collaboration team should include teachers with expertise from various areas who need to collaborate, design, and execute as a team. This involves finding colleague experts who are willing to collaborate. Second, this process takes extra time for planning and preparation of integrated lessons, which may not be available in a teacher's schedule. Finally, it is important to maintain the requirements of core learning material within all subject areas being addressed. At the same time, there are ideas that have been generated to assist teachers in addressing these problems. For music educators, integrated curriculum should not be a burden, but rather it could be considered as a two-way street through which music teachers and other teachers share the responsibilities for creating integrated lesson material (Berke, 2000). May (2013) stated that music is often used superficially to enhance the teaching of other subject areas. Music teachers should not feel compelled to integrate other subjects in each lesson that is planned, but rather look for connections that will strengthen musical concepts. Casual conversations with coworkers can sometimes provide inspiring ideas for lessons. Communication is an important element to facilitate collaborative relationships with other teachers, which could result in ideas for curriculum integration. Finally, an integrated lesson does not always have to involve what the students are learning in their regular classroom to make it worthwhile. Ideas related to children's

daily life could provide additional options for interdisciplinary lessons.

The National Standards for Music Education in China requires teachers to provide experiences in singing, musical movements, instruments, appreciation, and music scores through music class (Ministry of Education of People's Republic of China, 2000). But there are no restrictions on applying pedagogical teaching methods, providing the opportunity for music teachers to explore new methods. Applying ideas from the body of research that developed an integrated teaching method could strengthen options for teaching pedagogy in Chinese music education. The purpose of a music integrated curriculum is to facilitate ideas from other disciplines, such as children's literature and visual arts, to enrich music classes by enhancing learning experiences, improving students' abilities for thinking, understanding, and creativity. In addition, it may allow children to master the music knowledge in an easy, relaxed environment. This thesis, then, analyzed the options for integrating children's literature and visual arts into music classes in China.

## **Methodology**

In this thesis, I reviewed research that has addressed an integrated curriculum model in music with a particular focus on children's literature and the visual arts. Analysis of these existing works outlined the point of view of the authors, the meaning of these works for integrated curriculum and the methods utilized.

The framework of this thesis was based on the integrated music curriculum model that added other disciplines into the music curriculum as a way to enrich the teaching of music. In this integrated curriculum, I have focused on the music lesson as the key discipline, to which children's literature and visual arts were added.

The chapters that follow outline the integration of children's literature into the music

curriculum. Chapter two provides connections between children's literature and music, the benefits to music of integrating children's literature and techniques that can be used, and current possibilities in China. Chapter three describes integrating visual arts into music with a focus on Eisner's (2002) vision of arts integration and his four curricular structures. Chapter four includes two lesson plans designed as music integrated curriculum lessons that combine music with children's literature and visual arts for grade 1-2, and 6. The fifth and final chapter is conclusions and implications.

## **CHAPTER TWO**

### **Music And Children's Literature**

The National Standards for Music Education in China contain four parts: singing, appreciation of music, playing instruments, and learning to read the music score (Ministry of Education of People's Republic of China, 2000). The concept of an integrated curriculum is still in its infancy in China. Integrating children's literature into music teaching could enrich the curriculum in China, improve students' music and literature skills, and help children to be more engaged in large capacity music classrooms.

#### **Connection Of Music To Children's Literature**

In the 1960s, the Educational Policies Commission of the National Education Association recognized the requisite of arts in education:

All the higher mental processes involve more than the simple awareness of facts; they depend also on the ability to conceive what might be, as well as what is, to construct mental images in new and original ways. Experiences in literature and the arts may well make a larger contribution to those abilities than studies usually assumed to develop abstract thinking. (Educational Policies Commission, 1961. p. 18)

This idea can be seen through the infusion of children's literature with music teaching at the elementary level.

There are many connections that can be drawn between music and children's literature. If the children's books are written in poetic form, with repeated rhythmic patterns or they include nursery rhymes, the rhythm of music can be easily seen and heard. If the subject matter of the children's literature is directly or indirectly related to music, instruments, musicians, or stories about music and everyday people, connections can be made with music too. The details of what

kind of children's books can be used to support the music curriculum and how children's literature can be integrated into a music class will be addressed in this chapter.

### **Enhancing The Learning Experience**

Music can be heard flowing in a natural way from the pages of children's literature when teachers and students use sounds, instruments or rhythms to enhance a story. Children's literature can be used as an essential tool for teaching musical concepts and skills, while supporting children's abilities in writing, vocabulary, and literature (Eppink, 2009). Bolduc (2008) found a number of studies demonstrating a relationship between music education and emergent literacy in preschools over the last 20 years. These studies reveal that interdisciplinary curriculum in music and language could improve basic learning in both subjects beginning in early preschool. Gauthier (2005) elaborated that reading helps students to understand story structure, broadens familiarity with various styles of books, and increases vocabulary. Since the languages used in books can be different than spoken language, reading books allows students to hear the expression of thoughts in different ways. For similar reasons, teachers using specific children's literature selections could help students become aware of various musical styles, understand elements of musical structure, develop musical vocabulary and skills like improvisation, and further musical knowledge in areas such as music history and theory. These skills and knowledges can then be applied in the future appreciation of music across the life time. Fallin (1995) stated that teachers applying children's literature can complement the music curriculum by encouraging creativity through adding sounds associated with words in the text, enhancing music knowledge and skills, and improving listening skills. The characters in the books, and the stories that are revealed can stimulate an imagination of sound as they are read.

Integrating music and children's literature in teaching can help children learn that ideas



and emotions have various ways to be creatively expressed, either by words, melody, or through both. When teachers use both words (children's literature) and melody (music), it can build a greater appreciation for music and literature in their students, while bringing new ideas, sounds, and cultures to their lives (Calogero, 2002). The use of children's literature with music can promote cross-curricular studies, helping children to be introduced to other cultures through music and folktales (Eppink, 2009; Fallin, 1995).

### **Children's Books That Support The Music Curriculum**

In order to effectively integrate children's literature with music teaching, the first step is to organize the available music and literature resources to support the music curriculum (Calogero, 2002). Lamme (1990) explained that using a thematic approach is one practical way to integrate children's literature with music. Lamme divided picture books into different functions by which to support the music curriculum: books that 1) share stories about musical performance; 2) tell stories of how music is used in everyday life; 3) tell stories of children as musicians; 4) describe the connection of music and dance; and 5) describe the musical sounds created by nature. Book examples of each category can be seen in Table 1 below. Use of these categorized books provides a chance for students to learn various musical ideas while at the same time, providing a fun environment through which students can enjoy books.

Table 1. *Books Divided By Functions*

<b>Books Category</b>	<b>Book Title</b>	<b>Author and Year</b>
1) Share stories about musical performance	<i>Sing, Pierrot, Sing</i>	Tomie dePaola (1983)
	<i>The Little Moon Theater</i>	Irene Haas (1981)
	<i>Meet the Orchestra</i>	Ann Hayes (1991)
2) Tell stories of how music is used everyday	<i>Grandpa</i>	John Burningham (1984)
	<i>Busy Monday Morning</i>	Janina Domanska (1985)
	<i>Apt. 3</i>	Ezra Jack Keats (1971)
3) Tell stories of children as musicians	<i>Ben's Trumpet</i>	Rachel Isadora (1979)
	<i>A Piano for Julie</i>	Eleanor Schick (1984)
	<i>Something Special for Me</i>	Vera Williams (1983)
4) Describe the connection of music and dance	<i>Dance Away</i>	George Shannon (1982)
	<i>Mirandy and Brother Wind</i>	Patricia McKissack (1988)
	<i>Barn Dance</i>	Bill Martin, Jr. (1986)
5) Describe the musical sounds created by nature	<i>Nicholas Cricket</i>	Joyce Maxner (1989)
	<i>Window Music</i>	Anastasia Suen (1998)
	<i>Georgia Music</i>	Helen Griffith (1986)

Based on Lamme's outline, Calogero (2002) developed a different thematic approach, organizing books into eight categories. The first five categories are those that support and illustrate the concepts and value of music, providing the most easily revealed connection with music: (1) books that are songs, (2) songbooks, (3) books in which the importance of music is the theme, (4) nonfiction or fiction books about composers and musicians, and (5) fiction or nonfiction books about instruments or other musical concepts (see Table 2 for examples of books).

Table 2. *Book Examples of the Five Categories that Connect with Music*

<b>Books Category</b>	<b>Book Title</b>	<b>Author and Year</b>
1) Books that are songs	<i>Yankee Doodle</i>	Mary Ann Hoberman (2004)
	<i>The Eensy Weensy Spider</i>	Mary Ann Hoberman (1998)
	<i>Mary Had a Little Lamb</i>	Iza Trapani (1998)
2) Songbooks	<i>The Big Book of Children's Songs</i>	Hal Leonard Corporation (1989)
	<i>The Library of Children's Song Classics</i>	Amy Appleby, Peter Pickow & Liz Seelhoff Byrum (1993)
	<i>Gonna Sing My Head Off!: American Folk Songs for Children</i>	Kathleen Krull (1995)
3) Books in which the importance of music is the theme	<i>Music, Music for Everyone</i>	Vera B. Williams (1984)
	<i>Music Over Manhattan</i>	Mark Karlins (1998)
	<i>Mole Music</i>	David M. McPhail (1999)
4) Nonfiction or fiction books about composers and musicians	<i>Beethoven Lives Upstairs</i>	Barbara Nichol (1989)
	<i>Tchaikovsky Discovers America</i>	Esther Kalman (2000)
	<i>Duke Ellington: The Piano Prince and His Orchestra</i>	Andrea Davis Pinkney (1998)
5) Fiction or nonfiction books about instruments or other musical concepts.	<i>Bennie the Bear Who Grew Too Fast</i>	Beatrice Fraser (1956)
	<i>Musical Max</i>	Robert Kraus (1979)
	<i>I Like Noisy, Mom Likes Quiet</i>	Eileen Spinelli (2006)

The musical value of these five categories of books is easily seen as directly relating to teaching elements that are the skeleton of lessons within the music classroom. The other three categories were described as not inherently or directly related to music, but still useful in supporting music teaching. Those three categories are: (1) books with a natural rhythm, such as picture books and

poetry with strong patterns, (2) books that include aspects of music within daily life such as *Emily* (Bedard, 2002), where a young girl gets to meet Emily Dickinson when her mother plays the piano for her, and (3) books not directly connected with music, but creatively associated with musical ideas and pieces (Calogero, 2002). The stories in this final category show the culture of a particular historical period of time or express ideas communicated by a particular piece of music like Schumann’s *Traumerei* or Beethoven’s *Moonlight Sonata* (see Table 3).

Table 3. *Books Not Directly Related to Music But Support Teaching*

<b>Books Category</b>	<b>Book Title</b>	<b>Author and Year</b>
1) Books with a natural rhythm	<i>Hand in Hand: An American History through Poetry</i>	Lee Bennett Hopkins (1994)
	<i>Possum come a-knockin'</i>	Nancy Van Laan (1990)
	<i>Goodnight Moon</i>	Margaret Wise Brown (1947)
2) Books that include aspects of music within daily life	<i>The Cello of Mr. O</i>	Jane Cutler (1999)
	<i>Emily</i>	Michael Bedard (1992)
	<i>All I See</i>	Cynthia Rylant (1988)
3) Books not directly connected with music but creatively associated with musical ideas and pieces	<i>The Sorcerer's Apprentice</i>	Nancy Willard (1993)
	<i>Do Re Mi: If You Can Read Music, Thank Guido d'Arezzo</i>	Susan L. Roth (2006)
	<i>When Stravinsky Met Nijinsky: Two Artists, Their Ballet, and One Extraordinary Riot</i>	Lauren Stringer (2013)

Before Calogero (2002) brought up the eight-category method of book organization, she outlined that when a theme becomes the overriding aspect of a lesson, the musical and literacy benefits can also be strong. It is easier to see the literacy benefits and values provided by the books, however the musical values might not be obvious at the beginning since some books are

not directly related to music, even though these books are still can be valuable to the teaching. Calogero's eight-category method of book organization appears to be helpful at this point since it is more practical and easier to follow, especially for young teachers compared to Lamme's thematic approach. Calogero's approach divides books into two big types based on whether the books are directly or indirectly related to music, which are then further delineated. Lamme's approach can be more successful for a teacher who has more experience of integrating children's literature into music classes. Lamme's organization of books reveals wider, deeper and more abstract ideas about music integrated curriculum, such as music's connection with daily life, and music's description of nature.

### **Integrating Children's Literature Into The Music Curriculum**

Laughlin & Street (1992) explained the literature-based method of using children's books to enrich the music curriculum. In the text, many children's books were identified to enrich the K-5 music and art curriculum. In the section on music, kindergarten-first grade, second-third grade and fourth-fifth grade materials were separated in three different yet similarly organized chapters. When teaching the same concept at different grade levels, the objectives differ, as well as the supporting literature and related activities. Kindergarten-first grade and second-third grade materials are compared below as an example.

#### **Listening and Responding**

When teaching timbre to kindergarten-first grade and second-third grade, the objectives for K-1 are centered on a basic recognition level: developing an awareness of the instrument families, knowing the major instruments in each family, realizing all instrument families combine to form an orchestra, and the leader is the conductor. However, in Grades 2-3, the objectives are more focused on active involvement: distinguishing between different instruments

and voices, using body percussion to accompany sounds, making instruments to create unique timbres, and learning to follow the conductor's movements in order to create specific musical sounds. For kindergarten and first grade, teachers can ask students to list any instruments they know, and then follow up reading a book by asking children to recall the instruments they had listed that were included in the book, and complete the list by adding other instruments that appeared in the book. The teacher can then play a piece of music that includes the instrument identified, and make students aware of the instruments so that they may learn to identify the timbre.

For second and third grade, activities are more self-directed, and require students to create responses. Children might be asked to do research on their own in the library before the class starts, as a way to strengthen children's self-directed skills giving students the potential for more responses in class. One of the teaching examples for second and third grade in Laughlin and Street's (1992) book is a version of Sergei Prokofiev's *Peter and the Wolf*, illustrated by Jorg Muller (1986) with an accompanying recording. The teacher tells the story, while students listen to the orchestra, giving children an idea of how the timbres of the instruments are used to depict the animal characters, which allows them to make connections between the instrumental timbres and the characters of the animals. Then children could be asked to act like the characters in the story as they listen to the music. This requires students to respond quickly when they listen to the music, demonstrating understanding of the connections between timbres of the instruments and the characters.

#### Adding Instruments

Eppink (2009) stated that stories and poems easily facilitate the addition of sounds, rhythm, and instruments. Both Eppink (2009) and Fallin (1995) support adding rhythm and sounds to

children's literature as efficient ways to support music classrooms. Their first idea to integrate children's literature into music class is to add rhythm instruments and sounds in the story to represent specific activities or characters. When a particular character appears, a different instrument could be played. For example, the tapping of a woodblock can easily represent a clock, a drum tapping can imitate heavy walking, like for a bear. Students enjoy the chance to choose such sounds and instruments to enhance a story. Another concept is adding rhythm into the literature. Children can be asked to find repeating words, phrases, or refrains in the text as the teacher reads in rhythmic ways. These rhythmic patterns can then be played with instruments or body percussion. If there is no repeating line within the text, children can be encouraged to create a phrase using words or ideas from the text. The final idea is to add singing to children's literature where it does not currently exist. Find the refrains and repeating phrases, pair them with familiar tunes where possible, or have children create a melody with the support of the music teacher. The essence of music teaching is creativity and finding opportunities for students to learn in various ways. Through different class activities involving children's literature, students will be led to a new understanding of musical concepts.

### Musical Vocabulary

Cardany (2012) states that children's literature could help teach musical concepts, like dynamics by using vocabulary such as "loud" and "quiet". Integrating children's literature into music lessons may further improve children's understanding of music vocabulary through listening, moving experiences, singing and playing instruments. Reading books helps children practice specific music words that will lay a foundation for more complicated music descriptions in the future. Musical concepts include a duality of expressive and structured elements, which are used when teaching music in early childhood: up or down (melody), fast or slow (tempo), high or

low (pitch), short or long sounds (rhythm), thick or thin (texture), and loud or quiet (dynamics) (Andress, 1988). Incorporating children’s literature provides a focused opportunity for practicing the standard music-specific vocabulary with visual cues to support comprehension. On the other hand, Cardany (2012) addressed that confusion is created by language when teaching music concepts to young children. In children’s everyday life, loud is loud whether it is musical sound or another kind of sound. Additionally, perceptions of dynamics are relative and situational. How we label the perceived dynamics could confuse children. In another aspect, the word, loud and quiet, have unique meaning in music that conveys setting or number of performers. In a child’s daily world, both children and adults may use the terms up and down interchangeably with louder and quieter as if referring to the knob on a volume control. Facing the challenge of these words with coexistent possible meanings in music requires that children receive repeated and varied experiences using music-specific vocabulary with sound examples. Aiming at this issue, Cardany (2012) recommended two books—both Liwska’s *The quiet book* (2010) and *The loud book* (2011)—which provide playful and direct instruction for the conceptual words while using specific music vocabulary examples. The text addresses the relative conception of loud and quiet in a sweet way, which is developmentally appropriate for young children. These two books give examples of loud and quiet in ways that connect with children’s daily lives, including supporting illustrations. For example “before the concert starts quiet”, illustrates the idea that children should be quiet before the concert, and “Aunt Tillie’s banjo band loud” reminds them that when the band plays, it is going to be loud. Teachers can read the books to children and then ask questions about the examples in the book helping students to explain why the experiences might call for a loud or quiet response. In this way, the books help students make connections between music/sound and their daily lives. There is also a concept called the relativity of sound, when



something can be considered both loud and quiet. “Crickets loud” in the book is a perfect example for this. It is easy to hear crickets chirping at night, especially in summer, because it is quiet at night, but it is hard to hear in the daytime, which is a similar idea as a clock. Children can hear the clock at night, but barely in the daytime, which is the relativity of loud and quiet.

### Relationship of Music to the Greater Curriculum

Locke (2009) explored the use of children’s literature in K-6 general music classes in Illinois through a survey that was distributed to general music teachers whose email addresses were available to the public. The results showed that music teachers of first to third grade students tended to use children’s literature most as a means to help students understand the relationship between music and other disciplines, and the relationship of music to history and culture. Three types of children’s literature were most often chosen: poetry and verse, illustrated song texts, and picture-book fiction. The teachers surveyed believed that integrating children’s literature into general music was not only a good use of instructional time, but also helped improve children’s literacy skills. Locke (2009) concluded that there was a sense of wonder and excitement from many teachers, which implied that the teachers had as much fun with children’s literature in music classes as their students did. The outcome of this research is encouraging to general music teachers for continuing to use children’s literature in their classrooms.

## **Perspective In China**

### Nursery Rhymes

In China, nursery rhymes are very popular among children and are used by both parents and teachers in the early years. The lyrics usually rhyme, and the melodies are easy to sing. I was taught several nursery rhymes by my parents when I was little, and by teachers in kindergarten. The first one, which comes to my mind, is called “两只老虎”, translated as “Two tigers”. The

melody was borrowed from the French nursery rhyme *Frère Jacques*. The song has many different versions around the world, including an English version known as “Are you sleeping”. The general meaning of the lyrics in “Two tigers” is: two tigers, two tigers, running fast, running fast, one has no eye, one has no ear, so strange, so strange. The lyrics are humorous and the melody is easy to learn. The book 《两只老虎欢乐歌谣》 (*Two Tigers Happy Nursery Rhyme*) with attached CD written by 风车编辑群 (Windmill Edit Group, 2008) is a good way to teach this song in the music classroom allowing children to interact with the music.

### Applying Calogero’s Categories

There are various children’s book in China which would fit Calogero’s (2002) categories talking about musicians, stories related to specific composer’s pieces, or people’s daily life which involves music. Books such as 《舞动的琴音-献给琴童的音乐圣殿》 (*Dancing Melody: Temple of Music Presented to Little Musicians*) would be a very good example. The series has 8 illustrated books, each book talking about the story of one famous musician, how he created his music pieces, and a particular instrument (Fan et al., 2013). Another book 《中外幼儿歌曲荟萃210首》 (*Assembly of 210 Children’s songs from China and Foreign Countries*) is a collection of 210 songs from China and other countries for children, which is a very good source to learn different songs, and share different cultures (Ren & Mou, 2011).

The methods and ideas from these researchers for integrating children’s literature can be applied to the music curriculum in China successfully. In this way, children will learn both music and literature.

## Conclusion

In this chapter, I have outlined that integrating children’s literature into the music curriculum started during the 1960s. It was used in music classes to enhance learning

experiences by encouraging children's creativity. Children gain both musical and literature knowledge through curriculum integration, and can also be introduced to other cultures. Several authors have divided the children's literature into categories that have both direct and indirect links to music. Several approaches to integrated curriculum were highlighted, including ways to address the needs of specific age groups, and ways to use specific books to teach musical elements. Finally, I have applied these ideas to music teaching in China by giving examples of Chinese children's literature that can be used in music classes, a method which could enhance elementary music in China in the future.

## **CHAPTER THREE**

### **Music And Visual Arts Integration**

Eisner's (2002) vision of arts integration included seeing an arts curriculum being integrated either across or within arts forms (e.g., music, art, dance,) or with other non-arts areas of the curriculum (e.g., math, science, social studies). Eisner (2002) concluded that an integrated arts curriculum is often organized into one of these four curricular structures:

- (1) Arts are used to help students understand a particular historical time and or culture.
- (2) Integrated arts are intended to help students identify differences and similarities between arts.
- (3) Integrated curriculum helps students identify a major theme or idea that can be explored both in the arts and other fields as well.
- (4) Integrated arts help students practice problem-solving.

In this chapter, integrating visual arts into the music curriculum using Eisner's outline as a framework will be investigated. Visual arts here, means creative art works whose products are to be appreciated by sight, such as painting, sculpture, and film-making (as contrasted with literature and music) (Oxford Online Dictionary).

#### **Understanding Historical Time, Culture and Music Elements**

Art, music and history can be aligned around a particular historical time period (Eisner, 2002). The creation of art—visual arts or music—comes from various forms of inspiration including historical events. If the same historical event is used as inspiration across music and visual arts, the works that are created might have similarities which can be studied. At this point,

arts integration helps students better understand the concepts within the art forms and within history.

### U.S. Civil War

If students study the music of the U.S. Civil War era, visual artworks from this period may help students understand certain historical elements from a visual aspect. Mathew Brady was a famous photographer during the Civil War (Civil War Trust, 2017). His photos can help students understand the impact and human element of the Civil War. *Ashokan Farewell* is a piece of music created by Jay Ungar in 1982 which has been used in several films about the Civil War, such as the 1990 PBS television miniseries *The Civil War*. The sound of this piece of music portrays the sadness and loss from the war as well as a wish for the future of the United States. Photos of Mathew Brady can be used to show the miserable scenes of the Civil War, and the sadness and longing which comes through the eyes of those in some of the portraits. His work can be accessed from the National Archives. Each photo has a historic story about the Civil War, which should be introduced by the teacher. Students can be asked to tell the stories or what they have learned about the Civil War. All of this would help students better understand and explain the music.

### Cultural Connections

Musical culture is another area where visual arts can be used to augment understanding. Garcia (2006) explained how she used technology to bring visual arts into a general music classroom. When she was teaching students about jazz, she wanted the students to create a musical play of jazz musicians by dressing up, talking and acting like a specific jazz character. Most of her students were not aware of the significant role their character played in the history of jazz. She found visual pictures of jazz musicians' online and showed them to students while

playing recordings of their music. She added transitions from image to image, which made the visuals more interesting to watch. In this example, Garcia used technology to facilitate sharing the images as illustrations of the information about jazz musicians, in order to prepare her students for the musical play.

Garcia (2006) also documented an experience with Kindergarteners in which she transferred “The Three Little Pigs... Pigs In A Polka” by Warner Bros. onto a digital camera deleting the audio track. She then showed the silent video to her students. She invited the kindergarteners to choose an instrument and experiment with the sounds the instrument could create. She discussed with students how the instruments they chose could make sounds related to action in the video. After two chaotic attempts by children to create a soundtrack for the video, Garcia spent time discussing how the sounds could match the cartoon, highlighting the storyline and reviewing the video again with the students. To support their understanding of the concept she was attempting to portray, she played the original cartoon soundtrack for the students to hear and then had them try again. Even though the students’ improvised composition seemed chaotic yet again, from this process children learned some of the musical elements such as pitch, tempo, and dynamics in a more naturalistic way. In this example, Garcia used a cartoon movie as a form of visual arts to inspire children to choose an instrument and create a musical soundtrack. Children’s interest in cartoons provided the inspiration for them to create. In this way, the cartoon movie served as a form of visual arts anchor for musical learning.

### **Identify Differences & Similarities Between Arts**

Arts integration helps students understand differences and similarities between the arts: “All the arts are concerned with the creation of expressive form, but the means employed to achieve such a work are not identical” (Eisner, 2002, p. 40). Although some terms are the same between

visual arts and music their meanings are different. Music develops across time, while visual arts are designed in space (Campbell & Scott-Kassner, 2006). Both visual arts and music use rhythm, but the concepts are different in each art form. In visual arts, rhythm is a principle of design that indicates movement, created by the careful placement of repeated elements in a work of art to cause a visual tempo or beat. Rhythm, in music, is the placement of sounds in time creating variety of length in sound and silence.

Texture is another such example that exists both in visual arts and music. In art, texture refers to the actual feel of a material or the visual illusion of the texture, as it can be rough, smooth, bumpy, scratchy, hard, or soft. While in music, texture is heard, not seen and felt, based on the number of instruments or voices that are playing and is considered thin, thick or full in sound. Again, the same name with different meanings. In other ways, we can identify the same terms and concepts with different meaning and usage through which we can make connections in understanding.

Children can be asked to draw the movement of the music while listening to a musical selection with strong melodic lines. When the melody goes up, the lines should rise, and when the melody falls, the line should go down. Campbell & Scott-Kassner (2006) outlined an idea building from the visual line by using a long, narrow strip of paper or yarn, and discussing various types of visual lines, including straight, curved, broken, angular, thin, and thick and then applying them to musical sound. Children were then asked to create their lines on the paper by using as least three of these different lines, and then represent it vocally or using a pitched instrument such as a xylophone. Activity extensions can be done in a group by combining the patterns vertically or horizontally, and representing the images using pitched sounds to create

extended melodies or harmony. In this way, the visual line is used to represent the melodic or harmonic movement of the music.

Color in visual art can be considered similar to timbre in music. Color in art is a combination of hue, chroma, and value; timbre in music is determined by a set of frequencies sounded with a characteristic attack, decay, and release, which produces a unique sound. It is easy for children to recognize color and timbre, as they usually have favorite colors or sounds (Hanna, 2014). Different colors are often associated with various feelings for people, despite the subject matter of the artwork. This can be similar for music, where the same instrument made of different materials will provide a different timbre. Teachers can show students three paintings of a flower: a white lily, a red rose and lavender. Students could be asked to talk about the feelings associated with each or when you might see each type of flower. White lilies are often seen as holy, and pure; red roses make many think of passion and love; and lavender, which is purple in color, is often felt to display feelings of grace and tranquility (<http://www.flowermeaning.com/>). In visual art, different colors give various feelings, even though they show the same object: a flower. While in music, the same kind of instrument made of different materials will provide different timbres. A music teacher then could demonstrate two clarinets, one made of wood, and another made of plastic, and ask students to describe the difference in the sound from these two clarinets. It is likely that students would notice that the clarinet made of wood has a richer sound than the one made of plastic.

Campbell & Scott-Kassner (2006) describe additional ways of designing integrated visual arts and music lessons through discussion of music pieces that have been inspired by art works. Stephen Sondheim's musical *Sunday in the Park with George* (1986) was derived from the idea of Georges Seurat's piece *A Sunday Afternoon on the Island of La Grande Jatte* (1884-1886)



which uses the technique of Pointillism. Vincent Van Gogh's *The Starry Night* (1889) inspired two music pieces: Henri Dutilleux's orchestral work *Timbre, Space, Movement* (1978) and a Finnish composer Einojuhani Rautavaara's opera *Vincent* (1987) about Van Gogh's life. Later Rautavaara adapted this music into his Symphony No. 6, of which the first movement is called *Starry Night*. In the music class, after playing the music for children and showing the work of art discussion could center on which aspects of the music pieces have been inspired by elements of the artwork, and find the commonalities. Through integrated lessons, students would better understand these musical pieces.

### **Explore A Bigger Idea through Arts**

There are terms used in areas outside the arts that represent big ideas, which can be explored through music as well. Learning the meaning behind these concepts in non-music areas can support deeper understanding of its vision in music.

Metamorphosis is originally a biological concept, (applied to an insect or amphibian) depicting the process of transformation from an immature form to an adult form in two or more distinct stages (Oxford Online Dictionary). This same term is manifested in arts disciplines. In film or photography, metamorphosis reflects a sequence of changing images. In music, the concept of metamorphosis can be illustrative of the way in which a melody is altered throughout a symphony (Eisner, 2002). Oxford Music Online states that metamorphosis is used to describe the manner in which a composer may change tempo, rhythm, and notes of a theme in order to preserve its essential and recognizable characteristics. Examples of this concept are Hindemith's *Symphonic Metamorphosis of Themes by Weber* and Britten's *Six Metamorphoses after Ovid*. Teachers can show a video of the process of insect transformation, then play a film or series of photographs that express a series of changing images, and finally listen to a symphony in which

the melody is altered as the work progresses. Following these portrayals, students could discuss what commonalities can be found through all of these arts. The “change” in all of these arts is the essential meaning of metamorphosis.

Tension is a medical term that describes a feeling of being physically stretched. Additional meaning has developed to include being under mental or emotional strain (Oxford Online Dictionary). Tension, on the other hand, can be used in visual arts and music too. In visual arts, tension means a restless, unstable feeling caused by dissonant colors. In music, tension is the expectation in listener's minds that relaxation or release will be achieved when listening to music. Tension may be produced through repetition, dynamic increase, gradual motion to a higher or lower pitch, or (partial) syncopations between consonance and dissonance (Kliewer, 1975). Tension, as a concept, triggers similar responses either in visual arts or music when it is related to dissonance. To illustrate this point, a teacher could utilize a piece of artwork and a piece of music that both express the concept of tension. Feeling the tension through visual illusion helps students better understand the tension heard in music. A good example of an art piece to use is *Still Life with Skull* painted by Paul Cezanne in 1898. In this painting, Cezanne placed the items of the still life close to the edge of the table, where it would seem they are going to fall, creating the tension in the visual work. In music, tension is created in several ways. Beethoven's *Symphony No. 5*, shows a tension by dynamic changes. The use of many dissonant chords in Modest Mussorgsky's *Night on Bald Mountain* also creates tension. By playing these musical works and showing these artistic works, students could be led through a discussion about the feelings of tension which exist in each. Those uncomfortable, nervous feelings would help students understand the concept of tension in artistic terms. Since tension would trigger similar responses in visual arts and music when it's related to dissonance, Mussorgsky's piece would

help highlight the idea of tension with Cezanne's painting. In Cezanne's painting, the impression that things are going to fall, makes the viewer want to catch them or put them in a safe place. While in Mussorgsky's piece, dissonant chords are playing in such a way that the listener wants to feel settled, an idea in music known as resolution.

### **Integrated Arts as Problem Solving**

Children who use creative activity as a form of emotional outlet release extra tensions, thereby gaining freedom and flexibility through an art form. The child who has developed freedom and flexibility will be able to face new situations without difficulties (Lowenfeld, 1987). Integrated arts provide creative activity through which children can practice their problem solving skills. Integrated arts help students practice problem solving techniques by asking students to define a problem, and determine various ways that it could be addressed by applying knowledge and skills in the arts (Eisner, 2002).

Students might be asked to design a complete musical play, which could include the design and development of physical features of the materials, stage set, stage props, costuming and aesthetics in addition to the music, libretto, storyline and characters. During my middle school experience, there was a yearly school English Play Competition for each class to join. Every class was asked to make, design and direct a twenty-minute English play based on any English movies, cartoons, and plays. One year, my class decided to create an English musical play based on *The Sound of Music*. In this project, for students to achieve success, they had to take visual arts aspects into consideration as well as musical ones. The teacher chose a group of ten students from the class to take charge of the play. To achieve the music goals, students needed to pick the best musical pieces from the movie, which would allow a long movie to be reduced to a twenty-minute play. The group needed to discuss the assignment of roles based on everybody's voice

type. A schedule was then created for learning and rehearsing the musical pieces. Because it was a play, students also needed to consider the visual arts aspects; designing stage sets, props, and costuming in an aesthetic way. In the end, the play turned out to be successful. Through this project, we worked individually as well as in a team, took visual arts aspects into consideration as well as musical ones, and practiced problem solving throughout the process.

Campbell & Scott-Kassner (2006) designed a lesson plan based on this problem-solving approach. The lesson plan is for grades two to six where teachers provide an array of classroom instruments for children, allowing them to work in small groups to choose instruments, and to compose a piece of music in ABA form. The lesson allows students to demonstrate their knowledge of a simple structure involving repetition and contrast, thus showing their understanding of ternary form through composition. Similar ideas of repetition and contrast exist in visual arts too. Integrating visual arts into this music lesson could support students' problem solving. Soegaard (2016) explained that repetition in a design, is simply repeating a single element many times. Donald Judd's three-part sculpture *Untitled* (1984) is a good example of explaining repetition in design. The art piece could be shown to students as they are asked what they see. Explain that the artwork consists of three pieces placed uniquely to create repetition in design. Fawcett (2002) elaborated that contrast in art provides emphasis, which means a way of combining elements to stress the differences between those elements. Those elements could refer to color, size, shape, texture, value and so on. In a simplistic way, a teacher might show two pens to students, one is black, one is white. The contrasting element is color. If a button and a basketball were shown, it is contrast in size. A square and a circle, provide contrast in shape while touching two pieces of cloth could show one is smooth, made of silk, while the other is rough, made of linen. These basic ideas of contrast from daily life are similar to the elements

in visual artworks. Introducing of the ideas of repetition and contrast in visual arts can support students developing ways to solve a problem in music—composing an ABA piece.

### **Perspective In China**

In ancient China, many poets and writers used artistic synaesthesia as metaphor in their works. Synaesthesia is the production of sense impressions relating to one sense or one part of the body by stimulation of another sense or part of the body (Oxford Online Dictionary). The poets and writers believed that you can hear, see or feel things through their works. Many painters used artistic synaesthesia as one of the standards of measuring the quality of paintings. For instance, the way a poet described the sound of a horse's steps, clip-clop, would make you feel like you hear the sound or see the scene of a running horse. Sometimes, poets and writers would directly use artistic synaesthesia in their work. For example, a famous Chinese poet and essayist Ziqing Zhu (2005) wrote in the essay *荷塘月色 (Moonlight over the Lotus Pond)* “微风过处，送来缕缕清香，仿佛远处高楼上渺茫的歌声似的。” [the breeze comes, bring the fragrance, just like the indistinct singing voice in the high building from far away] (p.2). Smelling and hearing are mixed here within the description. Painters believe that you can hear sounds or music from visual arts. When an artist paints a waterfall, the intention is that you picture it as a vivid scene through which you can hear the sound from it.

The idea of artistic synaesthesia amplifies the power of art, making audiences think deeper about the artworks, which seems to provide a logical place to start for integrating visual arts into music classes in China. The concept of integrating visual arts into music classes in China is still a very new idea, which is not being widely used. Jinghui Sun (2014) described teachers in her elementary school starting to explore ways of integrating musical elements into visual arts class

and visual arts elements into music class. She found the idea was successful, and that students liked it very much. Xiuhua Ji (2012) analyzed the necessity and possibility of integrating visual arts elements into music teaching. While these descriptions show the beginning of arts integration in practice, future steps will need to include collaboration across many aspects of the educational system.

## **CHAPTER FOUR**

### **Lesson Plan Designs**

#### **Lesson Plan One Introduction**

Suggested Class Periods: 2-3

This primary lesson plan for grades 1-2, is designed to integrate children's literature and visual arts into a music lesson in the United States using the award winning book (1996 ALA Notable Book and 1996 Caldecott Honor Book) *Zin! Zin! Zin! A Violin*. The book is fiction, but outlines instruments and musical concepts, which provide an easy connection with music lesson material. The lesson utilizes instrument picture cards, illustrations from the book, a DVD of the book, and opportunities for children to draw the instruments as ways of connecting to visual arts. Children will learn musical knowledge, improve literacy, strength their arts appreciation and drawing skills. Children will also practice their communication skills, interpersonal relationships, and team work. Since this lesson is designed for grades one or two, the lesson is highly structured by the teacher.

#### **Rationale**

This fun, rhyming children's book with colorful and hilarious illustrations will help students engage with the music class to enhance their learning experience. The book belongs to one of the first five categories that Calogero (2002) developed, that support and illustrate the concept and value of music: books, either fiction or nonfiction, about instruments or other musical concepts. The colorful and fun atmosphere of the book is appropriate for teaching younger children. Curved text and curved illustrations correlate with the motion of performers reflected in the adjectives used to describe the timbre of the instruments. When each instrument appears, the

illustration focuses on that performer and the accompanying instrument. Other performers and their instruments appear to be moving in the background. Student learning objectives will focus on instrument names, physical outline, the general gesture used to play the instrument, and its timbre, with the help of the DVD and adjectives used in the book, such as “mourning, silken, sliding, and brassy”. Other ideas include the number of performers shown on the page to highlight the musical language of solo, duo, trio, quartet, quintet, sextet, septet, octet, nonet, chamber group and orchestra. The page with the illustration of the orchestra helps children gain knowledge specific to the orchestra such as the instrument families and their positions in the orchestra, and the role of the conductor as the person who leads the whole group. The first step to identifying instruments is developing an awareness of each instruments’ physical outline. By drawing the instruments, students will have clearer recognition of their shape, one of the most important ways of identifying instruments. The various shapes that instruments have are one reason for the different timbres. By having children act out playing instruments, they will be introduced to the general gesture used to play each of them. In this lesson, integrating visual arts into the music lesson helps students understand music concepts.

The lesson is designed as a music class taught for children in the USA. If this lesson were taught in China where the integrated music curriculum has just started, it would be seen as a novel and creative lesson plan. Several class activities and multi group discussions would provide the engagement to keep children focused throughout the class period. Considering that the original book is written in English, a music teacher in China could choose to read the Chinese translated version by Y. Zhang (2010) for students to understand the general meaning of the book. Since the English words would be beyond the grasp of Chinese children in grades 1-2, the teacher would likely focus the introduction of English words on the names of the instruments.



## Teaching Goals

1. Musical knowledge: Students will know the 10 instruments from the book, including their name, visual image, timbre, and the general gestures used to play it. Children will learn families for the orchestral instruments, the main instruments in each family, and to which families these 10 instruments introduced in the book belong. Students will learn the musical language of solo, duo, trio, quartet, quintet, sextet, septet, octet, nonet, chamber orchestra, and conductor.
2. Literacy: Students will learn the musical vocabulary terms of solo, duo, trio, etc. as they are related to numbers. Students will identify the adjectives used in the book that describe the sound of the instruments.
3. Visual arts: Students will use the illustrations of the book and DVD to recognize the shape and image of the instruments, and to recreate them through drawing.
4. Other skills: Students will use communication skills to discuss, express, and describe lesson ideas; Students will work individually and as a team; Students will act out the performance of playing the instruments.

## Teaching Steps

**Opening:** Ask students if they can name any instruments, if any of them plays instruments and gives a brief introduction of the instruments or experiences and stories of learning instruments. Then tell students that they will be introduced to many instruments during this class.

**Step One:** Show students the 10 musical instrument image cards from the book *Zin! Zin! Zin! A Violin*, but with no name on them. See if students are able to name any of the images. By doing this, students begin to become familiar with the images of the instruments.

**Step Two:** Teacher reads the book for students while showing the pages to students, pausing after

each sentence. For example, pause after the first sentence: “With mournful moan and silken tone, itself alone comes ONE TROMBONE, gliding, sliding, high notes go low; ONE TROMBONE is playing SOLO”. Ask students which instrument in this section is described. After students identify trombone, the teacher will show the trombone illustration in the book, and describe the outlines and features of the instrument, while matching the image to the smart board. Once the students identify the appropriate card, show them the word “trombone” in the book, ask them to spell it out, and teacher writes the name under the image on smart board.

**Step Three:** Point to the sentence “ONE TROMBONE is playing SOLO”. Ask students what “solo” means, teacher explains solo means one person is singing or playing instrument, writes down: “One—Solo” on the smartboard, for the following part write “Two-- Duo”. Children will learn music terminology such as “solo, duo, trio, quartet” through the connection with words “one, two, three, four”.

**Step Four:** Do as Step Two and Step Three while going through the rest of the book for each instrument: Children will learn each instrument, learn the outlines, features, names of instruments and the number word, such as solo, duo and etc.

**Step Five:** This step focuses on the outlines, timbre of the instruments and physical gestures used to play each instrument. Teacher shows the illustrations to the children. Aware students that most of the text is printed in a curved and waved pattern, so are the illustrations. Ask children why they are all curved and waved. Teacher reveals that curved designs symbolize the melody floats in the air. Visual arts and music share the similar expression at this point. Play the DVD of the book for students. The DVD tells the story from the book *Zin! Zin! Zin! A Violin*, by showing each page of the book, and playing related instrumental sounds. Draw students’ attention to connect the images of the instruments with their sound. At the same time, the teacher should











point out the contour of the instruments as in Step Three, to prepare students for drawing.

**Step Six:** Separate the students into 10 groups, giving each group some white papers and pencils. Assign each group a task to draw one of the instruments, and also hand out the related image card of the instruments for them to copy. The teacher asks the students in each group to describe what they have drawn and how it matches the image card. By drawing the instruments, students would have deeper understanding about the shapes of the instruments.

**Step Seven:** Play the DVD again, ask students to pay attention to the timbre of each instrument. Pause after each instrument is introduced. Teacher shows the illustrations of the performer from the book, gives an example of the gesture how the instrument is played, and ask the students to follow the example. After all the gestures used when playing instruments are introduced, find a representative from each group to hold the picture they drew while sitting in front of the class. The teacher starts to read the book inviting the student who holds the picture from the story to stand up and act like he is playing the instrument. Ask the rest of the students if he is doing it correctly and, if not, try to correct him. Then let the student stop acting, but keep holding the picture instead. When the teacher reads out the second instrument, the student with that instrument stands up to join with the first student. Ask the other students to assess the playing technique, then keep two “actors” both standing and holding the pictures. Finish the book following this pattern. Every time the teacher would read the words such as “solo, duo, trio, and so on”, the students are ask to fill in the term.




**Step Eight:** Show the form below to students with number words filled in, put all the cards (10 same cards of each instrument) on the table, roughly going through the book just to show students which instruments are there. Call students in turns to pick the right card and fill in the left side of the form below.

By doing this, students will strength not only the connections between the names of the instruments and the figures, but also the number word.

	Solo
	Duo
	Trio
	Quartet
	Quintet
	Sextet
	Septet
	Octet
	Nonet
	Chamber Group/ Orchestra

**Step Nine:** Developing an awareness of the instrument families, knowing the major instruments in each family, realizing all instrument families combine to form an orchestra, and the leader is the conductor. The teacher states that instruments have families. There are four big families:

strings, woodwinds, brass and percussion. The string family is made up of instruments that make their sound when the strings vibrate. Both the woodwind and brass families are wind instruments, but the differences are based on the materials from which they are made, and the techniques to create sound. The woodwind family can be made out of metal, wood, or plastic, but brass family is made out of metal. In the percussion family, sound is created by striking the instruments with either hands or other tools, and instruments make sound when the body or a membrane vibrates. Outline the main instruments in each family, and ask several students to fill in the form. Which family does each instrument introduced in the book belong to and why?

The String family	
The Woodwind family	
The Brass family	
The Percussion family	No Instrument was Discussed

After the form is filled out, show students the page with the illustration of the orchestra where all the instruments are in position. The instruments belonging to the same family always stay together.

**Step Ten:** Conclusion. Ask students what they have learned in the class.

## Materials and Resources

1. 10 cards with the pictures of ten instruments from the book *Zin! Zin! Zin! A Violin*, but with no name on it; Extra cards, 10 cards of each instrument for form filling; 10 cards that a word “Solo, Duo, Trio.... Nonet, Chamber Group/ Orchestra” is on each card.
2. DVD Library: “Zin! Zin! Zin! A Violin” (Hamlisch, Gordon & Black-Cohen, 2009, track 1) from Little Symphonies, Inc.
3. A book *Zin! Zin! Zin! A Violin*.
4. A DVD player or computer, projector, and a smart board.
5. Around 20 pages of white paper, and 20 pencils, glue or magnet.

## Lesson Plan Two Introduction

Suggested Class Periods: 2-3

This lesson plan is designed specifically for Grade Six children in China to integrate children’s literature and visual arts into music classes using the book *国学小百科全书：音乐小百科* (*Chinese encyclopedia set: Music encyclopedia*) (Li, 2013). The article 冼星海/不朽的黄河大合唱 (*Xinghai Xian/ Immortal Yellow River Cantata*) from the non-fiction book is a one-page long introduction written in Chinese that talks about the composition background of *Yellow River Cantata* and information about composer Xinghai Xian. Based on Calogero (2002)’s theory, the article is about the composer, which is directly related to music, and the article is also associated with musical ideas, which will help students better understand the music piece. The music class will especially introduce the seventh movement of *Yellow River Cantata, Protect the Yellow River*; which is a canon that students will learn to sing. The lesson utilizes Chinese painting 师忠彦 *黄河颂* (*Zhongyan Shi’s Ode to the Yellow River*, it can be access at

<http://www.bczihua.com/goods-2032.html>) as a way of connecting to the visual arts. Children will learn musical knowledge, learn to sing a canon *Protect the Yellow River*, and strengthen their arts appreciation skills. Children will also practice their communication skills, interpersonal relationships, and teamwork. Since this lesson is designed for grade six, the students will be given more opportunity to explore on their own.

## **Rationale**

For grade six, instead of showing a colorful picture book, I chose a more informative non-fiction text in encyclopedia format, which will encourage students to do research on their own. Students in grade six should be more self-directed for research and other activities. Before this class, the teacher can assign students to research composer Xinghai Xian, to gather background about the Yellow River, and to listen to *Yellow River Cantata*, specifically the seventh movement of the cantata, a canon *Protect the Yellow River*. If any of the students sing or play an instrument, encourage them to find, practice and perform a traditional piece about the Yellow River for the class.

The Chinese painting 师忠彦黄河颂 (Zhongyan Shi's *Ode to the Yellow River*) depicts the majestic line and magnificent form of the Yellow River. The water in the Yellow River is impetuous and roaring. There are two approaches that could be used with the Chinese painting. One approach is to identify the differences and similarities between the arts. Both music and visual arts use rhythm, but the concepts are different in each form. Another approach is that lead students to look at how the Chinese concept of synaesthesia happens in both art forms. How can students "see" the river in the musical work and how can they "hear" it in the painting.

The lesson plan is designed as a music class to be taught for children in China who would have some connection to the aesthetic of Chinese music and art, as well as historical and

geographical background from which to draw. An appreciation for *Yellow River Cantata* is one of the teaching lesson concepts in the National music text book for grade six. This lesson plan will be a novel and creative way to address the material. Utilizing literature and visual arts will help students to have a deeper understanding about the musical piece; not only about how majestic the Yellow River is, but also the meaning behind the musical piece. The composer compared the momentum of the soldiers who defended the country in the second Sino-Japanese War, as like the majestic Yellow River; unstoppable and unconquerable.

### **Teaching Goals**

1. Musical knowledge: Students will have knowledge about the *Yellow River Cantata*, about composer Xinghai Xian, appreciate the Seventh movement canon *Protect the Yellow River*, learn the meaning behind the song and learn to sing it.
2. Literacy: Students will use the literature resources for research about the Yellow River.
3. Visual arts: Students will learn differences and similarities between visual arts and music including how the concept of rhythm has different meanings in the two areas. Lead students to look at how the Chinese concept of synaesthesia happens in both art forms. How can students "see" the river in the musical work and how can they "hear" it in the painting.
4. Other skills: Students will improve their self-directed learning by exploring and researching knowledge and information by themselves; Students will improve their ability and courage of expressing ideas or performing in front of the class; Students will use communication skills to discuss, express, and describe lesson ideas; Students will work individually and as a team.



## Teaching Steps

**Opening:** Ask students if they have been to see the Yellow River. Ask them to explain the experiences of the trip and their feelings when they saw the Yellow River. Tell students we are learning about it through the appreciation of *Protect the Yellow River*, movement seven of the *Yellow River Cantata* (Xinghai Xian, 1939).

**Step One:** Ask students after they did research, what information they know about the composer Xinghai Xian, *Yellow River Cantata* or the canon *Protect the Yellow River*. Then introduce the book *Chinese encyclopedia set: Music encyclopedia*, and ask one student to read an article from the book: Xinghai Xian/ *Immortal Yellow River Cantata* (Li, 2013. P. 67). Ask if any of the students prepared to sing or play an instrumental piece about the Yellow River.

**Step Two:** Play the Movement Seven *Protect the Yellow River* on DVD which comes with the music text book. Divide students into groups and discuss the musical elements in this chorus, such as rhythm, dynamic, articulation. The song is dynamic, written in march form and in a fast speed, the rhythm is sonorous and forceful. The motive utilizes staccato in a rapid speed.

**Step Three:** Show the Chinese painting *Ode to the Yellow River* (Shi, 2014) to students. Ask them what they see in the painting. Tell students there is also an element in visual arts called rhythm. Explain what rhythm is. Rhythm in visual arts reveals the repetition of features, points, lines, areas, colors, textures, proportions, patches and bodies (Itten, 1975). Allow students to discuss in small group where they find rhythm in the painting. There is repetition of features, areas, and colors in the painting, which portrayed the Yellow River's impetus and rolling waters. As a class, describe how both music and visual arts use rhythm, but in different ways.

**Step Four:** Explain synaesthesia to students. Ask students what elements of the music allow them to "see" the Yellow River through the canon, and replay the DVD. Ask students to discuss

in groups their ideas. Have groups share the ideas they discussed. Tell students the rhythm is forceful, like how the Yellow River is running. Lots of staccato in the song is like the water is jumping. Ask students if they notice there are the same parts repeated three times, providing the canon's texture. Several parts repeat the same melody to emphasize the mood. The canon makes you feel the waves are roaring one after another. These elements make the visual affect of the river come alive.

**Step Five:** Show the Chinese painting again. Ask students to discuss in groups if they can “hear” the Yellow River from the painting and how. Ask students to express the ideas from their group. The painting looks real, because the painter caught the movement of the running Yellow River. The way that painter portrayed the roaring Yellow River shows multiple lines with similar shape to the melodic lines, that have lots of staccato and repetition. Through these visual ideas, we can “hear” the music, “hear” the sound of the Yellow River.

**Step Six:** Open the score of *Protect the Yellow River* in the music text book. Follow the DVD and learn to sing it the canon. Teach the students to sing the melody. Separate students into two big groups, and try to sing the melody in a canon. When they can successfully do two parts, split them again into three big groups, shown on the score. Ask students to explain the meaning of the song from the lyrics. From the surface, it is about how majestic the Yellow River is, but deeper meaning is about the momentum of the soldiers who defended the country. Like the composer described the Yellow River through the music, the soldiers were unstoppable and unconquerable. After knowing the meaning of the song, ask students to sing it once again with a forceful mood.

**Step Seven:** Conclusion. Ask students what they have learned in the class.

## Materials

1. Music text book and attached DVD.
2. A DVD player or computer, projector, and a blackboard or whiteboard.
3. Book “*Chinese encyclopedia set: Music encyclopedia*”.
4. Piano in the classroom.
5. Chinese painting *Ode to the Yellow River*.
6. Some white papers and pencils.

## CHAPTER FIVE

### Conclusion

In this thesis, I have reviewed the research on integrated curriculum, with emphasis on integrating children's literature and visual arts into music teaching in China. By investigating these existing integrated curriculum concepts and approaches, I have developed an understanding of the meaning of this work, and have utilized the method to develop teaching lessons that can broaden the current approach outlined in China's National Standards of Music Education by applying children's literature and visual arts to the music class materials. One lesson plan is developed for the children in the USA, and the other is for children in China.

The motivation behind this thesis was trying to develop some novel and creative teaching methods that could be applied to future music classes in China. In China, there is usually a large capacity classroom, where 50-60 students are in one class in elementary school. It is very important, therefore, to teach in a way that would attract students' attention, and let them learn in an engaged and relaxed environment. Using an integrated curriculum approach appears to provide the opportunity I have been seeking. Integrating children's literature and visual arts into the music class enhances the learning experience for children, and improves student's ability for critical thinking, understanding, and creativity. Using an integrated curriculum model is a new idea for education in China, currently in the beginning stages of research and lesson planning.

The National Curriculum in China requires teaching of singing, musical movements, instruments, appreciation, and music scores through music classes, with no limitations on teaching methods or exploring new teaching ideas. Development of new ideas in education can only happen over time as existing practice is blended with new approaches. The ideas outlined in this thesis could provide a springboard for discussion, a wave of thinking or support for music

teachers looking to explore more teaching ideas like integrated music curriculum. The two sample lesson plans utilized a teaching approach based on the research in this area.

In order to continue developing new teaching approaches, more research efforts are needed. First, China's National Standards for Music Education would benefit from the addition of arts integration in the guidelines. In the current standards, there are no content standards which cover music's interactions with other subjects. Editing China's National Standards for Music Education would require a change to the nation's understanding and sense of artistic development in children based on a rich artistic and cultural history.

Second, music teacher training programs would need to be changed to include methods of integrating curriculum. Since there is no arts integration in the current National Standards of Music Education, music teachers would not likely initiate these ideas on their own. Additional resources such as articles or books on arts integration, including materials translated into Chinese would be needed for this work.

Third, teachers in both music and visual arts would need time set aside to communicate with each other. Through the exchange of text books, discussion about teaching techniques, and peer observations, colleagues may gain suggestions for each other on integration across the arts. Changes to the national standards may provide music teachers and arts teachers with motivation and chances to communicate professionally.

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